

Mark Scheme (Standardisation) Summer 2008

GCE

GCE Russian (6795/01)

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.

Russian Unit 5/1 Topics and Texts June 2008 Mark scheme

NB. The mark scheme is not meant to be comprehensive. Candidates may bring other equally relevant material to any answer. By the same token, candidates need not allude to all the points in the summary answers to gain high marks for K/U.

Ответьте по-русски на два вопроса. Напишите не менее 180 слов в ответ на каждый выбранный вами вопрос.

Question Number	Question
1. (a)	Существуют ли эффективные борьбы с безработицей в Российской Федерации? По-вашему, современная российская молодёжь боится безработицы?
	Indicative content
СОВРЕМЕННАЯ РОССИЯ	<p>A chance to discuss whether there are effective measures to combat unemployment within the Russian Federation. Candidates might focus on either government measures to protect Russian business and industry (taxes on imported goods, state subsidies for specific economic or geographical areas or the lack of them, government initiatives to promote particular spheres of economic activity at home or abroad [eg. the energy industry], attempts to control the economy by limiting illegal immigration and encouraging the migration of ethnic Russians from former Soviet republics, as well as the resettlement of Russians who have made good abroad, especially if prepared to invest in Russia etc.) or, more likely, the range of state services and support for the unemployed or a combination of both. In connection with the latter aspect, answers might feature the creation of labour exchanges in 1991, their development and effectiveness, the distribution of job-centres and job-fairs, the nature and help given to clients about how to find work and / or retrain (eg. psychological support, special help for women, on-line / Internet facilities). Mention should be made of the scope of state benefits which the unemployed may receive and exactly when this support begins in relation to registering as unemployed (currently 12 months). In the second part of the question, candidates should express an opinion as to whether young people in Russia fear unemployment or not. The best answers are likely to suggest that the reaction of young people to possible unemployment will depend on such matters as level of education, geographical location within the Russian Federation (opportunities in Moscow and St Petersburg and other major cities being substantially better than in the provinces), the willingness of individuals to adapt to new situations, their opportunities to retrain, relocate, invest money in new business ventures or borrow it, receive financial and social support from family and friends, compete with others or move abroad, be it legally or illegally. Some degree of comparison with the attitudes of older people now or in the Soviet period may feature.</p>

Question Number	Question
1. (б)	<p>Растёт или падает серьёзность социальных проблем в Российской Федерации?</p> <p>По-вашему, относится ли средний гражданин / средняя гражданка Российской Федерации оптимистично или пессимистично к будущему российского общества?</p>
	Indicative content
СОВРЕМЕННАЯ РОССИЯ	<p>A chance to assess whether the seriousness of social problems within the Russian Federation is increasing or decreasing. Candidates should mention a range of social problems and discuss a number of them in detail, providing facts and figures to prove that the problems discussed are growing or in decline. Answers might feature alcoholism, misuse of drugs, unemployment and its financial, social and psychological problems, family breakdown, orphaned children, homelessness, poverty, domestic violence, prostitution, the spread of Aids, the mafia, criminality at various levels, ethnic tensions, violence, racism etc.. The best answers are likely to conclude that while some problems are being successfully tackled, others are still being neglected and new ones are emerging. In the second part of the question, candidates should offer an opinion as to whether and to what degree the average Russian is optimistic about the future of Russian society. Mention is likely to be made of the divisions along the lines of class, wealth, ethnicity and religion which have now broken down the once reasonably cohesive nature of Soviet society. Candidates are likely to conclude that the future is uncertain. For some individuals prospects have never been better, while for others the future is bleak due to lack of money, education, poor health, various forms of discrimination etc. Opinions are likely to be divided as to whether Russia can regain social cohesiveness, whether problems and differences in society will increase or decrease or even whether one or the other is desirable or not. The nature of a candidate's opinion will not matter provided it is based on facts, figures and reasoned argument.</p>

Question Number	Question
2. (a)	Опишите географическое положение и климат выбранного вами города и его области. По-вашему, эти факторы плохо или хорошо влияют на развитие промышленности и сельского хозяйства там в 2008 году?
	Indicative content
ОДИН ИЗ ГОРОДОВ РОССИИ И ЕГО ОБЛАСТЬ	Answers MUST relate to a town / region within the Russian Federation. In the first part of the question, candidates should provide a precise and accurate description of the geographical location of their chosen area followed by a similarly sophisticated account of its climate. In the second part of the question, there should be a detailed description with statistics of the current development of industry and / or agriculture in the chosen area. Candidates should then make a judgement as to whether and to what degree the geographical position of the chosen area and its climate are influencing that development in a positive or negative way. Answers must be detailed, factual and neither general nor impressionistic. They should reflect the balance of agriculture and industry in the chosen area. Candidates should not be penalised if there is little of one or the other. In other words, if a major city is chosen, we should not expect a great deal about agriculture.

Question Number	Question
2. (б)	Опишите культурную жизнь выбранного вами города и его области. По-вашему, гордится ли местное население своими культурными учреждениями и традициями?
	Indicative content
ОДИН ИЗ ГОРОДОВ РОССИИ И ЕГО ОБЛАСТЬ	A chance to describe in detail the cultural life of the chosen city or region as well as in the daily life of individuals. The chosen city or region MUST lie within the Russian Federation. The best answers will describe a range of cultural activities, both amateur and professional: classical, popular and folk music (performance, participation and composition), dance, theatre, various forms of writing, painting, sculpture, craft work, film-making etc. Answers should describe which age groups or sectors of society are interested in the various activities. Mention might be made of those in society unable to participate due to the high costs of particular activities or lack of opportunity / education etc.. In the second part of the question, an opinion should be offered as to whether local people take a pride in their cultural institutions and traditions. Reasons should be given as to why or why not these are valued and by whom (they are of universal cultural merit, they attract income and interest from abroad, they are valued as part of a cultural heritage which should be passed down from one generation to another). Part two offers scope for further detailed description of a range of institutions and activities eg. the Bolshoy Theatre in Moscow and its reception in the wider world, the White Nights Festival in St Petersburg, literary festivals, music and ballet

	schools in major cities, art galleries attracting tourists from home and abroad, groups specialising in folk-music, singing and dancing, societies or individuals maintaining traditions in embroidery, costume etc.. Mention might also be made of customs and traditions associated with weddings and other rites of passage, cooking, brewing, even sporting activities provided these have a definite regional character. Reference might also be made to institutions of higher education as fora for discussion, interaction with the wider community etc..
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Question Number	Question
3. (a)	Каким было влияние блокады на Ленинград и его жителей к концу января 1944 года? По-вашему, какие были самые важные следствия блокады?

