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## Mark Scheme (Results)

October 2020

Pearson Edexcel GCE

In Russian (8RU0/02)

Paper 2: Written response to works and  
translation

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## General Marking Guidance

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

Paper 2 mark scheme

**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 for each grid.

**Marking principles**

Soft signs: non-grammatical soft sign errors are tolerated, for example *толко* rather than *только*, unless they cause ambiguity (for example *купит* rather than *купить*).  
 Spelling: non-grammatical misspellings are tolerated, for example *рассказать* rather than *расказать*, as long as they are not ambiguous (for example *тошно* rather than *точно*), or in the wrong language.

One-letter misspellings for adjective endings will be classed as spelling errors.

Noun endings must be correct and will not be classed as spelling errors.

Verb 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.

<b>Section</b>	<b>Text</b>	<b>Correct answer</b>	<b>Acceptable answers</b>	<b>Reject</b>	<b>Mark</b>
1	In Russia,	В России	В Российской Федерации	В Россию	<b>(1)</b>
2	approximately 40% of people	около 40% людей	примерно 40% населения	около 40% люди	<b>(1)</b>
3	smoke regularly.	регулярно курят.	курят регулярно.	курение регулярно.	<b>(1)</b>
4	Cigarettes are very cheap here	Сигареты очень дешёвые здесь,	Сигареты очень дешёвые там,	Сигареты дешёвые здесь,	<b>(1)</b>
5	and in shops a packet sometimes	и в магазинах пачка иногда	и в лавках пачка иногда	и в магазинах пачка всегда	<b>(1)</b>

<b>Section</b>	<b>Text</b>	<b>Correct answer</b>	<b>Acceptable answers</b>	<b>Reject</b>	<b>Mark</b>
6	costs less than 50 roubles.	стоит меньше 50 / пятидесяти рублей.	стоит меньше, чем пятьдесят рублей.	стоит меньше пятьдесят рублей.	<b>(1)</b>
7	Many politicians consider	Много политиков считают,	Многие политики считают,	Много политики считают,	<b>(1)</b>
8	that the health of the population	что здоровье населения	что здоровье русского населения	что здоровье население	<b>(1)</b>
9	is quickly getting worse.	быстро становится хуже.	быстро ухудшается.	быстро ухудшилось.	<b>(1)</b>
10	There is already	Уже есть	Уже существует	Есть	<b>(1)</b>
11	a ban on smoking	запрет на курение	запрет курения	запрет курение	<b>(1)</b>
12	at work, at stations	на работе, на вокзалах	на работе, на станциях	на работе, на стайшонах	<b>(1)</b>
13	and in other public places.	и в других общественных местах.	и в других открытых местах.	и в общественных местах.	<b>(1)</b>
14	In order to improve	Чтобы улучшить	Чтобы улучшать	Улучшить	<b>(1)</b>
15	the health of teenagers	здоровье тинейджеров	здоровье подростков	зтаровье тинейджеров	<b>(1)</b>
16	the Russian government now wants	российское правительство теперь хочет	правительство России сейчас хочет	российская правительство теперь хочет	<b>(1)</b>
17	to ban the sale of tobacco	запретить продажу табака	запрет на продажу табака	запретить продажи табаки	<b>(1)</b>
18	to all people	всем людям,	всем гражданам,	всех людей,	<b>(1)</b>
19	who were born	которые родились	родившимся	который родились	<b>(1)</b>
20	after 2013.	после 2013 года.	после 2013 г.	после 2013-ом году.	<b>(1)</b>
					<b>Total (20)</b>

## **Sections B and C, Questions 2 to 6 (written response to works)**

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (AO3).

