

Cambridge Pre-U Specimen Papers
and Mark Schemes

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Cambridge
Pre-U

Cambridge International Level 3
Pre-U Certificate in
RUSSIAN (Principal)

For use from 2008 onwards



UNIVERSITY of CAMBRIDGE
International Examinations

Specimen Materials

Russian (9782)

Cambridge International Level 3
Pre-U Certificate in Russian (Principal)

For use from 2008 onwards

QAN 500/3761/4

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This booklet of specimen materials is for use from 2008. It is intended for use with the version of the syllabus that will be examined in 2010, 2011 and 2012. The purpose of these materials is to provide Centres with a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

If there are any changes to the syllabus CIE will write to centres to inform them. The syllabus and these specimen materials will also be published annually on the CIE website (www.cie.org.uk/cambridgepreu). The version of the syllabus on the website should always be considered as the definitive version.

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

RUSSIAN

9782/01

1. Speaking

For Examination from 2010

SPECIMEN PAPER

READ THESE INSTRUCTIONS FIRST

Choose ONE of the following four cards.

You have twenty minutes to read it and prepare this part of the examination.

The discussion with the Examiner will last about 8 minutes.

You need to prepare the following:

Firstly, summarise the main themes of the article (1 minute).

Next, discuss your opinions on the article, its themes and the issues they raise with the Examiner (3 minutes).

Finally, discuss with the Examiner the broader theme given in the heading on the card (4 minutes).

Dictionaries are not allowed.

You may make notes during the preparation stage but you must not read out prepared material in the examination.

The article does not require detailed analysis but will act as a springboard for discussion with the Examiner.

This document consists of **5** printed pages and **1** blank page.



Card 1

Тема: Здоровье

Птичий грипп в России

Лабораторные анализы показали, что вирус птичьего гриппа (H5N1) есть у птиц в восьми районах Московской области. То, что говорят специалисты сейчас о «птичьем гриппе», напоминает пандемию гриппа, которая была в 1918 году, после окончания Первой мировой войны. Тогда болезнь, которую называли "испанкой", разносили по миру солдаты, когда они возвращались с войны, и умерли от неё до 50 миллионов человек.

Сегодня Министерство здравоохранения сказала, что обычный грипп намного опаснее, чем птичий. Обычный грипп опаснее прежде всего из-за того, что он очень инфекционный. Кроме того, после него бывают очень тяжёлые осложнения.

Российские медицинские службы готовы к возможному заболеванию людей птичьим гриппом. Во всех больших городах есть достаточно карантинных боксов, и в главных больницах уже подготовлены необходимые медикаменты.

Во всём мире птичьим гриппом заболело 250 человек, 164 из них - умерли. Если российские граждане заболевают гриппом, Министерство здравоохранения советует избегать паники и предлагает обратиться за медицинской помощью обычным способом.

Card 2

Тема: Работа и безработица**Профсоюз трудовых мигрантов**

Депутат Госдумы Дмитрий Рогозин хочет создать «славянский профсоюз», чтобы защитить интересы трудовых мигрантов с Украины и из Белоруссии. По официальным данным, в Россию ежегодно приезжает 20 миллионов мигрантов, из них 3,5 миллиона живут в России нелегально.

По словам Рогозина, речь идёт о создании центров помощи для молодых квалифицированных специалистов-мигрантов с Украины и из Белоруссии. Он знает, что экономика России нуждается в таких специалистах: «Это близкие к нам по культуре, языку и менталитету люди — славяне!».

В июле 2006 г. Рогозин хотел создать “Лигу защиты русских” для защиты прав российских граждан на Украине, а ещё ранее интересовался правами на проезд россиян через Литву.

По мнению критиков Рогозина, он надеется, что идея защиты трудовых мигрантов славян увеличит его политическую популярность. Однако, комментаторы считают, что после иммигрантских волнений в других странах, идея Рогозина не будет сегодня популярной в России.

Card 3

Тема: Война и мир

Пора обновить ядерный щит

Все знают, что технический прогресс - это один из важных факторов в успехе любой армии. Последнее время из-за экономических трудностей Россия не могла регулярно обновлять военную технику. Но теперь ситуация меняется: Россия сейчас уделяет больше внимания покупке современного вооружения и техники.

Боевая подготовка российской армии сейчас находится на самом высоком уровне со времён распада СССР, и это включает ядерный арсенал России. Недавно Россия заказала много новых баллистических ракет.

Что же касается планов российских вооружённых сил на будущее, то они видны в Государственной программе вооружения на 2007-2015 годы. На реализацию этой программы государство собирается потратить почти пять триллионов рублей. Планируется полное обновление стратегических ядерных сил России, и также повышение социальной защищённости военнослужащих и их семей.

Следует отметить, что военная цель России остаётся самозащитой. Россия собирается действовать в интересах общей безопасности, и не чтобы начать новую «холодную войну».

Тема: Образование**Российское образование: скрытая коммерциализация?**

Образование стало в России одним из самых важных национальных проектов. Российские власти говорят, что реформа образования сможет решить проблемы в российских школах и университетах, но насколько это реально?

Советское образование традиционно считалось высококлассным. Сейчас часто говорят, что система образования в России деградирует. Даже министр образования признаёт, что нужны срочные меры. Главное, говорит министр, надо повысить конкуренцию, финансировать самых лучших педагогов и помогать эффективным реформам.

Есть люди, которые считают всё это пустыми словами. Студенты рассказывают, что реформа образования пока не сильно заметна в их повседневной жизни. Проблема денег - главная. Министерство образования уверяет, что в будущем будет больше средств на каждого студента.

Однако, критики убеждены, что реформа образования идёт по пути коммерциализации. Они уверены, что государство пытается максимально сбросить ответственность за школы - и средние, и высшие – и что в результате университетское образование скоро будет только платным.

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

RUSSIAN

9782/01

1. Speaking

For Examination from 2010

SPECIMEN MARK SCHEME

MAXIMUM MARK: 60

This document consists of **3** printed pages and **1** blank page.



A: Discussion of a newspaper article and related topics (30 marks)

- Comprehension and Discussion (14 marks)
- Range and Accuracy (10 marks)
- Pronunciation and intonation (6 marks)

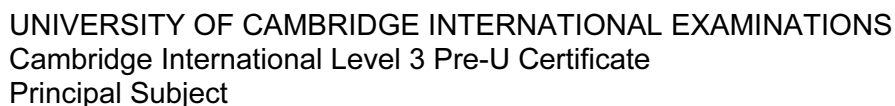
Comprehension and Discussion (14 marks)	Range and Accuracy (10 marks)	Pronunciation and intonation (6 marks)
13-14 Excellent Excellent understanding of article and response to examiner's prompts. Shows initiative in developing discussion.	9-10 Excellent Excellent level of accuracy. Confident and effective use of wide range of structures.	6 Excellent Authentic pronunciation and intonation.
11-12 Very good Very good understanding of article and response to examiner's prompts. Responds readily without undue hesitation.	7-8 Very Good Very good level of accuracy, over range of structures. Tenses and agreements generally reliable, but some lapses in more complex areas.	5 Very good Very good pronunciation and intonation.
9-10 Good Good understanding of article and response to examiner's prompts. Reasonably forthcoming but tends to follow examiner's lead.	5-6 Good Good level of accuracy, with some inconsistency. Some complex language attempted. Errors do not impair communication.	4 Good Generally good pronunciation and intonation.
7-8 Satisfactory Adequate understanding of article and response to most of examiner's prompts. Has difficulty with more complicated ideas.	3-4 Satisfactory Gaps in knowledge of grammar. Communication impaired by errors.	3 Satisfactory Satisfactory pronunciation and intonation.
4-6 Weak Limited understanding of article and very limited responses, with marked hesitation.	1-2 Weak Little evidence of grammatical awareness. Accuracy only in simple forms.	2 Weak Many sounds mispronounced.
1-3 Poor Minimal understanding of article and response to examiner's prompts.	0 No rewardable language.	1 Poor Native language heavily influences pronunciation and intonation, impeding communication.
0 No significant understanding of article and response to examiner's prompts.		0 Wholly inauthentic pronunciation and intonation.

B: Prepared topic discussion (30 marks)

- Factual knowledge and opinions (14 marks)
- Range and Accuracy (10 marks)
- Pronunciation and intonation (6 marks)

Factual knowledge and opinions (14 marks)	Range and Accuracy (10 marks)	Pronunciation and intonation (6 marks)
13-14 Excellent Excellent factual knowledge of subject, understanding, illustration and opinion. Excellent preparation and discussion.	9-10 Excellent Excellent level of accuracy. Confident and effective use of wide range of structures.	6 Excellent Authentic pronunciation and intonation.
11-12 Very good Comprehensive knowledge of the subject, demonstrating clear understanding and using appropriate illustration. Range of relevant opinion, confidently discussed.	7-8 Very Good Very good level of accuracy, over range of structures. Tenses and agreements generally reliable, but some lapses in more complex areas.	5 Very good Very good pronunciation and intonation.
9-10 Good A good range of knowledge, generally well used. Relevant opinions. Ideas discussed well.	5-6 Good Good level of accuracy, with some inconsistency. Some complex language attempted. Errors do not impair communication.	4 Good Generally good pronunciation and intonation.
7-8 Satisfactory Solid base of knowledge, but insecure in some areas. Opinion adequate. Not always able to develop discussion.	3-4 Satisfactory Gaps in knowledge of grammar. Communication impaired by errors.	3 Satisfactory Satisfactory pronunciation and intonation.
4-6 Weak Limited knowledge, with obvious gaps. Some irrelevance and repetition. Opinions limited. Discussion pedestrian and/or hesitant.	1-2 Weak Little evidence of grammatical awareness. Accuracy only in simple forms.	2 Weak Many sounds mispronounced.
1-3 Poor Very limited knowledge. Material very thin and vague. Very hesitant discussion.	0 No rewardable language	1 Poor Native language heavily influences pronunciation and intonation, impeding communication.
0 No knowledge shown of topic.		0 Wholly inauthentic pronunciation and intonation.