	Indicative content
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ИСТОРИЯ БЛОКАДЫ ЛЕНИНГРАДА	An opportunity to describe the effects of the siege on the city and its inhabitants by its end in January 1944 and to express an opinion as to what the most important consequences of the siege were. Leningrad had been attacked by an enormous and numerically superior force consisting of 42 divisions with about 725,000 men and 1,500 tanks. From September 8, 1941 and the cutting of rail links with the rest of the country and the loss of Shlissel'burg, Leningrad endured unimaginable privation, cold, famine, artillery bombardment, shrapnel and incendiary bombs until the end of the siege on January 27, 1944. Much damage was caused to buildings and the city's infrastructure. The over 150,000 shells and 107,000 high explosive or incendiary bombs dropped on the city had laid waste whole streets and even whole districts. Hundreds of factories, electricity stations, schools, offices were destroyed or damaged along with major parts of the transport, water and sewerage systems. Mention could be made of specific air raids e.g. the one on the Badaevsky food warehouses on September 8, 1941. Many important cultural buildings had suffered damage of various degrees: the Winter Palace, the Mariinsky and Stroganov Palaces, Kazan' Cathedral and St Isaac's. The city had sustained enormous human losses - up to a million dead. The winter of 1941/1942 had been especially severe, resulting in particular suffering. In the first two months of 1942, 200,000 people died of cold and hunger. Temperatures had fallen to -40C, and water supplies, electricity and communal heating systems failed. In the autumn of 1941, rations declined to the point that the general population was receiving a mere 125g. of Ersatz bread. However, with the construction of the <i>doroga zhizni</i> over Lake Ladoga, the drastic situation in the city was somewhat eased. Between 24.11.41 and 21.4.42, 361,309 tonnes of supplies were brought into the city. During the summer and autumn of 1942, an oil pipeline and electric cables were laid on the bed of the lake, allowing for a slight improvement in conditions for the rest of the siege and some functioning of factories and normal life. From January 1942, the road of life was used as a means of evacuating non-combatants from the city, thus serving a second practical function. The winters of 1942-43 and 1943-44 were less severe, and those citizens of Leningrad who were not evacuated
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	<p>became hardened to the privations. This, however, did not stop many deaths from scurvy, malnutrition and other diseases and conditions which would in normal circumstances have not been fatal. In the second part of the question, candidates can discuss the consequences of the siege and select one or more than one as being of greatest importance: the damage to the infrastructure and the time it would take to rebuild buildings and institutions, damage to buildings of historical interest and cultural merit and the time required to rebuild prestigious institutions such as the ballet and opera companies, damage to the population so great that, 15 years later, the 1959 census showed that the city had still not regained its pre-war size, long-term damage to the physical and mental health of the survivors and their descendants.</p>
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Question Number	Question
3. (б)	<p>Опишите, какие проблемы возникли для ленинградцев во время блокады. По-вашему, жители Ленинграда хорошо справлялись с этими проблемами?</p>
	Indicative content
ИСТОРИЯ БЛОКАДЫ ЛЕНИНГРАДА	<p>A chance to describe the problems which arose in Leningrad due to the siege and to decide whether its citizens coped well with them. Candidates should describe the horrors of everyday life during the 900 day siege, throughout which the people of Leningrad were subjected to privation through cold, inadequate supplies of food, fuel and medicine, artillery bombardment, shrapnel, incendiary bombs etc.. They were also attacked by enemy propaganda, designed to damage their morale, and suffered emotionally from the loss of relatives and friends through death and evacuation as well as from the terror resulting from the military activity. The first winter of the siege was particularly severe, resulting in a degree of collective suffering which was never quite repeated. The devastating air raids on 8.9.41 saw about 6,400 incendiary bombs dropped on the city. Among the targets were the Badaevsky food warehouses which were completely destroyed. Rationing was introduced, and after several decreases, from 20th November, Leningraders were receiving the smallest Ersatz bread ration of the whole war - 250g for combatants and workers and 125g for the rest of the population. That winter, temperatures fell to -40C, and water supplies, sewers, electricity and communal heating systems failed. The trams stopped running altogether. Though supplies were helped by the <i>doroga zhizni</i>, by the end of December, the bread ration was only 350g for workers and 200 for everyone else. In the first two months of 1942, around 200,000 people died of cold and hunger, many in the street and at work. Horses, cats and dogs as well as wild birds were consumed, and there were even cases of cannibalism. As time went on during the siege, many people got used to dreadful living conditions, but all became physically weakened by them. Once people started to lose their families and friends through death and evacuation, emotional suffering increased. For many, it was the later period of the siege</p>

which was worst, despite improved rations, some transport, industrial production and the continual moral support of Radio Leningrad, since their physical and emotional strengths got completely used up. In the second part of the question, candidates might suggest that the citizens of Leningrad coped well because of practical achievements by the authorities such as the construction of the *doroga zhizni* over Lake Ladoga which allowed for supplies of food, fuel and medicine to be brought in and people to be evacuated, the successful implementation of rationing and the good organisation of the population by the military and the Communist Party. They might allude to some of the many idealistic, altruistic and inspirational acts by groups and individuals during the siege: the action of the 2,000 Komsomol girls in December 1941 who took water from the Neva to bakeries in temperatures of -40 C before distributing bread to shops on sledges; the botanists of the Vavilov Institute who conserved their collection of over 100,000 cereal samples despite their own hunger; the starving actors, dancers, singers and musicians who performed in freezing conditions in theatres on Nevsky Prospekt and who simply pushed colleagues who died during performances to one side before themselves carrying on etc.. Mention might be made of those with an enormous personal desire to survive with their families or of those who were motivated by a love of the motherland in general and the city of Leningrad in particular, a sincere belief in communism and the ideals of the USSR as taught by the Party and bolstered in wartime by political sections in military units, as well as a love for the leader of the country. However, answers should also show how many individuals failed to cope, often through no fault of their own, but simply due to their age, physical or mental condition: the hundreds of thousands who died, especially those under 5 and over 40; those who stole or murdered and dealt in human flesh (over a thousand documented arrests for this between November 1941 and February 1942); those who committed suicide through hopelessness; those who deserted through disillusionment with the authorities or the Party; those survivors who were emotionally traumatised for the rest of their lives.

Question Number	Question
4. (a)	<p>Объясните, как Эйзенштейн представляет нам свои политические идеи в фильме <i>Стачка</i>. По-вашему, правильно, что этот фильм ещё считается кинематографическим шедевром?</p>
Indicative content	
ТВОРЧЕСТВО С. М. ЭЙЗЕНШТЕЙНА	<p>In the first part of the question, candidates should give a brief summary of the plot, emphasising its overall political message. The film is an indictment of capitalism, the class system and the Tsarist state in general with its brutal instruments of oppression in the form of spies, <i>agents provocateurs</i> and police who ruthlessly bring down a strike in a large factory complex in 1912. It is not merely a stylised depiction of working-class history, replicated in various industrial centres of the Russian Empire in the run-up to the Revolution. It serves equally as a propaganda tool to the worker-citizens of the new Soviet state never to forget the situation prior to 1917 and to heed Lenin's words of 1907, quoted at the start of the film: "The strength of the working class lies in organisation. Without the organisation of the masses, the proletariat is nothing." The story is presented in six titled sections, the action being commented upon in subtitles written by an authorial voice, though sometimes the direct speech of characters is used to help the audience understand what is being presented in a more immediate manner. An already simmering factory comes out on strike with a set of demands (eight-hour day, 30% pay increase, courteous treatment by management) when a decent worker hangs himself, having been wrongfully accused by a foreman of stealing a 25-ruble micrometer. The initial enthusiasm and good nature of the strikers give way to domestic conflicts and hunger as the factory owners reject their demands as either illegal or impractical. Spies and <i>agents provocateurs</i> are used to provide an excuse for the violent suppression of the strike. The strikers feel they are being bought off with vodka and destroy a government wine shop. This gives the authorities the excuse to disperse the mob with fire-hoses and mounted police who pursue the strikers into their tenement homes where some are brutally slaughtered along with their families. In the second part of the question, candidates are likely to agree that the film is still considered a visual and technical masterpiece and should provide reasons for this. Answers are likely to praise the numerous interesting and innovative techniques used by Eisenstein to convey his ideas by shocking, angering, instructing and entertaining the audience. Mention could be made of any of the following to produce a strong impression on the audience of any time period: close-up shots (eg. faces of workers, police and capitalists [<i>passim</i>], padlock on locked gates of factory, arrest warrants [section 4], spilled ink, blood of slaughtered goat, body of child dropped from height by policeman [6]; mirror reflexions (eg. spy's face reflected upside down in lens [4]) visual metaphors (eg. singing bird on silent factory whistle [3]) wheels turning in busy factory before trouble starts [1]; extreme angle shots (eg. factory workers and activity observed from below and above [1], violent</p>

	<p>suppression in tenements shown similarly [6]) wipe transitions (eg. animals turning into agents called after them and mirroring some of their features [1]) fades [<i>passim</i>], superimposed shots (eg workers entering toilets for secret meeting, accordion played over approaching group of workers); montage (eg. happy worker family juxtaposed with unhappy owner unable to deal with new orders [3], worker beaten up by police juxtaposed with champagne, caviar and dancing of owner classes [4], repeated shot of tools being discarded and workers leaving the factory [2]) large crowd scenes and fast movement of people (eg at the walk-out and during much of the violence); use of stock character types (fat, old capitalists with warts, cigars and vodka, more physically attractive young workers); use of music (modern release) to affect emotions and mood of audience (eg low minor keys to reflect rumblings of discontent in the factory [1], exciting dramatic music with a revolutionary feel as strikers leave the factory [2], gentle music to reflect their initial contentment [3], exciting music appropriate for a chase [6]).</p>
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Question Number	Question
4. (б)	<p>Объясните, как Эйзенштейн изображает царизм в этих трёх фильмах. По-вашему, этот портрет дореволюционного общества правдив?</p>
	Indicative content
ТВОРЧЕСТВО С. М. ЭЙЗЕНШТЕЙНА	<p>A chance to explain how Eisenstein depicts Tsarism in the three films and to say whether or to what degree his portrait of pre-revolutionary society is accurate. Answers should mention all three films (<i>Strike</i> (1925), <i>Battleship Potemkin</i> (1925), <i>October</i> (1928)), but candidates need not give equal space to a discussion of each one to score the highest marks. Candidates are first of all likely to provide a short summary of the events of each film before discussing whether the images of character types and events are accurate, balanced or distorted. The best answers will mention obvious historical inaccuracies in light of the fact that Eisenstein was concerned with presenting a Bolshevik version of history and view of society for the purposes of propaganda. For the events depicted in <i>Strike</i> see Q4a above. The film does not deal with one real strike, but is a composite portrayal of the 1903 strikes in Rostov-on-Don which spread to more than 500 factories. The film has a concluding title which lists other strikes brutally repressed in order to make clear it is a depiction of a type of scenario rather than an actual one. Candidates can comment on the perhaps exaggerated cruelty of the repression and the character types which may appear rather too like caricatures for credibility. In <i>Potemkin</i>, Eisenstein depicts the cruel and inhuman conditions in the Russian navy of 1905 when a mutiny takes place on a battleship at sea. In ten distinct episodes the mutiny gathers pace, spreading from the agitators, Vakulinchuk and Matyushenko, to part of the crew, to the remainder of them, to a cosmopolitan selection of the population of Odessa, and finally to other ships in the navy. Vakulinchuk and Matyushenko meet to discuss a plan to</p>