### **General guidance on using levels-based mark schemes**

#### **Step 1 Decide on a band**

- You should first of all 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 and 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 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 response (AO4)

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). 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 work.
1-4	<ul style="list-style-type: none"><li>• Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.</li><li>• Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument.</li><li>• Response relates to the work but has limited focus on the question.</li></ul>
5-8	<ul style="list-style-type: none"><li>• Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or they show misunderstanding or confusion.</li><li>• Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.</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>• Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or that show misunderstanding or confusion.</li><li>• Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.</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>• Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.</li><li>• Arguments are made that mostly link with valid conclusions.</li><li>• Predominantly relevant response to the question.</li></ul>

17-20	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.</li><li>• Arguments are made that link with valid conclusions.</li><li>• Relevant response to the question throughout.</li></ul>
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### Accuracy and range of grammatical structures and vocabulary (AO3)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"><li>Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.</li><li>Limited use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.</li></ul>
5-8	<ul style="list-style-type: none"><li>Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted.</li><li>Occasional use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
9-12	<ul style="list-style-type: none"><li>Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.</li><li>Some use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Frequent sequences of accurate language, resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.</li></ul>
13-16	<ul style="list-style-type: none"><li>Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.</li><li>Frequent use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.</li></ul>
17-20	<ul style="list-style-type: none"><li>Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</li></ul>

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|--|---|
|  | <ul style="list-style-type: none"><li>• Consistent use of terminology appropriate for critical response to the literary or cinematic work.</li><li>• Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</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 will 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 critical response:** vocabulary for critical response 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.

**Straightforward** language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high-frequency grammatical structures and vocabulary.

**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 arguments or examples.

Question number	Indicative content
2(a)	<p data-bbox="411 443 949 477"><b><i>Пиковая дама (Александр Пушкин)</i></b></p> <p data-bbox="411 483 1133 517">Students may refer to the following in their answers.</p> <p data-bbox="411 562 1385 674">The relationship between Germann and the aged countess is central to Pushkin's story. The countess knows the secret that Germann wants to know, and his pursuit of this secret leads to his madness.</p> <ul data-bbox="459 719 1401 1509" style="list-style-type: none"><li data-bbox="459 719 1401 954">• When Germann first hears about the countess and the secret of the three cards that only she knows, he becomes obsessed with finding it out and becoming rich. His personality changes as he pursues her secret, e.g. despite never having played cards for money before, he considers becoming the countess's lover, becoming ever more ruthless as he dreams of great riches.</li><li data-bbox="459 999 1401 1223">• Germann becomes ever more obsessed with the secret as the story progresses, e.g. having decided that seducing the countess's ward, Lizaveta Ivanovna, is the best way to become close to the countess, Germann threatens the countess with a pistol unless she reveals her secret the first time that they meet in her chambers.</li><li data-bbox="459 1267 1401 1509">• After the countess dies of fright, Germann's madness sets in, e.g. he believes her body in the coffin winks at him and her ghost visits him with an ultimatum. The ghost reveals the secret to him, but he loses all his money and lives out his days in a hospital, repeating the countess's secret ('three, seven, ace') over and over to himself.</li></ul>

Question number	Indicative content
2(b)	<p data-bbox="411 244 949 275"><b>Пиковая дама (Александр Пушкин)</b></p> <p data-bbox="411 282 1129 313">Students may refer to the following in their answers.</p> <p data-bbox="411 360 1390 472">Pushkin portrays the changes in society in 19th century Russia very effectively in his story. Many aspects of the story focus on the contrasts between the experiences of different characters.</p> <ul data-bbox="459 519 1398 1308" style="list-style-type: none"> <li data-bbox="459 519 1366 790">• The countess represents the older generation who lived under Catherine the Great and for whom position and courtly behaviour were important, e.g. we are told that the countess 'lives in the past'. The countess does not understand how the world has changed and expects people to behave as they did when she was young, e.g. she does not believe that there are novels in Russian.</li> <li data-bbox="459 837 1398 1032">• Germann represents the younger generation for whom money can buy status and where family and background are no longer so important, e.g. once Germann hears of the secret of the three cards, he becomes obsessed as he wants to become rich and improve his social status.</li> <li data-bbox="459 1079 1382 1308">• Changes in society have a different impact on different generations, e.g. the countess sees all change negatively and treats her ward, Lizaveta Ivanovna, badly. Lizaveta Ivanovna, on the other hand, recognises that society has changed, e.g. she sees her relationship with Germann as a way to gain greater freedom.</li> </ul>