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9782/02

For Examination from 2010

2 hours 15 minutes

Additional Materials: Candidates must have individual listening equipment.

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

The number of marks is given in brackets [] at the end of each question or part question.

You may approach the sections in any order you wish.

Part I: Reading

You are advised to spend 1 hour 15 minutes on this section.

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions, and which language to answer in, above each item on the question paper.

Full sentences are not required in the comprehension exercises.

You are reminded of the need for grammatical accuracy in the re-translation exercise.

Part II: Listening

You are advised to spend 1 hour on this section.

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions, and which language to answer in, above each item on the question paper.

You need not write in full sentences in responses to listening texts 1 and 2.

You are reminded to answer listening exercise 3 in continuous English prose.

You may listen to the passages as many times as you wish on your individual listening equipment.

At the end of the examination, fasten all your work securely together.

This document consists of **11** printed pages and **1** blank page.



UNIVERSITY of CAMBRIDGE
International Examinations

Part I: Reading (30 marks)

For
Examiner's
Use

Текст для чтения 1

Ответьте на следующие вопросы насколько возможно своими словами по-русски. Не переписывайте фразы из текста.

Русский турбизнес

На мой взгляд, через десять лет у России есть все шансы стать одной из главных стран мира в сфере туризма. Однако, всем надо признаться, что ситуация сейчас не очень радостная. Например, по количеству работающих в туризме, Россия находится только на 127-м месте в мире – это всего 6,6% от рабочего населения, и эта цифра растёт только медленно.

Эксперты часто и охотно предлагают многие практические меры, которые по их мнению смогли бы эффективно и наконец сделать Россию гостеприимной туристической страной. Во-первых, они считают, что необходимо сделать российскую туристическую отрасль правительственным приоритетом и разработать подробную государственную политику по её развитию. Во-вторых, они убеждены, что надо адекватно финансировать Федеральное агентство по туризму. В-третьих, они предлагают уделять должное внимание «человеческому фактору» и, прежде всего, повышением зарплаты в туризме. К тому же, многие специалисты верят, что иностранных туристов, интересующихся поездкой в Россию, нередко беспокоят бюрократия, преступность и государственная налоговая политика.

Когда мы думаем об административных барьерах, самое важное в том, что каждый потенциальный иностранный турист всё-таки должен купить часто недешёвую визу. И вот ещё одна моя личная рекомендация: российский турпродукт — без сомнения сейчас просто слишком дорогой. Для успешного увеличения общего дохода русского турбизнеса нужно значительное уменьшение высоких цен на перелёт, проживание и поездки по стране.

- 1 Думает ли автор статьи, что Россия сейчас — одна из главных стран мира в сфере туризма?

[1]

- 2 Что значит «гостеприимная туристическая страна»? Объясните своими словами по-русски.

[2]

- 3 По мнению экспертов, кто должен создать политику по развитию русской туристической индустрии?

..... [1]

- 4 Что значит «адекватно финансировать»? Объясните своими словами по-русски.

.....
..... [2]

- 5 По мнению экспертов, что нужно рабочим в русской туристической индустрии?

..... [1]

- 6 Каково мнение иностранных туристов о преступности в России?

..... [1]

- 7 Что думает автор статьи о том, что для поездки в Россию надо купить визу?

..... [1]

- 8 По мнению автора статьи, как надо изменить российский туристический продукт?

..... [1]

[10]

Read Text 2 and answer the following questions in English.

Новый механизм против терроризма

Многие люди были удивлены, когда на прошлой неделе в первый раз в России начал работать новый механизм против терроризма. Сенсация была в том, что Национальный антитеррористический комитет (НАК) официально и публично обратился к гражданам с открытым предупреждением о том, что на всём наземном транспорте и метрополитене возможны теракты. Если пользоваться американской классификацией, то у нас был объявлен "красный" (самый высокий) уровень террористической угрозы.

Однако, через пару дней стало ясно, что тревога оказалась ненужной. Милиция получила более ста озабоченных звонков о подозрительных предметах и лицах но, к счастью, на этот раз никакого теракта не было. Конечно, всё-таки на возможную угрозу надо было среагировать серьёзно. Как все помнят, примером того, чем может закончиться несерьёзное отношение к подобным сигналам служит захват школы в Беслане. За несколько дней до трагедии бесланская милиция получила информацию о возможном захвате террористами детских учреждений. Однако милиция проигнорировала это сообщение, с известными трагичными последствиями.

Граждане спокойно перенесли временные неудобства из-за тревоги о теракте и большинство не критикует стратегию милиции и спецслужб. Однако, некоторые группы открыто беспокоятся о правах граждан и считают, что спецслужбы пользуются предлогом «борьбы с терроризмом», чтобы оправдать ненужно экстремальные меры. Все нормальные люди согласны, что самое главное — чувствовать золотую середину: уметь и защищать население от терактов и защищать человеческие права.

В законе детально прописаны возможные ограничения, которые вводятся для противодействия терроризму. Такие же нормы действуют и в других странах. Правоохранительные органы убеждены, что без участия граждан невозможно обеспечить безопасность в борьбе с терроризмом и просят, чтобы к их работе относились с пониманием.

9 What "sensational" event recently took place in Russia?

.....
..... [2]

10 What happened a few days later?

..... [1]

11 What is the Beslan school siege said to be an example of?

.....
..... [2]

12 How are people said to have reacted to the recent “sensational” event? Give 2 details.

.....
..... [2]

13 What concerns do certain groups have?

.....
..... [2]

14 What request are law enforcement agencies said to be making to the public at the end of the article?

..... [1]

[10]

Текст для чтения 3

*For
Examiner's
Use*

- 15 Translate the following passage into Russian. You may use words or phrases from the previous passage.**

International tourism is growing rapidly, but potential tourists are often worried by the threat of terrorist acts. Many experts consider that in the 'war against terrorism' governments are already paying the attention they should to safety. They are convinced that effective measures are defending travellers, while not threatening their human rights. However, some people admit that there are countries in the world to which they do not want to travel because they believe them to be dangerous.

[10]

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[illegible]

Part II: Listening (30 marks)

Записанный текст 1

For
Examiner's
Use**Россияне перестают экономить на «чёрный день»**

Послушайте текст 1 и ответьте на следующие вопросы по-русски.

- 16 По мнению журналиста, почему россияне стали откладывать меньше денег на сбережения?

.....
 [2]

- 17 Как Наталья Акиндинова объясняет тенденцию россиян откладывать на сбережения меньше денег?

.....
 [2]

- 18 Почему журналист считает, что тенденция россиян больше покупать евро и долларов — странная?

..... [1]

- 19 Что статистики показывают?

..... [1]

- 20 Что статистики не показывают?

..... [1]

- 21 По мнению Натальи Акиндиновой, почему на самом деле россияне покупают всё больше валюты?

..... [1]

- 22 Почему Наталья Акиндинова считает, что россияне будут откладывать ещё меньше денег в будущем?

.....
 [2]

[10]

Интервью с Владимиром Познером

Listen to Text 2 and answer the following questions in English.

23 What exactly is the interviewer's first question?

..... [1]

24 On what occasion did Vladimir Pozner receive his award for services to his country?

..... [1]

25 Why was he surprised to receive this award?

..... [1]

26 With what two types of freedom does he particularly concern himself?

.....
..... [2]

27 When does he feel one needs to be particularly responsible?

..... [1]

28 What does he believe the role of the media should be?

..... [1]

29 What does he hope he has been successful avoiding in this role?

..... [1]

30 How does Pozner explain the poor standard of many contemporary Russian TV programmes?

.....
..... [2]

[10]

Вода вместо нефти?

31 Listen to Text 3 and summarise its content according to the bullet points provided in no more than 100 words of continuous English prose.

- The global fresh water shortage
- Russia's position with respect to the global water shortage
- Issues concerning transportation of water as compared with oil
- Likely future commercial developments and Russia's possible role

[10]

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[illegible]

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

RUSSIAN

9782/02

2. Reading and Listening

For Examination from 2010

SPECIMEN MARK SCHEME

2 hours 15 minutes

MAXIMUM MARK: 60

This document consists of **10** printed pages.



For text 1 and text 2, full sentences are not required. Award marks for correct answers which include any variation / manipulation of language from the original. Use square brackets to indicate any unacceptable “lifts” from the text. An unacceptable “lift” is one which involves no manipulation of the text or which shows a lack of comprehension of the text or question.