join the workers in revolution. [1], In the crew's quarters the first mate, representing the cruelty of the establishment classes, whips a sleeping sailor. V. agitates. [2], In the morning the crew object to their maggot-infested meat. [3], The sailors refuse to eat the soup made with the rotten meat. [4], The captain orders the execution of those who have refused the soup. The crew mutiny and V. is shot dead by the First Lt.. [5], V's body is ceremoniously transported by launch to Odessa. [6], In the morning a cross-section of the local population find V's body lying in state. Agitators call for revolution. [7], People bring supplies of food and coal to the "Potemkin" in boats. Those gathered on the Steps are fired upon indiscriminately, and many are killed. [8], The sailors decide to square up to the navy. [9], After a night of frantic preparations, the "Potemkin" and the Destroyer 267 are allowed to escape by the other ships. [10]. Though most of the main facts of the incident are probably historically accurate, some of the detail is invented. Once again, the degree of cruelty and the nature, behaviour and attitudes of the officer class might appear exaggerated. Cutting historical events short, the ending with triumphant sailors cheering and no shots fired from the "enemy", makes no reference to the exile and imprisonment of the mutineers or to the hanging of M. after he returned with four others in 1907 under the promise of an amnesty. In *October*, Eisenstein depicts the events from February 1917 up to and including the overthrow of Kerensky and the Provisional Government in October . The film was commissioned for the 10th anniversary of the Bolshevik revolution, and it is therefore logical that it presents a distorted view of characters and events to show the Bolsheviks in the best possible light. In particular Kerensky, Kornilov, the Mensheviks and other revolutionary groups suffer, though the main casualty is Trotsky who is almost entirely written out of his historical role in the revolution. The whole Provisional Government is depicted as completely out of touch with reality, a continuation of the Tsarist regime and made up exclusively of class types. Kerensky is seen as power-hungry, yet effete and effeminate as well as an agent of the Americans. Much is made of the luxury of the Winter Palace during the historically inaccurate scenes of its storming. Decadence is implied through the highlighting of the wine cellar, and objects and people are at times ridiculed eg. the members of the Women's Battalion, the Tsarina's bidet, the penetration of her quilt by a sailor's bayonet which has obvious sexual overtones.

Question Number	Question
5. (a)	Объясните, как Ахматова изображает женщину в ранних стихотворениях. Прочитав эти стихотворения, вы считаете её великим поэтом?
	Indicative content
А. А. АХМАТОВА : (Ранние стихотворения и Реквием)	<p>Candidates need first to define what they mean by "early verse", since the specification does not stipulate which collections should be read. It is likely that answers will be based on at least the first three collections - <i>Vecher</i> (1912), <i>Chetki</i> (1914), and <i>Belaya staya</i> (1917). Poems from <i>Podorozhnik</i> (1921) and <i>Anno Domini</i> (1922) might also fall within the scope of discussion, however. In the first part of the question candidates should attempt to explain how Akhmatova depicts woman in her early verse through a discussion of a number of poems from different collections. For critics and the reading public of Akhmatova's day, a young female voice expressing female emotions was refreshingly novel. <i>Vecher</i> consists of subtle love lyrics in which evening is presented as a time of youthful awakening to life, love and sadness. <i>Chetki</i> sees the poet develop a new voice anticipating betrayal and disillusionment, and the emergence of the <i>femme fatale</i>. <i>Belaya staya</i> deals with lost love and its related sadness as well as war and the then political situation. <i>Podorozhnik</i> contains poems written to Boris Anrep in London, while in <i>Anno Domini</i> the poet's voice becomes more varied since it deals with religious themes as well as more familiar subjects. Some poems deal with female biblical figures. Answers should not be general, but mention clearly the titles of poems and the collections from which they come. "The image of the young woman" can be evoked both through the poetic persona (the "I" figure) and through references to other female figures. An ideal answer will also discuss Akhmatova's skill at dealing with form <i>and</i> content. However, high marks can still be obtained by a candidate who does not focus on both of these aspects. In the second part of the question candidates will probably, but not necessarily exclusively, concentrate on Akhmatova's poetic technique. Answers should explain why the candidate finds individual poems particularly effective and therefore why the poet is worthy of being called a great one. It should be noted that answers which consist almost entirely of long quotations, however correct, will not score highly unless they contain appropriate analysis.</p>

Question Number	Question
5. (6)	Объясните, как Ахматова изображает сталинизм в <i>Реквиеме</i> . По-вашему, её описание сталинизма и его времени производит сильное впечатление на читателя?
Indicative content	
А. А. АХМАТОВА : (Ранние стихотворения и <i>Реквием</i>)	<p>A chance to link the general historical and political context of this remarkable text with a detailed critique of the content and literary features of <i>Requiem</i>. Candidates should outline the general context of the purges of the 1930s which culminated in the Ezhovshchina period when Nikolay Ezhov directed the NKVD from September 1937 until July 1938. This period involved a reign of terror without parallel in Soviet history. Millions of Soviets were arrested, executed or imprisoned in labour camps as the purge swept out in ever-widening circles to put an end to an imaginary conspiracy to undermine Soviet power on a grand scale. It is important that answers do not go too much into the historical background, but concentrate on those aspects of Stalinist repression which are mentioned in the poems themselves. The enormous amount of human suffering of those imprisoned, tortured and executed and the fear, terror, grief and general suffering of their relatives can be described in detail, all ideally supported by appropriate quotations. Though the main stimulus for the text was the arrest of her son, Lev Gumilev, for little more than having a father executed for alleged counter-revolutionary activities, Akhmatova was also motivated by a desire to record for posterity the suffering of countless other victims of Stalinist repression. Answers may stress the universal nature of the female poetic voice throughout the work. Akhmatova is suffering as wife and mother, speaking both about and for the other female figures in the verses. The poet progresses through various stages of personal suffering, evoking images relating to grief, suffering, terror, loneliness, anguish, the anticipation of death and tears on the part of herself and others. In the second part of the question candidates should discuss whether the description of the time of Stalinist repression produces a strong impression on the reader. Most candidates will probably argue that it does. The best answers will contain a significant amount of quotations from various sections of the text with the argument focusing on both content and form. Literary features mentioned <i>may</i> include: concrete imagery relating to the historical and political context (prisons, locks, keys, black Marias, arrests, executions, Siberia etc.); the use of religious imagery, especially the analogy between the poet and her son and Christ and Mary; technical devices such as rhyme, rhythm, repetition, assonance and alliteration which are used effectively and appropriately to evoke varying moods, the integrity of the cycle as an artistic unit etc..</p>

Question Number	Question
6. (a)	<p>Кто такая графиня? По-вашему, она играет важную роль в тексте до самого конца рассказа?</p>
Indicative content	
<p>А. С. ПУШКИН : <i>Ликовая дама</i></p>	<p>The countess is Anna Fedotovna, 87, the grandmother of Tomsky. Once a beautiful socialite in Paris some 60 years previously, <i>la Vénus moscovite</i> had turned to Count Saint-Germain, an occultist of doubtful repute, in order to learn how to win at cards so she could repay a large gambling debt. Her husband, who generally feared her, but who had had enough of her spendthrift nature, was unmoved by her withdrawal of sexual favour in response to his refusal to pay her debt. At the time of the main narrative she is a difficult old lady; impatient, deaf, hard-to-please, rude to her servants and to Lizaveta Ivanovna, her ward, often changing her mind for idiosyncratic reasons, asking lots of questions when out with Lizaveta, an insomniac, a relic of a bygone age, still going through the rituals of society life despite her geriatric state. When confronted by Germann in her room, she bravely refuses to give in to his pleading for the secret. The stressful situation proves too much for her, however, and when apparently threatened with a pistol, she dies of fright. Up to this point in the text Germann's obsessive behaviour and greed has clearly been motivated by the countess and her secret. Hereafter, however, the reader is required to decide whether certain events in the text happen in reality or simply in the mind of Germann who, we are told, has an ardent imagination. In the second part of the question, candidates will have to decide whether the countess's spirit is actively influencing events or whether her influence extends only to colouring Germann's perception of them. At first, his conscience does not trouble him regarding the old lady's death. His only regret is that he has failed to obtain her secret. Later, however, his conscience does start to bother him, and he attends her funeral to beg forgiveness. The dead woman appears to wink mockingly at him, resulting in his crashing to the floor. When Germann is later sleeping off a quantity of wine, the countess seems to appear before him. She tells him her secret, but insists that in return Germann must marry Lizaveta. The three, seven and ace will win if played in succession, provided he does not stake more than one card in twenty-four hours and never plays again. On two successive nights the young man wins at cards, but on the third he unexpectedly loses when his ace turns into the Queen of Spades / countess who winks at him in a mocking fashion yet again. This sends him mad. The best candidates will probably refer to the narrative techniques resulting in the creation of ambiguity and dualities of meaning which allow for multiple interpretations of the plot: the use of phrases such as "казалось", and "показалось", the convincing narratorial voice which allows us to accept the possibility that supernatural events are taking place and the ironic use of epigraphs. Plenty of scope for a range of opinions.</p>