Question number	Indicative content
3(a)	<p data-bbox="411 282 847 315"><b>Вишнёвый сад (Антон Чехов)</b></p> <p data-bbox="411 322 1129 356">Students may refer to the following in their answers.</p> <p data-bbox="411 405 1406 551">Some might suggest that Gaev is not a main character in Chekhov's play, but it could be argued that his role is to give the audience further insight into the family's background and attitudes. He can also be seen as a figure of fun.</p> <ul data-bbox="459 600 1406 1384" style="list-style-type: none"> <li data-bbox="459 600 1406 831">• Gaev is Ranevskaya's brother and they grew up together on the estate. He often comments on her or lectures her, giving us some insight into her character, e.g. he says that she lives for love and lectures her for giving all her money away. He, however, does not have a profession and just lives off the estate, only accepting at the end that he needs to take a job.</li> <li data-bbox="459 880 1406 1111">• Gaev can be seen as snobbish and representative of nobility who actually have no idea about reality, e.g. he resents Lopakhin's success and treats him (as well as the servants and other former serfs) with derision, and has to be looked after by the servants. He has no ideas himself on how to save the estate and often avoids engaging with discussion on this.</li> <li data-bbox="459 1160 1406 1384">• Gaev has a nostalgic attitude to the past and the Cherry Orchard of his youth, e.g. he mentions that it is in the encyclopaedic dictionary. His suggestions for saving it are unrealistic or involve him doing very little work, however, e.g. he suggests that they might inherit some money or that they might marry Anya off to a rich man.</li> </ul>

Question number	Indicative content
3(b)	<p data-bbox="411 282 847 315"><b><i>Вишнёвый сад (Антон Чехов)</i></b></p> <p data-bbox="411 322 1129 356">Students may refer to the following in their answers.</p> <p data-bbox="411 405 1401 517">Chekhov uses the Cherry Orchard as a central symbol in the play. The actions and thoughts of all the characters revolve around their attitudes to the orchard or others' attitudes to it.</p> <ul data-bbox="459 562 1406 1312" style="list-style-type: none"> <li data-bbox="459 562 1406 797">• For Ranevskaya and Gaev, the Cherry Orchard is a symbol of a better time. It represents their family's former prominence and success, as well as that of other aristocratic families, e.g. we discover that the orchard used to produce a huge crop every year that was made into jam, but now the recipe is lost and the crop is poor.</li> <li data-bbox="459 842 1406 1032">• For Trofimov and others, the Cherry Orchard is a symbol of the past suffering of serfs who were forced to work the estate, e.g. he sees the faces of serfs who lived and died on the estate in the orchard. He talks of a new future for those who suffered in the past.</li> <li data-bbox="459 1077 1406 1312">• For Lopakhin, the Cherry Orchard is a symbol of his hope for the future, e.g. his father worked on the estate and he remembers the suffering of the past, but he has now made his fortune and wants to buy the orchard and make more money from the land. He is also torn between his loyalty to Ranevskaya (who is nostalgic for the past) and his hope for the future.</li> </ul>