Текст для чтения 1

Accept		Reject
1	Нет [1]	Да
2	Any plausible rendering of 2 key ideas: welcomes tourists [1] [1] 2 marks	Answers that do not explain using other words: гостеприимная туристическая страна
3	правительство/государство [1]	необходимо сделать российскую туриндурию правительственным приоритетом/разработат ь подробную государственную политику по её развитию (i.e. copied verbatim from text)
4	Any plausible rendering of 2 key ideas: adequate finance [1] [1] 2 marks	Answers that do not explain using other words: адекватно финансировать
5	больше денег/большую зарплату/лучшую зарплату [1]	повышением зарплаты (i.e. copied verbatim from text)
6	беспокоит/волнует/считают, что это проблема [1]	нередко беспокоят (i.e. copied verbatim from text)
7	(административная) барьера/мешает/не помогает/часто дорогая [1]	административных барьерах, дорогая (i.e. copied verbatim from text)
8	уменьшить цену/сделать дешевле/чтобы это стоило меньше [1]	нужно значительное уменьшение высоких цен (i.e. copied verbatim from text)

**[Total: 10 marks]
[AO1]**

Текст для чтения 2

Accept		Reject
9	Official warning about terror attack [1] [1] 2 marks	terror attack
10	False alarm/unnecessary alarm/it was wrong/not needed [1]	<u>seemed</u> not needed
11	What happens when threats not taken seriously/Tragedy can result from ignoring information received by police. [1] [1] Reference to tragic effect of terrorism = 1 Ignoring information = 1	not serious
12	Calmly mostly no criticism [1] [1] 2 marks	inconvenient
13	Human rights terrorist threat used to justify extreme measures [1] [1] 2 marks	people are right
14	Understanding/acceptance/toleration [1]	remember

[Total: 10 marks]
[AO1]

Текст для чтения 3

15 Translation [AO2]

One tick per box, then see conversion table. (Underlined words can be found in previous reading texts)

	Accept	Reject Any rendering where grammatical inaccuracy impedes communication
International tourism	Международный/интернациональный <u>туризм</u>	
is growing rapidly,	<u>растёт</u> быстро	
but potential tourists	но <u>потенциальные туристы</u>	
are often worried	часто <u>беспокоятся</u>	
by the threat	об <u>угрозе</u>	
of terrorist acts.	<u>терактов.</u>	
Many experts	<u>Многие эксперты</u>	
consider that	<u>считают</u> , что	
in the “war against terrorism”	в « <u>борьбе/войне с терроризмом</u> »	
governments are already	<u>правительства</u> уже	
paying the attention they should	<u>уделяют</u> <u>нужное</u> <u>внимание.</u>	
to safety.	безопасности.	
They are convinced that	Они <u>убеждены/уверены</u> , что	
effective measures	<u>эффективные</u> <u>меры</u>	
are defending	<u>защищают</u>	
travellers,	путешественников,	
while	но / пока	
not threatening	не угрожают	
their human rights.	их <u>человеческим правам.</u>	
However,	<u>Однако</u> ,	
some people	<u>некоторые</u> люди	

admit that	<u>признают(ся)</u> , что	
there are countries	есть <u>страны</u>	
in the world	в <u>мире</u> ,	
to which	в которые /которые (with посещать)	
they do not want	они не хотят	
to travel	путешествовать / ездить/посещать	
because	потому, что	
they believe them	они <u>верят</u> , что	
to be dangerous	они опасные.	

Conversion table:

Number of ticks	Mark
28–30	10
25–27	9
22–26	8
19–21	7
16–18	6
13–15	5
10–12	4
7–9	3
4–6	2
3	1
0–2	0

For text 1 and text 2, full sentences are not required.

Записанный текст 1

Accept	Reject Answers where attempt at transcription is so inaccurate it impedes communication, or identifies incorrect part of recording
16 Они стали меньше беспокоиться о будущем [1] [1] 2 marks	у них меньше денег
17 из-за кредитов (бума кредитования)/ кредитных карточек/ [1] Они могут занимать деньги (в кредит у банков)/ [1] Им уже не надо копить (на большую покупку) (Any 2)	есть бум
18 Потому, что курс рубля вырос (относительно евро и доллара) [1]	рубль растёт
19 Сколько валюты россияне покупают/сколько населения покупает валюты [1]	сколько населения
20 Сколько валюты россияне продают [1]	россияне покупают доллары и евро
21 (Для) путешествий [1]	чтобы тратить
22 Потому, что российская экономика укрепляется [1] и население не боится жить в кредит, когда экономика крепкая [1] 2 marks	экономика в США крепкая

[Total: 10 marks]
[AO1]

Записанный текст 2

Accept		Reject
23 Whether he feels pressure (from above)	[1]	why do you criticise the powers?
24 On the 75th anniversary of Russian TV	[1]	when he was 75
25 He often disagrees with the government	[1]	he does not agree with it
26 Freedom of speech and of the press/publishing/writing	[1] [1] 2 marks	words
27 When broadcasting to a large audience	[1]	in a big auditorium
28 Be like a guard dog OR remind the government of problems OR its mistakes	[1]	a dog
29 By managing not to compromise with his conscience	[1]	not going to compromise
30 It is a business/aims at maximising profit/ depends on ratings/depends on advertising	[Any 2 of 4]	

[Total: 10 marks]
[AO1]

Записанный текст 3**31**Of the **12** points identified here, award up to a **maximum of 10**.

Accept	Reject
<ul style="list-style-type: none"> The <u>global</u> fresh water shortage major problem (for humanity)/ in 10-15 years half of the world's population will be affected may lead to global conflicts/ water will become a strategic resource (like gas and oil) (max 3 marks) 	<p>water shortage</p> <p>will be a problem for 15 years global conflicts because of oil and gas</p>
<ul style="list-style-type: none"> Russia's position with respect to the global water shortage Russia appears better off/ has the world's second largest reserves but the water crisis will affect everyone (max 3 marks) 	<p>Russia has a problem with water only Brazil has less water should trade water</p>
<ul style="list-style-type: none"> Issues concerning transportation of water as compared with oil (Whereas) oil is easy to transport to remote users/ water is not/ as huge quantity required (and) much would be lost (max 3 marks) 	<p>water is easier to transport than oil oil costs three times as much as water</p>
<ul style="list-style-type: none"> Likely future commercial developments and Russia's possible role Water conservation technology will be sold/ (and) water-intensive products will be sold Prices of these will rise (and) Russia could become a key player on the world market (max 3 marks) 	<p>Russia will sell water Russia cannot afford to play with water</p>

[Maximum: 10 marks]
[AO1]

Transcripts**Записанный текст 1****Россияне перестают экономить на «чёрный день»**

Журналист:

Каждый год люди в России откладывают меньше и меньше денег в банк на сбережения. Так, если в 2003 году сбережения составляли 20 процентов доходов, то в 2006-м году – только 17. Наталья Акиндинова, вы директор Банкового Центра развития. Почему так случилось? Я думаю, что россияне наверное стали меньше беспокоиться о «завтрашнем дне»?

Наталья Акиндинова:

- Это в результате кредитов. В последние годы мы видим настоящий бум кредитования и кредитных карточек. Раньше у людей не было возможности взять кредит, поэтому для большой покупки им надо было копить деньги. Сейчас такой проблемы не существует. Поэтому мы всё меньше откладываем и всё больше занимаем у банков.

Журналист:

- Ещё одна странность: хотя курс рубля вырос относительно доллара и евро, но россияне стали покупать больше валюты...

Наталья Акиндинова:

Статистики учитывают, сколько население покупает валюты, но закрывают глаза на то, сколько продают. Россияне покупают доллары и евро, чтобы тратить в путешествиях, но данные Центробанка показывают, что на руках людей остаётся всё меньше долларов и евро.

Журналист:

- Сбережения у россиян будут ещё сокращаться?

Наталья Акиндинова:

- Да, к этому всё идёт. Обычно, где экономика крепкая, например в США, то население не боится жить в кредит. И российская экономика становится крепче.

Александр ЗЮЗЯЕВ
Графика Дмитрия ПОЛУХИНА.

Записанный текст 2

Интервью с Владимиром Познером

Владимир Владимирович, вы один из немногих телеведущих, которые постоянно критикуют власть. Вы чувствуете на себе давление сверху?

Пока меня никто не трогает. Недавно, когда был за границей, я узнал, что в честь 75-летия российского телевидения меня наградили орденом «За заслуги перед Отечеством». Я всё старался понять: почему мне дали? Ведь часто моя позиция не согласна с позицией правительства. Я очень критически отношусь к тому, что происходит, в частности со свободой слова и печати. Хотя я считаю, что свобода слова – не просто говорить всё, что хочешь. Когда твоё слово выходит на большую аудиторию, у тебя должна быть ответственность за то, что ты говоришь. По-моему СМИ – это как сторожевая собака, которая всё время лаает, напоминая властям о проблемах и об ошибках, которые власть совершает. Я надеюсь, что мне удастся это делать, не идя на компромиссы с совестью.

Почему на российском телевидении сегодня так много передач низкого стандарта?

Во всём мире существует коммерческое телевидение. Оно устроено как бизнес, стремится к максимальной прибыли, а значит, зависит от рейтингов и рекламы. Вот и ставят такие передачи, которые не поднимают интеллектуальный уровень населения.

Записанный текст 3

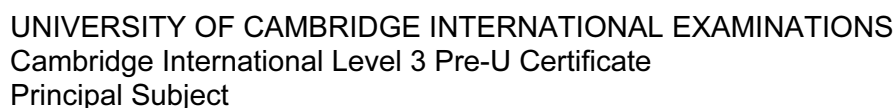
Вода вместо нефти?

Нехватка пресной воды станет одной из главных проблем человечества. Через 10-15 лет у каждого второго жителя Земли не будет достаточно воды. Недостаток воды может привести к глобальным конфликтам и вода станет одним из стратегических ресурсов, как сегодня нефть и газ.

Казалось бы, для России проблема пресной воды не такая острая. По водным ресурсам Россия занимает второе место в мире после Бразилии. Однако водный кризис носит глобальный характер, и он, несомненно, будет проблемой для всех. Но торговать водой, как сегодня торгуют нефтью и газом, нельзя, говорит директор Института водных проблем Виктор Данилов-Данильян:

«Нефть можно качать по трубам, возить по железной дороге или морю и доставлять потребителям, которые живут далеко от места её добычи. А с водой намного сложнее, так как она нужна в огромных количествах. Если привезти кубокилометр воды, например, при транспортировке треть будет потеряна».

Виктор Данилов-Данильян предполагает, что в будущем будут продавать не воду, а новые водоохранные технологии и водоёмкие продукты: это значит продукты, которые невозможно произвести без значительных затрат воды. Он говорит: Такие водоёмкие продукты начнут расти в цене, и их производство будет очень выгодным. Именно Россия может стать ключевым игроком на мировом рынке такой продукции».