Question Number	Question
6. (б)	<p>Объясните, как Пушкин изображает сумасшествие в рассказе <i>Пиковая дама</i>. По-вашему, психологический портрет Германна реалистичен?</p>
	Indicative content
А. С. ПУШКИН : <i>Пиковая дама</i>	<p>A chance to show how Pushkin depicts madness in the story and to express an opinion as to whether or to what degree the psychological portrait of Germann is realistic. The best answers will go beyond simply describing Germann’s character and the events surrounding his descent into madness and touch on some of the narrative techniques used to create ambiguity, thus making it hard for the reader to determine whether or at which point Germann actually goes mad. Germann, a young officer in the Engineers, is the son of a Russified German. Reserved and ambitious, he loves to watch others gamble, but will never take part himself, since his means do not allow him to risk the necessary in the hope of acquiring the superfluous. He is described as having the profile of Napoleon and the soul of Mephistopheles. So fascinated is he by the tale of the three cards, that Germann comes to disregard his own three trusty cards, (thrift, moderation and hard work) and yields to his strong passions and ardent imagination. He is prepared to do anything for the sake of wealth, even to become the old lady’s lover. Ideas of wealth and its acquisition keep him awake, then haunt his dreams. Drawn to the countess’s house, he walks up and down outside it. He pretends to court Lizaveta, Anna Fedotovna’s young and naïve ward, in order to gain access to the countess’s house so as to acquire from her the secret of the cards. His plan misfires, however, and the countess dies without revealing her secret. At first, Germann’s conscience does not trouble him regarding the old lady’s death. His only regret is that he has failed to obtain her secret. Later, however, his conscience does start to bother him, and he attends her funeral to beg forgiveness. The dead woman appears to wink mockingly at him, resulting in his crashing to the floor. When Germann is later sleeping off a quantity of wine, the countess seems to appear before him. She tells him her secret, but insists in return that he marry Lizaveta. The three, seven and ace will win if played in succession, provided he does not stake more than one card in twenty-four hours and never plays again. On two successive nights the young man wins at cards, but on the third he unexpectedly loses when his ace turns into the Queen of Spades / countess who once again winks at him in a mocking fashion. In the conclusion he is depicted in an asylum muttering “Three, seven, ace”, oblivious to the world. The best answers will draw attention to the fact that the reader cannot leave the text without unanswered questions relating to the reality or otherwise of certain aspects of the plot (mainly relating to whether supernatural events are happening or whether these are figments of Germann’s imagination induced by incipient madness or excessive alcohol consumption). This ambiguity is to a great extent created by Pushkin’s use of literary devices and references or sometimes pseudo-references (eg. fabricated epigraphs) and the possible planting of various numerological codes for the</p>

	<p>reader to puzzle over; the convincing narratorial voice which allows us to accept the possibility that supernatural events may be taking place; the creation of ambiguity and dualities of meaning which allow for multiple interpretations of the events of the plot through the use of phrases like "казалось" and "показалось ему"; the use of epigraphs which are sometimes ironic i.e. they mislead the reader rather than guide him in his interpretation of character and events; intertextual references in the epigraphs and within the body of the narrative itself. For some readers, the psychological portrait of Germann will be realistic either because they see him as a victim of his own greed and powerful imagination, destructively influenced by the prevailing attitudes of a superstitious society or because they see him as a victim of supernatural forces which actually exist. A minority may find that the transformation from reserved rationality to obsessive irrationality stretches credibility too far.</p>
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Question Number	Question
7. (a)	Кто такие Анна Андреевна и Марья Антоновна? Вам жаль их?
	Indicative content
Н. В. ГОГОЛЬ : <i>Ревизор</i>	<p>A chance to describe Anna Andreevna and Mar'ya Antonovna, the wife and daughter of Anton Antonovich Skvoznik-Dmukhanovsky, the Chief of Police, and to say whether or not one is sorry for either or both of them. Anna is a middle-aged provincial flirt whose life centres around the supervision of the running of the household, looking after the welfare of her husband and daughter and occasionally reading novels. In the Notes for Actors it says that she is inquisitive and vain, that she changes her costume four times during the play, that she sometimes gets the upper hand of her husband over trivial matters and that she nags. Mar'ya is 18, obsessed with her clothes and appearance, says she likes poetry, appears to take an interest in handsome young men, but is not at ease when actually in the presence of one. In general she appears to be rather stupid. The women first appear at the end of Act 1. Anna's husband is in too much of a hurry to tell her about the government inspector and, anxious to learn what he looks like, she sends a servant to find out, meanwhile chiding her daughter for paying too much attention to her appearance. At the start of Act 3 she is again squabbling with Mar'ya whose assertion that it is Dobchinsky who is approaching is not believed. Having learned from her visitor that the inspector is not a general, but an attractive young man nevertheless, Anna makes a fool of herself when she reads out the details of a shopping bill on which her husband has written her a note. She then sends a servant to buy wine and orders another to prepare accommodation for Khlestakov who is coming to stay. Once again she argues with her daughter about what to wear as she is concerned that they both dress smartly for their guest. When Khlestakov is introduced to them, Anna plays the role of a grand lady, responding in an excessively polite manner to his flattery, compliments and boasts. When the young man claims to have written a version of (Zagoskin's) <i>Yury Miloslavsky</i>, she even asserts she has read her guest's version. She seems to be totally taken in by Khlestakov whom she considers to be an educated charming man with refined manners, a St Petersburg toff. Both women are attracted to their guest and squabble about which of them he likes. Anna tries to discover some trivial information about him from Osip (rank, what kind of eyes he likes) while Mar'ya makes overtly complimentary remarks about his appearance. Their questions and comments contrast comically with the serious questions of the Chief of Police who is more concerned with the predicament they appear to be in. At the end of Act 4, Khlestakov flirts with Mar'ya who appears to think he is playing with her as a provincial girl and tries to deflect his attentions. The young man goes down on his knees to beg forgiveness just as Anna enters. Thinking the couple are lovers, she sends her daughter away in tears, but the quick witted Khlestakov, who also fancies Anna, claims it is <i>she</i> with whom he</p>

is in love and offers to run away with her. In a fast role reversal Mar'ya, still crying, finds her mother and Khlestakov together. Anna reacts by at once accusing her daughter of childish behaviour while Khlestakov grabs Mar'ya's hand, asking for her mother's blessing. Anna says she really should refuse her consent as her daughter is unworthy of such good fortune. At the end of the act she seems to realise faster than her husband that through this marriage they can escape trouble. In Act 5, Anna appears to grow in confidence with the prospect of a new life in the capital. She expresses a wish to move to Petersburg and for her husband to give up his job, though he appears to be content to remain in the provincial town. She wants to change their entire way of life, acquire refined, titled friends, have the best house in town with a room so fragrant it would be hard to enter it. Anna considers her husband vulgar and is frightened he will let her down by using words not spoken in polite society. In the next scene he does exactly that in a brief exchange with the merchants. As the townspeople in turn offer their congratulations on Mar'ya's engagement, Anna once again plays the role of a grand lady, even claiming that Khlestakov proposed to Marya on account of *her own* virtues and rare qualities. In a ridiculous expression of grand ideas, she informs those around her that they will be moving to Petersburg, that the air in the town is too rustic and unpleasant and that her husband will be a general. She then objects to her husband's offer to look after Korobkin's son when he enters government service on the grounds that they cannot help all small fry. Having displayed ideas well above her station, her fall and distress are for some all the more comic when in the following scene she learns that Khlestakov is an imposter and that her plans will come to nothing. In the final scene she could be said to assume a tragic role as she appears along with her daughter to be about to rush towards her husband for protection from the threat posed by the real inspector's arrival and the scorn of some of the other characters. Some candidates may sympathise more with the apparently jilted Mar'ya who has been humiliated even more than her mother in the eyes of the other characters and the audience. The best answers will, however, refer to the depiction of the characters as caricatures rather than as fully rounded credible personae which whom the audience can empathise. Though there is some development in the character of Anna, Mar'ya is particularly unidimensional and therefore less likely to make us feel real pity. Such a depiction allows us to deal with the play's serious theme without our emotions becoming clouded by sympathy for individual characters.