Question number	Indicative content
4(a)	<p data-bbox="411 282 1018 315"><b>Неделя как неделя (Наталья Баранская)</b></p> <p data-bbox="411 322 1134 356">Students may refer to the following in their answers.</p> <p data-bbox="411 400 1394 517">The difficulty of daily life for ordinary working women in the USSR is the central theme of Baranskaya's story. We see the theme represented through the complicated lives of Ol'ga and her work colleagues.</p> <ul data-bbox="469 562 1406 1384" style="list-style-type: none"> <li data-bbox="469 562 1406 792">• Working life for women in the USSR is shown as being difficult, e.g. they were often expected to hold down a demanding and responsible job and also look after the children and family, e.g. Ol'ga worries about being late for work and losing her job, and has to work with her colleagues to organise a rota for each other to do the shopping in their breaks.</li> <li data-bbox="469 837 1406 1032">• Domestic life for women in the USSR is also shown as being difficult, e.g. housing estates are unfinished and have no amenities, shopping is difficult due to shortages and queues and it is difficult for Ol'ga and the women she works with to look after their children when they are ill.</li> <li data-bbox="469 1077 1406 1384">• Relationships between men and women in the USSR are shown to be difficult but also loving, e.g. Dima and Ol'ga argue over the fact that she has to do most of the housework, but we also see a very positive image of how they met and their honeymoon. Other women in the story have more difficult relationships (and some are jealous of Ol'ga), e.g. Dark Lusya's husband wants her to give up work to have another baby and Shura's husband drinks.</li> </ul>

Question number	Indicative content
4(b)	<p data-bbox="448 241 1054 275"><b>Неделя как неделя (Наталья Баранская)</b></p> <p data-bbox="448 282 1166 315">Students may refer to the following in their answers.</p> <p data-bbox="448 360 1353 434">The character of Ol'ga is central to Baranskaya's story. The story is written as a diary from Ol'ga's point of view.</p> <ul data-bbox="499 483 1404 1272" style="list-style-type: none"><li data-bbox="499 483 1404 752">• Ol'ga's relationship with her husband Dima is generally a loving and strong one, but as a couple they also have their difficulties, e.g. they argue about who should take responsibility for looking after the children and the house. Ol'ga is loving towards her children, and worries about them, e.g. she is concerned about who will look after them when they are ill.</li><li data-bbox="499 797 1404 1032">• Ol'ga and her colleagues have many problems at work, e.g. they have targets and deadlines to be met that do not take into account the fact that they have busy lives at home. Ol'ga is reprimanded for being late, although this is usually caused by transport problems beyond her control. Ol'ga fears she will lose her job if she continues to be late.</li><li data-bbox="499 1077 1404 1272">• Ol'ga does not specifically criticise life in the USSR in her diary, although we do see that life for ordinary citizens was not easy, e.g. some housing estates are unfinished and have no amenities and shopping is difficult due to shortages and queues.</li></ul>

<b>Question number</b>	<b>Indicative content</b>
<b>5(a)</b>	<p data-bbox="411 244 831 275"><b>Крылья (Лариса Шепитько)</b></p> <p data-bbox="411 282 1129 313">Students may refer to the following in their answers.</p> <p data-bbox="411 360 1326 472">The relationship between Nadezhda Stepanovna and her daughter Tanya is central to Shepit'ko's film. The two have a strained relationship, but Nadezhda clearly cares for her daughter.</p> <ul data-bbox="461 519 1382 1267" style="list-style-type: none"><li data-bbox="461 519 1382 748">• Tanya 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="461 797 1382 987">• Nadezhda Stepanovna 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'. She seems unable to relate to Igor', and the relationship is shown in contrast to her own relationship, which is cold and distant.</li><li data-bbox="461 1037 1382 1267">• The two women have seemingly different attitudes to life in the USSR. Tanya's attitude to the problems of society and in her own life is different to that of her mother, 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.</li></ul>

Question number	Indicative content
5(b)	<p data-bbox="448 241 871 275"><b>Крылья (Лариса Шепитько)</b></p> <p data-bbox="448 282 1169 315">Students may refer to the following in their answers.</p> <p data-bbox="448 360 1406 472">Patriotism could be considered to be one of the central themes of Shepit'ko's film. Nadezhda Stepanovna is depicted as a character who is loyal to the Soviet Union and its ideals.</p> <ul data-bbox="499 517 1414 1312" style="list-style-type: none"> <li data-bbox="499 517 1414 712">• Nadezhda Stepanovna has a positive attitude to the Soviet Union, e.g. we see that she has a sense of duty towards the children at the college where she is headteacher. Nadezhda often reflects on her time as a fighter pilot during the war with nostalgia, and longs for the glory of those times.</li> <li data-bbox="499 763 1414 987">• Tanya has a rather different attitude towards the Soviet Union, e.g. she questions why Nadezhda Stepanovna feels so much of a sense of duty towards her country and she seems not to understand the sacrifices that earlier generations made. She is also interested in types of music that would have been frowned upon.</li> <li data-bbox="499 1039 1414 1312">• The pupils at the college where Nadezhda Stepanovna is headteacher seem indifferent to the Soviet Union, e.g. Nadezhda Stepanovna seems unable to get them to show the respect that she feels her position as a former fighter pilot and now headteacher demands. She feels that the young people she is surrounded by do not understand the sense of duty that their country demands of them.</li> </ul>