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9782/03

For Examination from 2010

2 hours 15 minutes

READ THESE INSTRUCTIONS FIRST

Do not use staples, paper clips, highlighters, glue or correction fluid.

The number of marks is given in brackets [] at the end of each question or part question.

Part I: Writing

You should write between 250 and 350 words.

A maximum of 40 marks are available, of which 24 are for accuracy and linguistic range, and 16 are for development and organisation of ideas.

Part II: Usage

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions above each item on the question paper.

At the end of the examination, fasten all your work securely together.

This document consists of **9** printed pages and **1** blank page.



Part I: Discursive Essay (40 marks)

*For
Examiner's
Use*

- 1** Выберите **ОДНУ** из следующих тем и напишите сочинение **по-русски**.
Напишите 250-350 слов.

Не забудьте, что ваш ответ может отражать знание жизни и культуры во всём мире.

- (a) «Правительства должны иметь право цензурировать интернет». Согласны ли вы с этим мнением?
- (b) Вы думаете, что аморально заставлять детей против воли заниматься спортом?
- (c) «Это долг богатых государств помогать развивающимся странам». Согласны ли вы с этим мнением?
- (d) Вы согласны, что уже слишком поздно спасти нашу планету?
- (e) «Россия может развиваться успешно и без демократии». Согласны ли вы с этим мнением?

[illegible]

[illegible]

[illegible]

[illegible]

Part II: Use of Russian (20 marks)

For
Examiner's
Use

Упражнение 1

Закончите следующие предложения, употребляя глаголы в скобках в подходящей форме.

Пример: Я вообще не (интересоваться) *интересуюсь* классической музыкой!

2 Мой брат (заниматься) футболом каждую субботу. [1]

3 Дети только что (встать) [1]

4 О том, что случилось вчера вечером, я вам сейчас (рассказать) [1]

5 «Сейчас вы всегда очень хорошо (писать) по-русски!»
—сказал преподаватель. [1]

6 Если я (купить) билеты на матч, то я позвоню вам всем. [1]

[5]

Упражнение 2

Сделайте одно предложение из двух, не употребляя «но», «а» или «и».

Пример: Я знаю девушку. Она работает в ресторане.

Ответ: Я знаю девушку, которая работает в ресторане.

7 Молодой человек пел песни в ванной. Мы слышали его.

Ответ: [1]

8 Ты познакомилась с новым профессором? Он раньше работал в Москве.

Ответ: [1]

9 Завтра он вернётся домой. Мы это очень хотим!

Ответ: [1]

10 Студент прочитал роман. Потом он вернул его в библиотеку.

Ответ: [1]

11 Москвич говорил туристу. «Завтра погода будет лучше!»

Ответ: [1]

[5]

Упражнение 3

Прочтите текст, потом закончите его, употребляя правильный вариант из списка ниже. Подчеркните слово, которое больше всего подходит по значению и грамматике текста.

Мастер и Маргарита

.....(12)..... мюзикл Эндрю Ллойда Веббера,(13)..... на сюжете знаменитого(14)..... Михаила Булгакова «Мастер и Маргарита», будет представлен зрителю в ближайшем(15)..... В булгаковском произведении(16)..... персонажи, которые когда-то принесли славу Вебберу: Иешуа и Кот Бегемот заранее(17)..... быть симпатичны(18)..... мюзикла «Кошки» и рок-оперы «Иисус Христос – суперзвезда».

Ещё(19)..... советские времена двадцать(20)..... тому назад в Москве и Питербурге(21)..... поставлен его первый мюзикл «Иисус Христос – суперзвезда». Сейчас(22)..... российских театрах(23)..... «Призрак оперы». Несколько раз он был в России. У него много русских(24)..... В Лондоне он регулярно(25)..... мероприятия, связанные с(26)..... культурой, такие как «Русская рапсодия» или гала-вечер,(27)..... фестивалю «Русская зима». Он(28)....., что после падения «.....(29)..... занавеса» страна,(30)..... подарила(31)..... Рахманинова, Чайковского и Шостаковича не может(32)..... в стороне и ещё преподнесёт нам сюрпризы.

Теперь, на каждый номер, подчеркните слово, которое больше всего подходит по значению и грамматике текста.

For
Examiner's
Use

Пример 12	новая	новое	<u>новый</u>	новые
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13	основан	основанного	основанный	основанных
14	роман	романа	романе	романом
15	будущее	будущем	будущим	будущих
16	присутствовать	присутствует	присутствую	присутствуют
17	должен	должна	должно	должны
18	создателем	создатель	создателю	создателя
19	в	на	при	с
20	год	года	годов	лет
21	был	была	было	были
22	в	на	по	через
23	идёт	ходил	ходит	шёл
24	других	друзей	друзья	друзьями
25	посещаем	посещает	посещать	посещают
26	русская	русские	русский	русской
27	посвящённая	посвящённый	посвящённым	посвящённому
28	убеждён	убеждена	убеждено	убеждены
29	железная	железного	железный	железных
30	которая	которой	которому	которую
31	мир	мира	мире	миру
32	остаётся	останется	остаться	остаются

[20 ÷ 2 = 10]

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

RUSSIAN

9782/03

3. Writing and Usage

For Examination from 2010

SPECIMEN MARK SCHEME

2 hours and 15 minutes

MAXIMUM MARK: 60

This document consists of **6** printed pages.



Part I: Discursive Essay (40 marks)

- **Accuracy and linguistic range (24 marks) [AO2]**
- **Development and organisation of ideas (16 marks) [AO3]**

Accuracy and linguistic range

22-24	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
18-21	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
14-17	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
10-13	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
6-9	<i>Weak</i>	Persistent errors may impede communication. Simple and repetitive sentence patterns. Limited vocabulary.
1-5	<i>Poor</i>	Little evidence of grammatical awareness. Inaccuracy often impedes communication. Very limited vocabulary.
0		No relevant material presented.

Development and organisation of ideas

15-16	<i>Excellent</i>	Implications of question fully grasped. Ideas and arguments very effectively organised, illustrated with relevant examples. Wholly convincing.
12-14	<i>Very good</i>	Most implications of question explored. Ideas and arguments well organised, illustrated with relevant examples. Coherent argument.
9-11	<i>Good</i>	Main implications of question explored. Organisation generally clear but lacking coherence in places. Some relevant examples. Some ability to develop argument.
6-8	<i>Satisfactory</i>	Some implications of question explored. Patchy or unambitious organisation, but with some attempt at illustration. Some irrelevant material.
3-5	<i>Weak</i>	Limited understanding of question. A few relevant points made. Rambling and/or repetitive. Ideas and arguments poorly developed.
1-2	<i>Poor</i>	Minimal response. Implications of question only vaguely grasped. Very limited relevant content. Disorganised, unsubstantiated and undeveloped.
0		No relevant material presented.

Discursive Essay Indicative Content

- (a) «Правительства должны иметь право цензурировать интернет». Согласны ли вы с этим мнением?**

Philosophical question dealing with the problem of balancing freedom of expression with the perceived needs of government to protect society or specific groups within it from extreme views as well as distasteful or harmful material. While some may champion the rights of the individual against an increasingly controlling state, others may find that terrorist orientated websites or those advocating suicide or showing child pornography justify state censorship. The best answers will probably give both sides of the argument before stating whether/to what extent they agree with the opinion that "governments should have the right to censor the Internet".

- (b) Вы думаете, что аморально заставлять детей против воли заниматься спортом?**

Philosophical question dealing with the perceived right of children to refrain from participating in compulsory sport, should they so wish. Some candidates may support the rights of children to determine their own lifestyle while others may argue that children cannot know what is best for them and therefore should sometimes be made to do things they would prefer not to do. Candidates are likely to define "child" and suggest from what age one should be allowed to have the right to refuse to participate in sport. Issues arising include the dangers of obesity and related diseases, the cost to society of treating these, health problems relating from sports injuries, psychological damage done to those forced to participate in activities they find humiliating and the consequences of a negative self-image arising from being overweight.

- (c) «Это долг богатых государств помогать развивающимся странам». Согласны ли вы с этим мнением?**

Philosophical question dealing with a perceived duty of rich countries to help those still developing. Some may argue that former colonial powers and other first-world nations have a duty to pay something back to those countries whose natural resources were exploited by them in years gone by. Rich countries have surplus wealth and will not harm themselves through giving. By helping other countries to develop, developed nations are also creating new markets for their own exports of goods and services, thereby improving their own economies. Others may take the view that by helping other countries to develop, rich countries are creating new competitors which will endanger their own economies. The transfer of call-centres to India and the moving of factories to new members of the EU where labour costs are cheaper than in Western Europe or North America may be cited. The best answers will discuss both points of view before stating whether / to what extent they agree with the opinion that "it is the duty of rich states to help developing countries".

(d) Вы согласны, что уже слишком поздно спасти нашу планету?

Philosophical/speculative/environmental question. Candidates should state whether/to what extent they agree with the view that it is already too late to save our planet. The best answers will cite examples of overpopulation, environmental catastrophes (eg flooding, tidal waves etc), the effects of pollution on land, sea and air, already apparent and likely effects of global warming on the environment as well as the economies of countries and the daily lives of ordinary people. Some candidates may take the view that the problems are so immense that we can do nothing significant to reverse the damage, while other may be more sanguine, arguing that climate change is a natural phenomenon to which mankind can learn to adapt. Some parts of the world will benefit from global warming, as the possibilities for agriculture and exploitation of natural resources increase, while recycling and alternative energy sources are already having some impact on environmental problems.

(e) «Россия может развиваться успешно и без демократии». Согласны ли вы с этим мнением?