Question Number	Question
7. (6)	<p>Объясните, как Гоголь изображает коррупцию в пьесе <i>Ревизор</i>. По-вашему, автор сильно критикует общество и человеческую натуру в этой пьесе?</p>
Indicative content	
Н. В. ГОГОЛЬ : <i>Ревизор</i>	<p>A chance to describe how Gogol depicts corruption within this play and to express an opinion as to whether or to what extent the author is criticising society and human nature. Answers are likely to describe the plot, setting and characters of the play, but candidates may also analyse the different types of comedy used to hold up to ridicule corruption in human nature and society in general. The play is essentially a satire targeted in various directions: at the social and political system of 1830s Russia, the corrupt and incompetent bureaucracy, especially in the provinces, and the moral mediocrity (poshlost') of individual characters representing the whole of society. The officials, merchants and other residents of a provincial town are shocked at the arrival of Khlestakov whom they take for a senior government official, sent to check up on how they are conducting business. After initial panic, the Chief of Police, Judge, Postmaster, Superintendent of Schools and Supervisor of Charitable Institutions conspire to flatter, entertain and bribe Khlestakov into ignoring their many faults and peccadillos. The streets are dirty, the police are drunk, prisoners are poorly fed, the mail is illegally opened, the wrong people are being conscripted etc.. Both the wife and daughter of the Chief of Police fall for the apparently sophisticated cosmopolitan guest who has no difficulty in obtaining his host's permission to marry his daughter. The provincials appear ridiculous and unsophisticated as they are convinced by Khlestakov's fanciful accounts of life at the top of Petersburg society. They are easily impressed by his descriptions of wealth, his cultural pursuits, apparent importance in government and influential friends in significant walks of life. For example, the Chief of Police thinks he will become a general while his wife, longing to escape from the provincial town, is quick to disparage it and imagine a metropolitan lifestyle of grotesque opulence. Throughout the play, many characters' weaknesses and foibles are exposed and held up to ridicule. If answers focus on specific types of comedy used to depict corruption in society or in the morality of individuals, any of the following may be mentioned: comedy of character (descriptions of the play's grotesque characters with greatly exaggerated foibles and minimised good qualities), situation comedy (a description of the basic scenario and of individual moments such as the officials' attempts to "lend" money to Khlestakov, moments of farce borrowed from foreign dramas (Khlestakov's declarations of love to mother and daughter), dramatic irony (when the audience is aware of how Khlestakov and the officials of the town misunderstand each other), visual humour produced through the actions and reactions of characters, comical use of language (wordplay, comical names, quick-fire repeated dialogue, especially featuring Bobchinsky and</p>

	<p>Dobchinsky, general use of hyperbole in descriptions etc..) For most of the play the spectator is made to laugh at the characters, but in the final moments of the spectacle, the atmosphere is radically altered. The Chief of Police not only recognises he has been made a fool of, but tells the audience that they are laughing at themselves. The implication is that the play has depicted a universal human situation and the audience should therefore recognise their own moral weaknesses (<i>poshlost'</i>). Answers might suggest that this form of ending makes a powerful impression on the audience, reinforcing the strong degree of criticism intended by the author. The best candidates might go into some detail about how Gogol's intentions have often been misunderstood. He claims to have been criticising human nature above all else, to be trying to exert a moral influence on corrupt officials and not to be attacking Tsarism itself.</p>
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Question Number	Question
8. (a)	<p>Кто такой молодой рассказчик? По-вашему, у него слабый характер?</p>
	Indicative content
И. С. ТУРГЕНЕВ : <i>Первая любовь</i>	<p>A chance to describe and assess the behaviour of the 16-year-old narrator, Vladimir Petrovich, who falls in love with his neighbour, the tall, slender, beautiful and flirtatious 21-year-old Princess Zinaida Aleksandrovna Zasekina during the May and June of 1833 in an idyllic, lush setting on the outskirts of Moscow. Dreamy, melancholic and full of Romantic literature and ideas, the youth is ready to have his feelings brought to life and experience love for the first time as he reluctantly and slowly prepares for University. He is at once attracted to Zinaida`s large grey eyes, lashes, long, curly, fair hair and silver voice. The young princess holds court to a string of admirers whom she teases, humiliates and controls like a cat playing with a mouse. When playing forfeits, for example, Vladimir Petrovich is allowed to sit under a scarf with her and experience the touch of her hair and the warmth of her breath. For all of them, including the narrator, her word is law. He dresses fashionably for her, but lacks confidence, stutters, blushes and is generally gauche in her presence. He dreams of rescuing her from her enemies and dying at her feet. He even jumps off a dangerously high wall at her command to show his love, briefly losing consciousness. Vladimir describes the relationship he has with his father as strange. He sees him initially as the ideal man, loving and admiring him despite the emotional distance his father places between them. Petr Vasil'evich respects his son's feelings and freedom and plays the role of an indulgent mentor, letting go to pursue his own interests when he has had enough of the boy's company. When Vladimir discovers that it is his father who is the real object of his first love's affections, he is understandably shattered. Jealousy turns to misery, but, perhaps oddly, bitterness does not result, and the father-son relationship survives. In the second part of the question, candidates can express an opinion as to whether Vladimir Petrovich has a weak character or not. For some he will appear immature, childlike, ridiculously naïve in the love situation in which he finds himself, stupidly overawed by</p>

	Zinaida and her cohort of retainers and a fool to be like wax in her hands. He might seem pathetically effete to lose her affections to his strong-willed father and cowardly to do nothing but accept the situation. He appears to forgive his parent even when he is observed striking Zinaida with a riding-crop and continues to love platonically the woman who betrayed him. For others the young narrator's behaviour will appear more natural in a world where people remained physically and emotionally children for longer than today. They will regard the description of the turbulent emotions, passion and suffering of first love as realistic, but juvenile and see the narrator accept he is a child in the eyes of Zinaida and himself. For them the love-affair and Vladimir's observations of his father with Zinaida are a learning experience, and thus the narrator's attitude and behaviour do not indicate a weak character.
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Question Number	Question
8. (6)	Объясните, как Тургенев изображает любовь в повести <i>Первая любовь</i> . По-вашему, это изображение идеализировано?
	Indicative content
И. С. ТУРГЕНЕВ : <i>Первая любовь</i>	A chance to describe how Turgenev depicts different types of love in the story and to express an opinion as to whether in general the depiction of love is an idealised one. The best candidates will refer to Turgenev's narrative techniques as well as to the events and characters featured in the text. Several types of love are depicted in the text: the unrequited love of the young narrator for Zinaida (see Q8a above) and that of her retinue towards this flirtatious young woman; the passionate love of Zinaida for Petr Vasil'evich with its ability to overwhelm, depress and change her character; the illicit, passionate highly sexual love of Petr Vasil'evich for the young woman which he finally describes as both happiness and poison; the platonic love of Zinaida for the narrator after she has started her affair with his father and then thinks of herself as an elder sister to the narrator; the parody of courtly love as depicted in the relationships of Count Malevsky, Dr Lushin, the poet Maydanov, Captain Nirmatsky and the hussar Belovzorov and Zinaida who delights in controlling and teasing her infatuated suitors; the forgiving love of the narrator's mother for her cheating husband; the enduring love of Petr Vasil'evich who forsakes his passion for Zinaida and returns to his cold and probably sexually inactive wife; the unconditional love of the narrator for his father despite his actions; the differing types of love of a mother and father for the same child. In addition, we are shown jealousy resulting from love in the attitude of the narrator when prepared to take a knife to Zinaida's still unknown lover and in the behaviour of Malevsky whose letter to the narrator's mother precipitates an end to the affair. There is also a hint of sado-masochism in Petr Vasil'evich hitting Zinaida with his riding crop and her reaction to this. Apart from the short introduction in third-person narrative, the entire text is supposedly a first-person account written down by the central character when he is about 40. Events are filtered through a