Question number	Indicative content
6(a)	<p data-bbox="411 244 1054 275"><b><i>Утомлённые солнцем</i> (Никита Михалков)</b></p> <p data-bbox="411 282 1134 313">Students may refer to the following in their answers.</p> <p data-bbox="411 360 1374 472">Nadya is a central character in Mikhalkov's film. Her relationships with the other characters enable us to understand different aspects of life in the Soviet Union in the 1930s.</p> <ul data-bbox="459 517 1382 1301" style="list-style-type: none"> <li data-bbox="459 517 1382 752">• There is a particularly close relationship between Nadya and her father, Kotov, e.g. they often exchange glances of father-daughter affection, he wants a better future for her and sees it as his role as a father to help create the future Soviet society. Nadya has complete faith in Kotov and is in awe of his status as a legendary commander of the Red Army.</li> <li data-bbox="459 797 1382 999">• Nadya has a strong sense of belonging and loyalty to the Soviet Union and to Stalin, e.g. she is impressed by the Pioneers and wants to be one, and listens attentively to Kotov's tales of building the Soviet homeland. Nadya symbolises the ultimate trust that the citizens have in a benevolent state.</li> <li data-bbox="459 1055 1382 1301">• Mitya develops a strong relationship with Nadya in the film, e.g. he expresses how much she is like her mother at Nadya's age. Nadya does not know why Mitya is present, but immediately likes him and his jokes (which are a contrast to how her father behaves). The irony is that he is there to arrest her father, whom she idolises.</li> </ul>

Question number	Indicative content
6(b)	<p data-bbox="448 241 1091 275"><b><i>Утомлённые солнцем</i> (Никита Михалков)</b></p> <p data-bbox="448 282 1169 315">Students may refer to the following in their answers.</p> <p data-bbox="448 360 1406 472">The theme of betrayal is a key element in Mikhalkov's film. It could be said that each of the characters is betrayed in different ways by other characters, and ultimately by the State.</p> <ul data-bbox="499 517 1414 1413" style="list-style-type: none"> <li data-bbox="499 517 1414 786">• Kotov is betrayed by Stalin and the Soviet state, e.g. he believes that Stalin could never have him arrested, but this is exactly what Mitya has been sent to do. Kotov believes 'blindly' in the benevolence of Stalin and the Soviet Union, and seemingly enjoys the respect and admiration of all around him. At the end of the film we see him as a broken man, a victim of Stalin's purges.</li> <li data-bbox="499 837 1414 1128">• Mitya could be seen as the victim of betrayal by Marusia, who was once his lover, but has now married Kotov, e.g. Kotov feels that Mitya has arrived to seek revenge against him for this betrayal, or to steal Marusia from him. Mitya is also betrayed by the State, e.g. he knows he is obliged to accept the mission to arrest Kotov or face arrest himself, and his suicide at the end of the film shows that he too becomes a victim.</li> <li data-bbox="499 1180 1414 1413">• The Soviet people are depicted as having been betrayed by Stalin, e.g. they are shown to believe blindly in his benevolence, but do not understand the true nature of the purges. Nadya wants to be a Pioneer and sees Stalin as kindly, but does not know what will happen to her father at the end of the film as a direct result of Stalin's orders.</li> </ul>