Political and social question dealing with Russia today. Candidates have to state whether/to what extent they agree with the view that "Russia can develop successfully without democracy". The Putin years have seen an erosion in democratic practices and values in the Russian Federation, but this process has been accompanied by continued growth in the economy, a perception of social stability under a strong leader, and the re-emergence of Russia as a force in world politics. Some may argue that democracy is therefore unnecessary for the successful development of the country, while others may take the view that the development of Russian society along democratic lines is more important than economic development and that without democracy, economic progress and material success are worthless. Yet others may argue that democracy may still emerge after a solid economy and middle class are firmly established.

Part II: Use of Russian (20 marks)

Упражнение 1

Accept	Reject
2 занимается [1]	
3 встали [1]	
4 расскажу [1]	
5 пишете [1]	
6 куплю [1]	

[Total: 5 marks]
[AO2]

Упражнение 2 (Tolerate minor copying errors)

Accept	Reject
7 Мы слышали молодого человека, который пел песни в ванной OR Молодой человек, которого мы слышали, пел песни в ванной. OR Мы слышали, как молодой человек пел песни в ванной OR Молодой человек пел песни в ванной, поэтому мы слышали его. [1]	
8 Ты познакомилась с новым профессором, который раньше работал в Москве? [1]	
9 Завтра он вернётся домой, что / чего мы очень хотим! OR Мы очень хотим, чтобы он завтра вернулся домой. [1]	
10 После того, как студент прочитал роман, он вернул его в библиотеку. OR Прочитав роман, студент потом вернул его в библиотеку. OR Студент вернул в библиотеку роман, который он прочитал. OR Студент прочитал роман, который он потом вернул в библиотеку. [1]	
11 Москвич говорил туристу, что завтра погода будет лучше. Ignore direct speech marks if correct tense used. [1]	

[Total: 5 marks]
[AO2]

Упражнение 3 (One tick for each, then see conversion table) [AO2]

12 новый (example)

23 идёт

13 основанный

24 друзей

14 романа

25 посещает

15 будущем

26 русской

16 присутствуют

27 посвящённый

17 должны

28 убеждён

18 создателю

29 железного

19 в

30 которая

20 лет

31 миру

21 был

32 остаться

22 в

Number of ticks	Mark
19–20	10
17–18	9
15–16	8
13–14	7
11–12	6
9–10	5
7–8	4
5–6	3
3–4	2
1–2	1
0	0



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

RUSSIAN

9782/04

4. Cultural Topics and Texts

For Examination from 2010

SPECIMEN PAPER

2 hours 30 minutes

READ THESE INSTRUCTIONS FIRST

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

You may **not** take set texts into the examination.

Answer **one** question from Part I: Topics **AND one** question from Part II: Texts.

Part I: Topics

Answer **one** question in **Russian**. Choose **EITHER** question A **OR** question B from **one** topic. You should write between 250 and 400 words.

A maximum of 30 marks are available, of which 20 are for content and 10 are for language.

Part II: Texts

Answer **one** question in **English**. Choose **EITHER** question A **OR** question B **OR** question C on **one** of the literary texts. You should write between 450 and 600 words.

A maximum of 30 marks are available, of which 25 are for content and 5 are for structure.

At the end of the examination, fasten all your work securely together.

This document consists of **11** printed pages and **1** blank page.



Part I: Cultural Topics (30 marks)

Choose **EITHER** question A **OR** question B from **ONE** of the topics and answer it in **Russian**.

Recommended length: 250 – 400 words.

You should bear in mind that you will be assessed on both **content** and **language**.

In your essay in Part I you must refer to **TWO** works from the prescribed list. You may also refer to other sources.

1 ДЕТСТВО

Л.Толстой, *Детство*

В.Панова, *Серёжа*

Фильм: *Возвращение* (режиссёр А.Звягинцев)

EITHER

A Опишите изображение детства в выбранных вами произведениях. По-вашему, детство идеализировано в этих произведениях?

OR

B «Дети как дети в любом веке». Изучив два произведения, вы согласны / не согласны с этим мнением? Почему / почему нет?

2 ПЕРЕМЕНЫ В РОССИИ 1890–1905

А.Чехов, *Жена*

М.Горький, *Челкаш*

Фильм: *Броненосец «Потёмкин»* (режиссёр С.Эйзенштейн)

EITHER

A Какую картину перемен в России в это время дают нам создатели выбранных вами произведений? По-вашему, эта картина реалистична?

OR

B «Годы 1890-1905 были исключительно тяжёлое время для рабочего класса». Изучив два произведения, объясните почему вы согласны / не согласны с этим мнением. Дайте причины.

3 1917 И РЕВОЛЮЦИЯ

А.Блок, *Двенадцать*

В.Маяковский, *Клоп*

Фильм: *Октябрь* (режиссёр С.Эйзенштейн)

EITHER

А Как относятся создатели выбранных вами произведений к Революции? Вас удивляют их реакции?

OR

В «Каждый жанр отражает Революцию по-разному, но любой жанр может быть эффективным». Вы согласны / не согласны с этим мнением? По-вашему, создатели выбранных вами произведений правильно описывают жизнь в это время?

4 СТАЛИНИЗМ

А.Солженицын, *Матрёнин двор*

Л.Чуковская, *Софья Петровна*

Фильм: *Утомлённые солнцем* (режиссёр Н.Михалков)

EITHER

А Опишите влияние Сталинизма на жизнь одного персонажа в каждом из выбранных вами произведений. Вам жаль их?

OR

В Сравните изображение общества в двух выбранных вами произведениях. По-вашему, создатели этих произведений показывают нам правильную картину этого времени?

5 ПОСЛЕВОЕННАЯ ЖЕНСКАЯ ЛИТЕРАТУРА 20-го ВЕКА

Н.Баранская, *Неделя как неделя*

И.Грекова, *Вдовый пароход*

Л.Улицкая, *Сонечка*

EITHER

А Что мы узнаём о жизни женщин в выбранных вами произведениях? По-вашему, жизнь этих женщин совсем трудна?

OR

В «В СССР равенства между полами не было». Прочитав выбранные вами произведения, вы согласны / не согласны с этим мнением? По-вашему, эти тексты сильно критикуют общество?

Part II: Literary Texts (30 marks)

Choose **EITHER** question A **OR** question B **OR** question C on **ONE** of the literary texts and answer it in **English**.

Recommended word length: 450 – 600 words.

You should bear in mind that you will be assessed on both **content** and **structure**.

6 A. Пушкин, *Медный всадник*

EITHER

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the poetic techniques employed; comment on its relevance to the work as a whole.

И он, как будто околдован,
Как будто к мрамору прикован,
Сойти не может! Вкруг него
Вода и больше ничего!
И, обращён к нему спиною,
В неколебимой вышине,
Над возмущённою Невою
Стоит с простёртою рукою
Кумир на бронзовом коне.

5

Часть вторая

Но вот, насытись разрушеньем
И наглым буйством утомясь,
Нева обратно повлеклась,
Своим любясь возмущеньем
И покидая с небреженьем
Свою добычу. Так злодей,
С свирепой шайкою своей
В село ворвавшись, ломит, режет,
Крушит и грабит; вопли, скрежет,
Насилье, брань, тревога, вой!..
И, грабежом отягощённы,
Боясь погони, утомлённы,
Спешат разбойники домой,
Добычу на пути роняя.

10

15

20

OR

- B What do you consider to be the message of *Медный всадник*?

OR

- C 'For the reader of *Медный всадник*, it is Pushkin's poetry which provides the main interest'. Do you agree?

7 Н. Гоголь, *Нос***EITHER**

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.

- Извините меня, я не могу взять в толк, о чём вы изволите говорить...
Объяснитесь.

"Как мне ему объяснить?" - подумал Ковалев и, собравшись с духом, начал:

- Конечно, я... впрочем, я майор. Мне ходить без носа, согласитесь, это неприлично. Какой-нибудь торговке, которая продаёт на Воскресенском мосту 5
очищённые апельсины, можно сидеть без носа; но, имея в виду получить...
притом будучи во многих домах знаком с дамами: Чехтарёва, статская
советница, и другие... Вы посудите сами... я не знаю, милостивый государь. (При
этом майор Ковалев пожал плечами.) Извините... если на это смотреть
сообразно с правилами долга и чести... вы сами можете понять... 10

- Ничего решительно не понимаю, - отвечал нос. - Изъяснитесь
удовлетворительнее.

- Милостивый государь... - сказал Ковалев с чувством собственного достоинства,
- я не знаю, как понимать слова ваши... Здесь всё дело, кажется, совершенно
очевидно... Или вы хотите... Ведь вы мой собственный нос! 15

OR

- B Examine the various techniques used by Gogol to achieve comic effect in the story.

OR

- C 'Gogol wants the reader to sympathise with the characters in *Нос*'. Do you agree?

8 И. Тургенев, *Первая любовь***EITHER**

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.

Зинаида торопливо пожала мне руку и побежала вперёд. Мы вернулись во флигель. Майданов принялся читать нам своего только что отпечатанного «Убийцу», но я не слушал его. Он выкрикивал нараспев свои четырёхстопные ямбы, рифмы чередовались и звенели, как бубенчики, пусто и громко, а я всё глядел на Зинаиду и всё старался понять значение её последних слов.

5

Иль, может быть, соперник тайный

Тебя нежданно покорил? —

воскликнул вдруг в нос Майданов — и мои глаза и глаза Зинаиды встретились. Она опустила их и слегка покраснела. Я увидел, что она покраснела, и похолодел от испуга. Я уже прежде ревновал к ней, но только в это мгновение мысль о том, что она полюбила, сверкнула у меня в голове: «Боже мой! она полюбила!»

10

OR

- B What use does Turgenev make of nature in *Первая любовь*?