middle-aged perspective, though this is rarely felt (eg. narrator's address to the reader in last paragraph of C.7 or the second half of the last chapter), and the reader experiences a brilliant insight into the workings of the youth's mind as he struggles to deal with the ups and downs of a range of new feelings: depression, self-absorption, passion, mental ecstasy, jealousy and rejection. However, the first-person narrative fails to provide the same degree of insight into the workings of the minds of the other main characters. Throughout the text, Turgenev's uses nature to reflect the emotions of his characters. In the final chapter, the narrator describes his first love as a brief storm that quickly passed in spring (May and June when nature is bursting forth with new life and the spring of a 16-year-old's life). Much of the action is centred around the gardens of the neighbouring houses where the narrator and Zinaida are temporarily living. The flora and fauna are described not simply to add colour and realism to the setting, but often to either reflect the emotions and psychological state of the main characters or to contrast with these. Turgenev makes use of the pathetic fallacy at key points in the narrative (eg. C.7 - to reflect the stirrings of love in the narrator after the game of forfeits - storm, thunder muttering angrily, restless wind, forks of silent lightning which seem to answer to mute and secret fires within him) At other times the natural world is contrasted with the feelings of the characters and sets their tragedies in relief. It is portrayed as a constant phenomenon which highlights the ephemerality and accidental nature of human existence, hopes and feelings (e.g. C.9 - During 3 weeks of seeing Zinaida, the love-struck narrator takes to sitting on a wall at the end of the garden, staring at nothing for hours amid fluttering butterflies, chirping sparrows and cawing crows. He is aware of the gentle sun and wind and tranquil monastery bells, but cannot understand the feelings within him which are at odds with the tranquility of his environment. Later in C.9, the love-sick and miserable Zinaida is depicted in a setting which is bright and green, with murmuring leaves, cooing doves, buzzing bees and blue sky. The environment around her remains detached from her state of mind, ironically beautiful and impassive.) Throughout the text there are intertextual references to works of literature (e.g. by Byron, Hugo and Shakespeare) where parallels can be drawn between their love elements and the love elements in *First Love*. In the second part of the question, candidates can comment on any or all of the types of love described in the text and say whether they think they are depicted in an idealised way or not, referring both to the events themselves and the way they are described. Many will conclude that love is idealised because of the perhaps excessively beautiful images used to describe it and its setting. Unpleasant images are avoided and anything banal or sordid is glossed over in the actions of the narrative (poetic realism). However, though Turgenev's story-world seems overwhelmingly charming, darker feelings, actions and their consequences are nevertheless present in a subtle masked form throughout the text. Turgenev uses isolated symbols and images to link the natural world to the characters and events of the story and some of these are overt symbols with erotic overtones. In C.13 Zinaida requests a strong

	<p>horse because she wants to gallop. The narrator's father (C.21) has a horse which no other can ride. In C.4, Zinaida is brought a kitten by an admirer and draws attention to its little pink tongue as it laps up milk. In C.17, when the narrator waits to catch Zinaida's lover, he is standing under a solitary pine. At its foot is a mysterious path which winds its way like a serpent up to and beyond the fence into Zinaida's garden. The reference to the serpent links the setting to the Garden of Eden and mankind's choices between good and evil. Moreover, Zinaida's sad end (death in childbirth), the misery, illness and early death of Petr Vasil'evich, and the fact that the young narrator has still not found a partner when narrating his story all show that Turgenev does not eschew the depiction of the negative consequences of love.</p>
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Question Number	Question
9. (a)	Кто такая Елена Андреевна? По-вашему, она плохой человек?
Indicative content	
А. П. ЧЕХОВ : <i>Дядя Ваня</i>	<p>Elena Andreevna, 27, is the beautiful and intelligent second wife of Aleksandr Vladimirovich Serebryakov, a recently retired professor who has come for financial reasons to live on the estate left to his daughter, Sonya, by his first wife. For 25 years the estate has been successfully managed by the Professor's brother-in-law, Ivan Petrovich Voynitsky (Uncle Vanya) who passed on the profits to pay for the living expenses of Serebryakov and latterly Elena in the town where he carried on his academic work. The couple's arrival has played havoc with the routine of everyday life on the estate, for neither is happy living in the country and both are attempting to live according to their old pattern of life. Vanya is in love with Elena whom he knew ten years previously, though he did not fall for her at that time. He believes she has sacrificed her youth, beauty, freedom and brilliance in marrying an old man. Elena, who admits she is idle and bored, dislikes the sympathy felt by others for her in her situation. She is irritated by Vanya's attentions and rejects his declaration of love (end Act 1). In Act 2 we see her dutifully caring for her sick and irritable husband, though she is clearly worn out by lack of sleep and his bad temper. She finds the atmosphere in the house dreadful because of the negative feelings of many characters for each other. Her husband does not trust her as he recognises she would prefer to have a younger husband. Elena attempts to get Vanya to reconcile the others. She continues to find him boring, his attentions tiresome and stupid, and does not like to see him drunk. Taking the initiative, she suggests to Sonya that they make up and her step-daughter agrees. Elena admits she only thought she was in love with Serebryakov when they married. She was attracted to him because he was learned and famous. Now she is unhappy. She appears to think that Astrov is attractive because of his intellect. At the start of Act 3, Elena rejects Sonya's suggestion that she should help with the estate, teach children or care for the sick, claiming she does not know how to do these things and that they are dull. She offers to help Sonya discover if Astrov loves her, but when alone refers to him as handsome, interesting and attractive, like a bright moon. She acknowledges to herself she is fascinated by him. Having been quizzed by Elena as to his attitude to Sonya, Astrov declares his love for Elena and kisses her just as Vanya enters. She struggles with her emotions and sense of duty to her husband. Her entreaty to be let go contrasts with her laying her head on Astrov's chest. However, she asks Vanya to help her and Serebryakov to leave that day. When Vanya and Serebryakov argue over the selling of the estate, Elena supports Sonya in trying to get the Professor to make it up with him. When the Professor has been fired at, it is Elena who attempts to take the gun, thus trying to prevent her husband from harm. In Act 4, when things have calmed down somewhat, Elena declares she wants to leave at once for Kharkov with her husband. She tells Vanya to go to her</p>

	<p>husband as he has something to say to him. Left alone with Astrov, she bids him goodbye, admitting that she had been in love with him. She takes one of his pencils as a keepsake prior to their exchanging kisses of farewell. Some candidates will criticise her for her apparent faithlessness to her husband, however slightly she has strayed from constancy. Others will condemn her more for her betrayal of Sonya and the destruction of her happiness. Other candidates may not be so hard on her, however, praising her for her attentive behaviour to her husband, her attempts to fend off Astrov physically and in her mind and her genuine desire to have everyone get on well together. Many will feel sorry for the young wife trapped in an unsuitable marriage and a dull environment, hassled by Vanya and tempted by her own natural desires.</p>
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Question Number	Question
9. (б)	<p>Объясните, как Чехов представляет нам конфликты между персонажами в пьесе <i>Дядя Ваня</i>. По-вашему, какой самый драматичный момент в этой пьесе?</p>
	Indicative content
А. П. ЧЕХОВ : <i>Дядя Ваня</i>	<p>A chance for candidates to discuss aspects of Chekhov's innovatory dramatic technique, to show how this applies to conflicts between individual characters and, in the second part of the question, to express an opinion as to which moment is the most dramatic in the play. One of the basic principles behind a Chekhovian play is that real drama is founded in ordinary human relationships, not in the heightened actions and stylised speeches of the traditional drama of the Russian theatre. Conflict is founded on a lack of emotional reciprocity and an inability on the part of one or both characters to communicate their true feelings and emotions. Given that there is no single hero, that the main characters are broadly equal in importance and that there are a number of interweaving plots with great significance for groups of characters, the emotional conflicts in the relationships between Astrov and Elena, Sonya and Astrov, and Vanya and Elena are as significant as the violent conflict between Vanya and Serebryakov. The best answers will discuss the nature of these conflicts as they are revealed through exchanges between characters and through individuals expressing their thoughts alone (For Astrov and Elena and their impossible love see Q8a above, unrequited love in the case of Sonya and Astrov and likewise with Vanya and Elena, Vanya's sense of being exploited by the Professor leading to the attempts on his life). Answers may also refer to some of the following aspects of the presentation of dramatic conflict on stage: the four act structure as opposed to the traditional five act play; the placing of significant events at the conclusions of acts (e.g. Vanya's declaration of love for Elena at the end of Act 1); the non-depiction of significant events (e.g. Vanya's first shot at the Professor takes place off-stage; the emphasis on real conversation, often interrupted or interspersed with trivia; dramatic tension achieved through the use of pauses of varying length; the use of sound effects (e.g. gun shots, shouting off-stage); stage directions referring to body language, gestures etc.</p>

	<p>which indicate the feelings and attitudes emotional states of various characters. In the second part of the question, candidates can select and describe which for them is the most dramatic moment in the play. For many this will be the conclusion to Act 3 when Vanya argues with the Professor about his proposal to sell the estate, complains vehemently about the way he has been treated and twice takes aim at his brother-in-law. Others may opt for the earlier part of the same act when Elena quizzes Astrov about his feelings for Sonya. The Doctor then declares his love for Elena and kisses the young woman, struggling with her emotions, just as Vanya enters. Candidates who mention lesser dramatic moments should be rewarded provided they are able to provide good reasons for their choice.</p>
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Question Number	Question
10. (a)	<p>Кто такая Мария? По-вашему, её ситуация абсолютно безнадежна?</p>
	Indicative content
<p>Г. РАСПУТИН : <i>Деньги для Мари</i></p>	<p>An opportunity to describe and analyse the character of Mariya and to assess whether or to what extent her situation is hopeless. Mariya, a married woman in her late thirties with four children, is the manager of a Siberian village shop towards the end of the 1950s. An inspection has revealed a deficit of 1,000 roubles which has come about largely because of her general carelessness and the fact that she has given credit to untrustworthy customers. Mariya has been given a mere five days to find the missing money or the law will take its course. The knowledge that previous managers had been dealt with severely fills her with alarm and great distress. She had initially been reluctant to take on the store as she did not enjoy the best of health, but was persuaded, since no-one else would assume the responsibility and because the family was short of money and their house was close to the shop. Mariya is clearly no thief. She is naive, kind-hearted, poorly educated and semi-literate and obviously not the ideal candidate for the job. We see her in various states of emotional distress and depression throughout the text. Her response to her predicament is largely passive, and she is all too ready to seek solace from Komarikha and her brand of quasi-religion and superstition. Some candidates might be critical of her for her passivity and lack of emotional strength, while others will praise her for courageously accepting the challenge of the shop in the first place, despite her illness, as the shop is essential to the village in both a practical and social sense. In the second part of the question, candidates can show how Mariya is fortunate in that she is comforted and nobly supported by her more practical husband, Kuz'ma. He sets about borrowing money from a variety of village personalities with differing means and amounts of generosity. Throughout the story, it is Kuz'ma, a young driver on the kolkhoz, who takes the initiative in solving Mariya's problem. Embodying a role traditional to Socialist Realist texts (father-figure, head of the family unit, provider, problem-solver, principal motivator of events, etc.), Kuz'ma, who had never considered money important and had always been content with whatever he had, is forced to beg and cajole on behalf of his wife to avert disaster for her and their children. Though he has some success, he fails to acquire enough money and is forced to travel to the hostile environment of the town to try to borrow from his comfortably-off estranged brother, Aleksey, whom he has not seen for seven years. At all times during the time-frame of the narrative, he shows devotion to his wife who could hardly wish for a more supportive, level-headed partner. Kuz'ma never loses his optimistic positive philosophy and intrinsic belief that the money will be found. Candidates are likely to conclude that Mariya's situation is not absolutely hopeless because of her husband, the contributions of some of the villagers (eg. Gordey and Natal'ya) and the unresolved ending to the story which allows for the possibility that Aleksey just might help his</p>

	brother after all. Candidates would be just as correct, however, to interpret the ending negatively: because Aleksey has lost his feeling of solidarity with the village, he will not be prepared to bail out his brother's wife.
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Question Number	Question
10. (6)	Опишите реакцию жителей деревни на ситуацию Марии и Кузьмы. Вам кажется, что надежды на помощь Марии и Кузьмы являются реалистичными?
	Indicative content
Г. РАСПУТИН : <i>Деньги для Марии</i>	Answers will focus on the response of various characters in the village to Mariya's need for financial help to cover the R1,000 deficit. In the second part of the question, candidates can express an opinion as to whether the reader is meant to think Mariya's and Kuz'ma's expectations of help are realistic or not in the historical and social context of the text. Answers can focus on what is expected of particular characters in relation to their personal circumstances and their relationships to Mariya and Kuz'ma, but the best answers will look beyond individuals and consider the village as a microcosm of society as a whole. The response to Mariya's plight is not universally positive. Instead of behaving according to the Socialist ideal of brother helping brother, reactions are decidedly varied. Society is depicted as collectively falling short of the ideal, because reactions are varied, personal and sometimes unsocialist. While Gordey and Natal'ya give all they can, though they clearly have little to offer, others such as Stepanida, a comfortably-off miser, give nothing, while Evgeniy Nikolaevich, the local Headmaster, donates only to further his reputation within the village. Money is shown to be largely a corrupting influence, a threat to simple rural values and the concept of the village as the soul of Russia. To the reader, Kuz'ma's dream that everyone in the kolkhoz gives R5, thereby wiping out the deficit instantly, is simply wishful thinking, something unrealisable in the reality of the modern world. For Gordey, the village has lost its traditional solidarity. It has become spiritually and morally impoverished as the collective values of the past have been replaced by general greed, and a desire for money and profit. Kuz'ma's brother, the couple's last hope, has exchanged the values of the village for the alien ones of the town. These are displayed by the travellers on the train in their actions and dialogue and are seen as being at variance with those of the countryside. Candidates can contrast the travellers with those who still uphold the traditions of Socialist solidarity (Gordey, Natal'ya and, of course, Mariya's loyal husband, Kuz'ma, who does all he can to save his wife from an otherwise inevitable fate). Though Mariya may well be proved right in that her brother-in-law is unlikely to help them, there is a chance that all will turn out well in the end, for the unresolved ending is deliberately ambiguous and could finish on a positive or negative note, depending on how the reader interprets it. Kuz'ma is depicted approaching his brother's house, full of doubt as to whether his

	<p>brother will help and wishing he could have obtained all the money from the villagers, some of whom are now closer to him than his own flesh and blood. Though the traditional family bond may seem strained or even broken, new ties have been formed. For some readers, the text can be seen as an allegory, a warning about what could happen to society rather than a staunch condemnation of a community which has irretrievably lost its soul. Plenty of room for a range of opinion.</p>
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Question Number	Question
11. (a)	Кто такой Дима? По-вашему, он эгоистичный муж?
	Indicative content
Н. В. БАРАНСКАЯ : <i>Неделя как неделя</i>	<p>Dima is the genial twenty-something husband of Ol'ga Voronkova whom he married after a short romantic courtship. They live in a comfortable three-roomed flat in a new housing estate on the outskirts of 1960s Moscow with their two small children, Kot'ka and Gul'ka. Both are well-educated research scientists strongly committed to their work and to caring for their family. Dima is tall, broad-shouldered, "like a white seal", with sparse reddish hair and bitten nails. Contrasted with the partners of her colleagues, Dima comes off well, though Ol'ga, struggling to cope with the double burden of looking after a young family and carrying out research under pressure from inadequate facilities and looming deadlines, and prone to mood swings through exhaustion, at times gives the impression he could and should do more to help. We must remember, however, that because of the diary structure of the text, Dima is almost exclusively described from his wife's subjective point of view. Dark Lyusya (Markoryan) is more objective, however. Suggesting a three-way exchange of flats and partners for herself, Blonde Lyusya and Ol'ga, she describes Dima as "wonderful". Dima's words and deeds need to be contrasted with those of other Soviet men in order to arrive at an accurate evaluation of his character. Dark Lyusya's husband has been nagging her for five years to stop work so she can care for her five year old and have another baby. The father of Blonde Lyusya's child vanished when he heard she was four months pregnant, without telling his girl-friend he was already married with children. The husband of another colleague, Shura, drinks. In the temporal and historical context Dima is as close as one can get to a Soviet new man. Candidates should provide a detailed account of Dima's character, attitudes and behaviour, emphasising his good and bad qualities. Dima does more than simply show affection to his children, playing with them, taking them on walks and sledging as well as taking Kot'ka with him to the laundry. He happily reads to them, talks to them and sees to their basic needs (washing, dressing, feeding, putting to bed), though most of the latter is (perhaps naturally) carried out by Ol'ga. He goes shopping to buy the vegetables and does a number of secondary household chores - getting their bed ready, winding up the alarm clock, setting the table and taking out the rubbish. However, on Sunday, he says he would still prefer to do extra paid work, earning an additional R200-220, if he did not have to spend so much time at home helping with housework and childcare. Candidates might find him selfish and chauvinistic in this, though some might say he is entitled to his personal opinion and wishes. In any event, he admits he might be selfish and drops the subject. Many of Dima's attitudes, views and actions are typically male, though he also shows a capacity to listen to his wife's opinions and to compromise. He argues in favour of an abortion, but once Ol'ga has decided to keep the baby, he readily takes a second job to</p>