OR

- C 'The young narrator is effete and, as such, unworthy of Zinaida's love'. Do you agree?

9 A. Чехов, *Вишнёвый сад***EITHER**

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the dramatic techniques employed; comment on its relevance to the work as a whole.

Любовь Андреевна: Уедем - и здесь не останется ни души...

Лопухин: До самой весны.

Варя: (выдергивает из узла зонтик, похоже, как будто она замахнулась; Лопухин делает вид, что испугался). Что вы, что вы... Я и не думала..

Трофимов: Господа, идёте садиться в экипажи... Уже пора! Сейчас поезд 5 придёт!

Варя: Петя, вот они, ваши калоши, возле чемодана. (Со слезами.) И какие они у вас грязные, старые...

Трофимов (надевая калоши): Идём, господа!..

Гаев (сильно смущён, боится заплакать): Поезд... станция... Круаде в середину, 10 белого дуплетом в угол...

Любовь Андреевна: Идём!

Лопухин: Все здесь? Никого там нет? (Запирает боковую дверь налево.) Здесь вещи сложены, надо запереть. Идём!..

Аня: Прощай, дом! Прощай, старая жизнь!

15

Трофимов: Здравствуй, новая жизнь!.. (Уходит с Аней.)

OR

- B Describe the atmosphere in *Вишнёвый сад* and the methods employed by Chekhov to create it.

OR

- C 'In *Вишнёвый сад*, Chekhov makes his audience sympathise with the main characters as well as laugh at them'. Do you agree?

10 Е. Замятин, *Мы***EITHER**

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.

Вот и сегодня. Ровно в 16.10 -- я стоял перед сверкающей стеклянной стеной. Надо мной -- золотое, солнечное, чистое сияние букв на вывеске Бюро. В глубине сквозь стекла длинная очередь голубоватых юниф. Как лампы в древней церкви, теплятся лица: они пришли, чтобы совершить подвиг, они пришли, чтобы предать на алтарь Единого Государства своих любимых, друзей - 5
- себя. А я -- я рвался к ним, с ними. И не могу: ноги глубоко впаяны в стеклянные плиты -- я стоял, смотрел тупо, не в силах двинуться с места...

-- Эй, математик, замечтался!

Я вздрогнул. На меня -- чёрные, лакированные смехом глаза, толстые, негрские губы. Поэт R-13, старый приятель, и с ним розовая О. Я 10
обернулся сердито (думаю, если бы они не помешали, я бы в конце концов с мясом вырвал из себя $\sqrt{-1}$, я бы вошёл в Бюро).

-- Не замечтался, а уж если угодно -- залюбовался, -- довольно резко сказал я.

OR

- B How effective is the use of first-person narrative in *Мы*?

OR

- C 'Above all, *Мы* is memorable for its treatment of the theme of freedom and happiness'. Do you agree?

11 М. Булгаков, *Собачье сердце***EITHER**

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.

(В тетради перерыв, и дальше, очевидно, по ошибке от волнения написано):

1 декабря. Перечёркнуто, поправлено: 1 января 1925 г.

Фотографирован утром. Отчётливо лает «Абыр», повторяя это слово громко и как бы радостно. В 3 часа (крупными буквами) засмеялся, вызвав обморок горничной Зины.

5

Вечером произнёс 8 раз подряд слово «Абыр-валг», «Абыр»!

Косыми буквами карандашом: Профессор расшифровал слово «Абыр-валг», оно означает «Главрыба»!!! Что-то чудовищ...

2 января. Фотографирован во время улыбки при магии. Встал с постели и уверенно держался полчаса на задних лапах. Моего почти роста.

10

В тетради вкладной лист.

Русская наука чуть не понесла тяжкую утрату.

История болезни профессора Ф. Ф. Преображенского.

В 1 час 13 мин. — глубокий обморок с профессором Преображенским. При падении ударился головой о ножку стула. Тинктура Валериана.

15

В моём и Зины присутствии пёс (если псом, конечно, можно назвать) обругал профессора Преображенского по матери.

OR

- B Who or what are the targets of Bulgakov's satire in *Собачье сердце*?

OR

- C 'Bulgakov has a talent for making us laugh, even when we know it is wrong to do so'. Do you agree?

12 Ю. Трифонов, *Обмен***EITHER**

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.

В июле мать Дмитриева Ксения Фёдоровна тяжело заболела, и её отвезли в Боткинскую, где она пролежала двенадцать дней с подозрением на самое худшее. В сентябре сделали операцию, худшее подтвердилось, но Ксения Фёдоровна, считавшая, что у неё язвенная болезнь, почувствовала улучшение, стала вскоре ходить, и в октябре ее отправили домой, пополневшую и твердо 5
уверенную в том, что дело идёт на поправку. Вот именно тогда, когда Ксения Фёдоровна вернулась из больницы, жена Дмитриева затеяла обмен: решила срочно съезжаться со свекровью, жившей одиноко в хорошей, двадцати-метровой комнате на Профсоюзной улице.

Разговоры о том, чтобы соединиться с матерью, Дмитриев начинал и сам, делал 10
это не раз. Но то было давно, во времена, когда отношения Лены с Ксенией Фёдоровной ещё не отчеканились в формы такой окостеневшей и прочной вражды, что произошло теперь, после четырнадцати лет супружеской жизни Дмитриева.

OR

- B How effective is the narrative structure of *Обмен*?

OR

- C '*Обмен* is principally about the clash of hostile moral forces and the absolute triumph of philistine values'. Do you agree?

13 Т. Толстая, *Милая Шура, Петерс, Река Оккервиль***EITHER**

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.

- Жду! Жду!- кричала Елизавета Францевна, скорая завитая бабулька, откидывая крюки и запоры, впуская ограбленного Петерса, тёмного, опасного, полного бедой по горло, по высокую тугую пуговицу.

- Вот сюда! Сразу и начнём! Присаживайтесь на диванчик, сначала лото, потом чайку. Так? Быстренько берите карту. У кого коза? У меня коза. У кого цесарка? 5
Сейчас убью её, - решил Петерс, Елизавета Францевна, отведите глаза, сейчас буду вас убивать, вас, и покойную бабушку, и девочку с бородавками, и Валентину, и фальшивого ангела, и сколько их там ещё, - всех, кто обещал и обманул, заманил и бросил; убью от имени всех тучных и одышливых, косноязычных и безумных, от имени всех, запертых в неясном чулане, всех, не 10
взятых на праздник, приготовьтесь, Елизавета Францевна, сейчас буду душить вас вон той вышитой подушкой, и никто не узнает.

OR

- B What do you consider to be the main themes of these stories?

OR

- C 'Tolstaya's reputation is chiefly founded on her ability to make magic with words'. Do you agree?

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Pre-U Certificate
Principal Subject

RUSSIAN

9782/04

4. Cultural Topics and Texts

For Examination from 2010

SPECIMEN MARK SCHEME

2 hours 30 minutes

MAXIMUM MARK: 60

This document consists of **31** printed pages and **1** blank page.



Part I: Topics

Candidates are to attempt one question from Part I: Topics and will write their answers in the Target Language as these texts/films are to be studied primarily in cultural context (be it historical, political, social) as well as a literary/cinematic one.

Answers are to be marked out of 30 according to the criteria below:

- 20 for Content [AO3: 10 marks, AO4: 10 marks]
- 10 for Language [AO3]

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a firsthand response and thoughtful, personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer. This applies to films as well as literary texts. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh up all these at every borderline, in order to see whether the work can be considered for the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team.

Part I: Topics – Content

18-20	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
15-17	<i>Very good</i>	A thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
12-14	<i>Good</i>	A well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
9-11	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than the other.
5-8	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1-4	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

Part I: Topics – Language

10	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8-9	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6-7	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4-5	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
2-3	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

1 ДЕТСТВО

А Опишите изображение детства в выбранных вами произведениях. По-вашему, детство идеализировано в этих произведениях?

In the first part of the question, candidates should give an account of the description of childhood in two of the set works. In *Детство* we are given a semi-autobiographical account of the childhood of a member of the landed gentry in the late 1830s. Events are narrated from the point of view of the ten year old Nikolay filtered through the perspective of an older and wiser first-person narrator who, from the perspective of a mature adult, analyses the feelings and reactions of the child to a series of exciting and traumatic events: possible and actual parting from beloved servants and relatives, illness and death of mother, first stirrings of love, learning how to behave as an adult in various situations – when hunting, meeting new people in Moscow society, attending a ball. In *Сепёжа* we are shown a series of events from the life of a six year old coming to terms with and making sense of the world around him on a state farm in the Soviet Union of the 1950s. A third-person narrator successfully incorporates the naïve perspective of the young child as he experiences the events prior to and surrounding the birth of his brother, the death of his step-father's grandmother and the fear and misery of being left behind. The wonderment and awe of encountering new phenomena (getting a new bicycle, seeing a man with tattoos, hearing a heart beat or seeing the sky at night) are all described along with the developing relationships of the child with the adults in his life, particularly his step-father. *Возвращение* tells the story of two young teenage boys taken on a fishing trip by their father who has returned after a mysterious absence of twelve years. Set in the present over a short time space, the film provides limited insight into the lives of the two boys. We see them as part of a gang of friends who ostracise the younger boy, Vanya, when he fails to jump from a high tower into water. Apparently content living with their mother and grandmother, they know only what they have been told about their father. The trip proves to be a learning experience for them in many ways as their parent, brutalised by his own experience of life, controls their behaviour in a determined and sometimes violent manner, perhaps because for him the trip has another purpose behind it other than fishing. Despite his behaviour towards them, both boys are affected by the accidental death of their father as the result of a fall from a great height.