	<p>help their financial situation. He is willing and able to sort out with Kot'ka's teacher why the little boy feels he has been wrongfully punished and does not want to go to nursery school. Reacting less emotionally than Ol'ga, he acknowledges that teachers with 28 in a class can sometimes make mistakes. His wanting Ol'ga to iron his trousers might simply mean she does this better than he. Put out that Ol'ga failed to warn him she would be home late after her political seminar, he thaws after a hot meal. When Ol'ga hurts her knee, he at once takes charge, sorting it out with iodine and cotton wool, and when she breaks down due to tiredness, he comforts her, puts her to bed and brings her tea. Despite his imperfections and their occasional minor dispute, Ol'ga continuously acknowledges that he loves her and the children. Having considered all the evidence, candidates are likely to conclude that, although not perfect, Dima is far from being a selfish husband.</p>
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Question Number	Question
11. (6)	<p>Объясните, почему повесть <i>Неделя как неделя</i> сразу же стала очень популярной среди читательниц в СССР. По-вашему, <i>Неделя как неделя</i> является хорошим названием для этой повести?</p>
	Indicative content
Н. В. БАРАНСКАЯ : <i>Неделя как неделя</i>	<p>The appearance of <i>A Week Like Any Other</i> in 1970 was a literary event in that it depicted for the first time in the Soviet period the difficult and stressful life of the average working mother, throwing into relief the equality she theoretically enjoyed with men in the work-place and at home. Due to the publication of this text, the problems of Soviet women were aired more often and more sympathetically in other texts and in society as a whole. Candidates will discuss the events contained in Ol'ga's diary, provide character sketches of the main characters (Ol'ga and Dima), highlighting their domestic problems and those of Ol'ga at work in the political and social context of the period. The best answers will move beyond the specific problems of two individuals and discuss a number of broader issues raised by the text with which women of the time could readily identify: a universal theme in women's writing - just how <i>does</i> a woman juggle a demanding job with looking after two small children, a house and a husband who does not always pull his weight; another universal feminist theme - how does an academic woman continue with her career, being fair to her family and her own intellectual needs at the same time; the position of women in Soviet society in particular (double burden, attitudes of men and women to each other, work, looking after children and the home, what is "a real Soviet woman", abortion etc.); the low birth-rate of Russians in the 1960s, the incipient demographic time-bomb and its potential negative effects on the USSR: positive and negative aspects of everyday life in the Soviet Union (the provision of nursery schools and creches, abortion on demand, uncomplicated marriage formalities, opportunities for pleasant holidays in warm parts of the USSR, <i>but</i> inadequate numbers of shops, endless queues, a</p>

time-consuming shopping system, crowded and inadequate public transport, living on a tight budget, the problems of communal flats and the general housing situation, the stressful effects of much of this on the physical and mental health of individuals etc.); a description of a loss of faith in the ideals of communism by the majority of the population (shown by the contrast of attitudes, behaviour and life-styles of Mar'ya Matveevna with those of all other female characters and the attitude of Ol'ga to the political seminar which she finds a tedious empty ritual, keeping her from her more important work in the laboratory and at home); a subtle (and in the slightly longer, less well known edition, more strident) critique of communism in the early Brezhnev period. Ol'ga's questioning of the failures and weaknesses of the system are presented as impromptu thoughts and expressions articulated, not because she is anti-communist, but simply because she feels her life and work would be of better quality if things were just differently arranged. In the second part of the question, candidates will probably agree that the title is appropriate for a variety of reasons. The text describes a typical week in the life of one woman, focusing on the banal and humdrum (cooking, cleaning, washing, queuing for shopping, struggling on and off overcrowded public transport, domestic squabbles etc). Though more significant events in her life are mentioned (courtship, marriage, honeymoon, pregnancy) these are referred to in flash-back outside the timeframe of the main narrative, and thus their impact is lessened in relation to the boring events of everyday life. No cataclysmic events take place within the main timeframe. A week is just long enough to illustrate dull repetitive situations and actions, all the more because, unlike a month, it has no name and thus no specific significance. The title refers not just to a week in the life of Ol'ga, but to a typical week in the life of *any* Soviet woman in similar circumstances. It therefore contains significant political overtones, giving the text greater general importance. On a practical level, the week of the title is a description of the seven sections of narrative into which the text is divided, each corresponding to a particular day. The effectiveness of the diary as a literary device may also be mentioned.

Question Number	Question
12. (a)	<p>Кто такой Симеонов? По-вашему, женщины хорошо или плохо влияют на его жизнь и счастье?</p>
Indicative content	
<p>Т. Н. ТОЛСТАЯ : Три рассказа (<i>Милая Шура, Петерс, Река Оккервиль</i>)</p>	<p>Simeonov is a large-nosed, balding, elderly translator who inhabits a dusty Leningrad flat filled with books, a gramophone and records, especially those made by Vera Vasil'evna, a once famous singer, now long forgotten by her public. Simeonov has been obsessed by this woman for many years, even though he has never met her. Listening repeatedly to her records which he still buys from black-marketeers, he fantasises about the singer in days gone by in romantic and / or imaginary settings only loosely connected with reality (e.g. the Okkervil River in the west of his city, a place he has, however, never visited). He even has imaginary conversations with her through the lyrics of her songs. Within his head are two arguing demons. One wants him to continue with his life as it is, while the other, a wild, youthful voice, implores him to seek out the object of his dreams. It is this impulse he follows, and obtaining Vera's address for 5 kopeks at a street-directory kiosk, Simeonov buys tiny, yellow, faded chrysanthemums and a cake with a thumb-print on it to take to her as presents. His excitement at seeing her in the flesh is rapidly diminished when the reality of their meeting turns out to be different from what he had anticipated. Instead of waiting alone for her sad, balding prince, the lady is happily entertaining numerous guests. Simeonov's illusions are shattered and he feels betrayed. Back at home, he tries to banish the singer from his thoughts and replace her with Tamara, a woman who dotes on him and attends to his physical needs, but in vain. Vera Vasil'evna continues to haunt his dreams. The next evening, the singer calls on him to take a bath, and as Simeonov listens to her splashing around, his passion for the woman is rekindled. Candidates are required to express an opinion as to whether Vera Vasil'evna and Tamara have a beneficial influence on his life and happiness or not. Some may consider him relatively happy in his world of fantasy where the singer serves as his spiritual and emotional focus. He is perhaps lucky to have Tamara to care for him: doing his laundry, bringing him fried potatoes, flowery curtains and conveniently forgetting things so she can come round, cook him a meal and have to stay the night because the last tram has already gone. At the end of the story, Simeonov appears to propose to Tamara, but continues to be emotionally tormented in his sleep by the singer, and it is clear that there is still a chance for him to develop his relationship with her now that she has discovered the joys of his bathroom. Others may decide he is an unfortunate dreamer, unable to deal with reality, ultimately miserable, trapped between two women, one controlling his mind and the other imprisoning him in a domesticity he is reluctant to embrace.</p>

Question Number	Question
12. (6)	Опишите стиль, используемый Толстой в этих трёх рассказах. По-вашему, стиль автора самое главное для читателя этих рассказов?
Indicative content	
Т. Н. ТОЛСТАЯ : Три рассказа (<i>Милая Шура, Петерс, Река Оккервиль</i>)	<p>A chance to describe Tolstaya's original and highly poetic style and to express an opinion as to whether this is the main feature of interest for the reader of the stories in question. For the majority of readers, it is the stories' style and language which form their chief attraction. The various narrators seduce the reader into believing in rather thin plots and somewhat caricature-like characters through their use of an enormous range of literary devices and poetic effects. Mention <i>may</i> be made of any of the following: (preferably supported with appropriate quotation) rich, esoteric vocabulary, variable sentence length, alliteration, assonance, anaphora, complex narrative and rhythmic structure, poliphony, range of narratorial voices, use of free indirect speech, intertextual references, use of imagery, especially to do with water, wind, colours, smells and entrapment, use of punctuation, spatial hyperbole et al.. For the majority of readers, it is the stories' style and language which form their chief attraction. However, some readers will be principally attracted by the essentially quirky and idiosyncratic characters: the thrice-married, elderly Shura in her eccentric hat, still regretting her decision not to run away to a lover of many years ago; Simeonov, the balding, elderly translator, obsessed for many years with a once famous singer; the effete and socially gauche Peters who is unable to sustain a relationship with a woman at any point in his life. The broad and fascinating nature of the themes within the stories may be of greatest significance for others. These are: love, unrequited love, the disparity between the world of the imagination and reality, the effects of childhood on early life, life and death, the effects of time on people, spiritual imprisonment and a desire for a return to the past or an escape from it. Candidates will certainly find the stories effective, but will give a range of reasons for finding them so, depending on their personal interests, response, awareness of literary techniques and skill in decoding narrative.</p>

See *Specification* for assessment and marking criteria.