In the second part of the question, candidates should express an opinion as to whether and to what extent the childhood depicted is idealised. Some may regard the Tolstoy text as excessively sentimental and too full of tears to be credible. The boy obviously lacks no material comfort, and there is no mention of the privations of others. Nevertheless, the raw emotions described (fear, jealousy, love, pride, the desire to appear grown-up and the child's capacity to inflict distress on others through bullying etc) all seem genuine. Similarly, Panova can be accused of being overly sentimental, yet for many she successfully evokes memories of feelings experienced by the very young in situations which are of paramount importance to them, but not necessarily to the adults around them. It is unlikely that anyone will find the world of Zvyagintsev's film idealised, though mention may be made of the idyllic setting of the trip and its contrast with the events depicted.

В «Дети как дети в любом веке». Изучив два произведения, вы согласны / не согласны с этим мнением? Почему/почему нет?

Candidates should show, by detailed reference to the events of the set works, to what extent they reveal the eternal qualities of children: the psychology of the child's mind, how children form and sustain relationships with parents, siblings and others, how they react to new situations of various types. Answers are likely to suggest that feelings and reactions do not fundamentally change from one temporal-historical context to another. Ten year old Nikolay's desire to emulate the behaviour of his apparently sophisticated friend, Serezha, or Volodya's reluctance to join in apparently childish games (Детство), the six year old Serezha's complete faith in his step-father to resolve any difficulty, his inability to pronounce new words correctly (Серёжа), and the differing reactions of the boys according to their ages to their father's personality and behaviour (Возвращение) are examples of the many phenomena in these works which translate perfectly from one time and place to another.

2 ПЕРЕМЕНЫ В РОССИИ 1890–1905

A Какую картину перемен в России в это время дают нам создатели выбранных вами произведений? По-вашему, эта картина реалистична?

Answers should describe those aspects of the studied works which relate to a changing society in Russia between 1890 and 1905. Candidates should also express an opinion about whether and to what extent the depiction of society is realistic. In *Жена Chekhov* uses as the background to his story about a troubled marriage the famine of 1891. We learn of the enormity of the peasants' poverty and the apparent failure of any meaningful attempt at poor relief through the ineptitude and corruption of officialdom and those setting up private trusts to aid the starving and destitute. The former civil servant, Pavel Andreevich, continuously warns his wife against trusting those who might appear willing to help on her committee, but who are unprincipled and only interested in money. The wealthier classes are depicted as callous, self-interested, motivated by reasons other than genuine compassion and resigned to tolerating the suffering in their midst. Candidates are likely to conclude that this text portrays a realistic picture of society and the tensions between different social groups. In particular Chekhov highlights the gulf between the peasants and everyone else, the plight of the emancipated peasantry whose allocated land was often too small to support itself, even when the crops did not fail and also the unequal relationships between husbands and wives. Natalie is refused a passport on the basis of law and morality by her husband and therefore cannot travel. In *Челкаш Gorky* strives to portray the eponymous hero, a petty thief from Odessa, in a better light than his hired assistant, a young peasant called Gavrila. The boy is depicted as cowardly and barely able to carry out his role as oarsman as he is terrified of getting caught. Answers should describe the differing points of view about the desirable nature of peasant life or otherwise as expressed by the two characters. Gavrila appears to become obsessed with money and begs Chelkash to give him the entire proceeds of the crime as he believes he can put in to good use and the professional thief can easily obtain more. Chelkash finds Gavrila greedy and self-degrading. The quarrel ends with a violent struggle during which Chelkash is knocked out. The peasant is unable to steal from him, not wishing to have sin on his soul, and ultimately will only take the money if he is forgiven. Candidates may be divided as to which character displays superior morality. Gavrila is young, not used to thieving and forced by poverty into crime. The disputed property does not belong to Chelkash who appears sometimes to hanker after his former peasant life and the values he so disparages. Candidates will agree that the text displays an accurate account of the value systems of two distinct social groups. Eisenstein's film *Броненосец «Потёмкин»* depicts the 1905 mutiny on the Potemkin in a manner which affirms the victorious strength of revolutionary ideas and the inevitable victory of the people. Answers should mention the reasons behind the mutiny as shown in the film: the cruel discipline of the oppressive officer class, the cramped accommodation and poor food as exemplified by the soup made from the maggot infested meat which the crew refuse to eat. Candidates should discuss how the film serves as a tool of Bolshevik propaganda and show how Eisenstein treats historical events selectively or distorts them to achieve his political aims.

- В «Годы 1890-1905 были исключительно тяжёлое время для рабочего класса». Изучив два произведения, объясните почему вы согласны/не согласны с этим мнением. Дайте причины.**

Answers should refer in detail to the difficult conditions experienced by workers, peasants and others of lower social classes as depicted in any two of the set works. These may be contrasted with the conditions of higher social classes as depicted in the same works. In *Жена* we are shown a number of aspects of difficult conditions arising out of the famine: homelessness, roofs being stripped, theft, the spread of diseases such as typhoid and the incidence of drunkenness among the despondent peasantry. The upper classes are shown to be comfortable, well fed and often complacent, though not necessarily happy for all their wealth. In *Челкаш* we see the consequences of the famine on the economy. The availability of starving workers clamoring for jobs has forced wages down to inadequate levels for all. Drunkenness and violence are shown as the norm among the social groups presented. In *Броненосец «Потёмкин»* there is an obvious difference between the conditions of the sailors and the officer class (see above). Discussion may centre around the word “exclusively” in the essay title. The Gorky story simply describes a situation, offering no promise of change, while the existence of committees for poor relief Chekhov’s story offers some hope. Eisenstein’s propaganda film offers the greatest hope for an improvement in the conditions of the people, due to the selective presentation of events including the triumphant ending with cheering sailors and an absence of shots from “the enemy”.

3 1917 И РЕВОЛЮЦИЯ

А Как относятся создатели выбранных вами произведений к Революции? Вас удивляют их реакции?

Candidates should assess the attitude of the creator of each work to the 1917 Revolution, expressing a view as to whether the attitudes encountered are surprising or not. Blok's poem soon became regarded throughout the world as the essential expression of the Revolution, yet some of the references to Christ and religion lend themselves to multiple interpretation. Answers should analyse the relevant images and expressions, showing how these could allow the reader to interpret the work as a less than wholehearted endorsement of the Revolution. It can equally be argued that Blok's view is consistent in that the practices of organised religion had become a far cry from Christ's teachings about equality. Seen in the wider context of Blok's writing and that of other pro-revolutionary writers, the image of Christ at the very end of the text can be shown to be not incongruous. Клоп, a brilliant comic satire, was written in 1928 as part of the author's struggle against philistinism. Mayakovsky criticises those who have made elements of pre-revolutionary life a part of their everyday existence in the USSR through the character of Prisyppkin, the embodiment of a number of bourgeois traits, tastes and values. The former Party member, styles himself Pierre Skripkin, has a penchant for fashionable clothes and hair, likes to wear a tie, dances the foxtrot and sees it as his right to have the good life since he has fought for it. The writer abandons his pregnant girlfriend, Zoya, to marry El'zevira, the cashier of a beauty parlour, failing to react when Zoya attempts to shoot herself. During the wedding speeches a grotesque fight develops, ending with a fire from which there are apparently no survivors. However, Prisyppkin does survive, frozen in a cellar. In 1979, when he is discovered, a democratic vote is taken about whether to unfreeze him or not. Despite the reservations of many that there is a danger of the arrogance and sycophancy of the late 1920s being spread, the majority vote for him to be brought back to life. But Prisyppkin does spread the feared diseases along with a liking for alcohol, cigarettes, decadent music, dancing and love. Ultimately he is exhibited in a zoo together with the bedbug which was unfrozen with him, two parasites sharing a cage and highlighting the "horrors" of a bygone age. The zoo director announces that the mammal was wrongly classified as belonging to the highest group of humanity, the workers, and suggests he is more dangerous than the bedbug, being able to lure his victims with his pre-revolutionary behaviour and tastes, disguised as those of the new society. In a final twist, reminiscent of Gogol's Revizor, Prisyppkin addresses those come to view him, hailing them as his brothers and inviting them to join him. Candidates may discuss with background knowledge whether Mayakovsky's apparent defence of the Revolution and its values was necessary and astonishing.

Октябрь was commissioned for the tenth anniversary of the Bolshevik Revolution, and it is thus logical that the film depicts the Bolshevik version of history with all its distorted events and portrayals of important participants. It should therefore be in no way astonishing that Trotsky, who appears in only one scene, the Provisional Government, Kerensky, Kornilov, the Mensheviks and other revolutionary groups are portrayed negatively. Answers should detail some of the historical facts manipulated to create the Bolshevik legend of the Revolution: eg the internal arguments among the Bolsheviks are not shown, the events of 25 October appear to be better planned than in reality, the sailors depicted smashing up the wine cellar of the Winter Palace actually drank much of its contents and did nothing to stop others from looting it.

- В «Каждый жанр отражает Революцию по-разному, но любой жанр может быть эффективным». Вы согласны/не согласны с этим мнением? По-вашему, создатели выбранных вами произведений правильно описывают жизнь в это время?**

Candidates are likely to agree with the view that each of the studied works provides us with a different reflection of the Revolution, though they all share an enthusiasm for it. Answers should discuss in detail which aspects of the chosen works render them effective artistic creations and say whether or to what extent the image of the Revolution presented in each work is a true one. When discussing *Двенадцать*, answers are likely to focus on the anti-bourgeois images (eg the priest and the lady in the astrakhan coat in Section 1), pro-revolutionary images (eg the soldiers with their slogan about freedom without the cross in Section 2), the significance of Van'ka's defection and dalliance with Katya, Petrukha's remorse at her death and his comrades reminders that the Revolution is of greater significance. Candidates should also refer to the effectiveness of the multiplicity of verse forms, the abrupt rhythmic transitions, the use of revolutionary slogans, the language of the street, the chastushka and the popular romance, the division of the poem into twelve sections as well as the elements of parody and satire. Since this text is a relatively short piece of verse, candidates will probably decide that the poet has been selective in his choice of images so that the picture of the Revolution is subjective and stylised, though not necessarily untrue. Mayakovsky's play is likely to be regarded by candidates as an effective piece of theatre as well as an effective means for conveying a political point. Answers are likely to focus on the content and themes (see Q3A above), an analysis of the comedy: situation comedy, wordplay, the use of comic names, the parody of literary figures and some of their individual works, the use of political jargon, stylised speech and gesture, the sending up of contemporary dance, the effects of songs as well as the use of unusual and striking sets as a means of creating an alienation effect. By demonstrating background knowledge, candidates may show whether the phenomena criticised by Mayakovsky were really present in the USSR in the late 1920s and whether they actually posed a threat to the values of the Revolution. Without a doubt, *Октябрь* is a highly effective piece of cinema. Mention can be made of the rapid pace of the action, the scale of the production, including the use of thousands of extras, the use of actual settings rather than scenery to create a sense of historical, temporal and spatial accuracy, Eisenstein's cinematic techniques eg the use of complex symbolism and "intellectual montage", the use of synesthesia, the use of parody for comic effects, a sense of celebration and the power of the musical score. Candidates should have no difficulty in establishing that the events portrayed are in fact distorted (see Q3A above) in this piece of Bolshevik propaganda.

4 СТАЛИНИЗМ

A Опишите влияние Сталинизма на жизнь одного персонажа в каждом из выбранных вами произведений. Вам жаль их?

Candidates should select a character (probably the main one) from each work studied. They should then show how Stalinism affects the life of the chosen character before expressing an opinion as to whether and to what extent one can feel sorry for the character concerned. The main character of Solzhenitsyn's story is certainly worthy of pity, but it is arguable how many of her misfortunes are directly due to Stalinism. Matrena, an elderly peasant woman observed living in squalid conditions from the summer of 1953, has endured personal misfortune and poverty all her life. Answers might suggest that the poor economic state of the countryside, the inept and corrupt management of the collective farm, the failure of the railway management to guard the level crossing and stop two coupled engines travelling without lights, are all the results of the policies of Stalin. However, the fatal accident can also be attributed to human greed, personal errors of judgement and general drunkenness, all of which can occur in any society. The eponymous heroine of Chukovskaya's text is an obvious victim of Stalinism. Set in Leningrad during the 1930s, the work chronicles the everyday life of Sof'ya Petrovna, a doctor's widow who finds employment as a typist in a publishing house. Sof'ya is industrious and able and as a result is quickly promoted. She is politically naïve, however, and prefers to devote her attentions to raising her son, Kolya, than to taking note of goings-on around her and in the wider world. When her brilliant and hitherto successful and politically educated son is arrested, her world is shattered. Sof'ya believes his arrest to be a misunderstanding, for nothing bad can happen to an honest man in the USSR. We see her queuing in vain for information about the fate of her son in terrible conditions. Gradually, as others around her are arrested, Sof'ya becomes more and more isolated. Some of her fellow workers and inhabitants of her communal flat turn against her until she is forced to resign. All her efforts to help Kolya prove fruitless, and she starts to inhabit a world of fantasy and delusion. Finally, she is dissuaded from continuing her campaign to secure her son's release as it is made clear to her by a friend that she herself has not been deported purely out of error on the part of the authorities. Readers will be divided as to whether this is the ultimate betrayal of a mother for her son or whether it is simply common sense in the light of the inescapable conditions to which she is subjected. Утомлённые солнцем is the story of one man's revenge on the man whom he believes to be responsible for the loss of his personal happiness. An idyllic happy cultured household in the Russian countryside in the summer of 1936 is destroyed as the result of an unexpected visit by the former lover of the wife of Sergey Kotov, a respected military hero of the Revolution, now happily married and the father of a charming, naïve six year old girl. Mitya charms Kotov's daughter and begins to rekindle feelings for him in Kotov's wife. The full horror of Mitya's intention is revealed, however, when he tells Kotov that a car is coming to take him away. Kotov believes he cannot be touched because of his past and because of his connections with Stalin. (He knows his private phone number.) Before Kotov is collected, the two men reveal much about the sordid and violent nature of post-revolutionary politics. Since 1923, Mitya has been working in counter-espionage and has been responsible for the executions without trial of eight former generals, though he had once been on their side. Kotov accuses him of having been bought, though Mitya claims the Bolsheviks failed to honour their promise to allow him to return to his lover in return for his betrayal of former comrades. In the end Kotov is beaten up in the car by those taking him to Moscow, and we learn that soon after that he is shot. His wife and daughter are both arrested. Mitya is last depicted having slit his wrists in his bath, presumably because of guilt or because he still cannot have the woman he has always desired. Candidates are likely to feel sorry for Kotov and his family, but possibly also for Mitya since he is also a victim of Stalinist policies.

- В Сравните изображение общества в двух выбранных вами произведениях. По-вашему, создатели этих произведений показывают нам правильную картину этого времени?**

Candidates should compare the depiction of society in two of the set works. They should then give an opinion as to whether and to what extent the picture of society presented by the author is a true reflection of the period in which it is set. Answers should mention the exact temporal and geographical contexts of the set texts and describe the range of characters and social phenomena characteristic of the Stalin years in each. Inevitably, some works will yield more historical evidence of the period in question than others, but it can be pointed out that for the Russian reader, apparently incidental allusions to places, events and phenomena can be of enormous significance. Thus the narrator of *Матрёнин двор* is clearly a returning exile from a camp in the south of the USSR ("the hot, dusty wastelands"). Chukovskaya's text is probably the richest in terms of the range of character types, situations from everyday life and references to real historic events inside and outside the USSR. The film gives a strong visual portrait of conditions in the country and of organisations such as the Pioneers and Civil Defence as well as an insight into the minds of some individuals too old to understand the ways of the new society, its rituals and ideals.

5 ПОСЛЕВОЕННАЯ ЖЕНСКАЯ ЛИТЕРАТУРА 20-го ВЕКА

А Что мы узнаём о жизни женщин в выбранных вами произведениях? По-вашему, жизнь этих женщин совсем трудна?

Candidates should relate the life stories of individual women or groups of women from the studied texts, providing an opinion as to whether their lives are hard in the extreme. The narrator of *Неделя как неделя* is 26 year old Ol'ga Voronkova, a junior research scientist in 1960s Moscow. Married to the loving, but slightly lazy Dima, the young woman struggles with the double burden of doing an intellectually demanding job and performing the role of housewife and mother to two very young children. Over the typical week described in her diary, Ol'ga is frequently exhausted, occasionally tearful and often hassled by menial domestic concerns, her children's tantrums and apparently meaningless political duties which have no direct bearing on her work in a laboratory with inadequate facilities and looming deadlines. However, when contrasted with the lives of her female colleagues, Ol'ga's life is good. Her husband is faithful, loving, sober and supportive, they inhabit a comfortable modern flat, and for all its ups and downs, the family unit functions well. The best answers will mention the situations of Ol'ga's colleagues, especially that of Mar'ya Matveevna, the elderly idealist who has sacrificed her personal happiness for the sake of communism and the Soviet state. Their lives contain more obvious difficulties than Ol'ga's, yet they too are not completely sad. *Вдовий паракход* provides us with an account of the lives of five women, sharing a communal flat in Moscow from the time of WW2 into the Brezhnev era. The story is mainly told from the points of view of Anfisa and Ol'ga, yet we learn also of the lives of Kapa, Pan'ka and Ada. Candidates should point out the individual and common experiences of the characters in the many difficult routine situations and dangerous predicaments which Soviet women of that time had to endure: Ol'ga's family being wiped out in an air-raid, Anfisa's grim experiences as a nurse at the front, the inevitable squabbles resulting from life in cramped conditions, the limitations placed on Ol'ga and Anfisa by their new director, determined to manage the orphanage in accordance with official rules, poor working and living conditions, primitive medical care, numerous abortions, but, above all, the women's general suffering because of their husbands and lovers who die, abandon them, beat them up, mistreat them when drunk and generally expect to be placed on a pedestal. Anfisa's illegitimate son, Vadim, also inflicts worry and unhappiness on his mother and other members of the household through his selfish and ungrateful behaviour to those who dote on him. Yet, despite everything, the women accept their lot, make the most of their opportunities and forge meaningful relationships in their communal home. In *Сонечка* we are presented with the life-story of the eponymous heroine from childhood until old age. Sonya, a bookish librarian, is proposed to by a disgraced artist, some twenty year her senior, two days after encountering him in her place of work. Sonya is content to follow Robert Viktorovich, a fellow Jew, to his place of exile, a primitive village in Bashkiria, where the couple live out WW2 in wedded bliss, despite the privations of his assigned environment. In the late 1940s and 1950s they move around with their daughter, Tanya, gradually getting closer to Moscow and a civilised way of life. Their spacious Moscow house is near an artists' colony, and Robert quickly establishes himself as a central figure. Tanya, now a melancholic teenager, develops an excessive interest in boys. Her school work suffers, and her father transfers her to night school. Here she makes friends with Yasya, an abused Polish orphan who since the age of twelve had made her way in life by giving men sex. Invited to a New Year party at Tanya's, Yasya spends the night and in the morning Yasya offers herself to her host. Thus begins a passionate affair. Eventually Sonya realises what is going on, yet does not break from her husband who continues to do up the new flat they are forced by the local Housing Department to move into. Though initially devastated, Sonya comes to accept the situation, admiring Yasya's beauty and glad that this young woman has revived Robert's interest in painting. After Robert's sudden death, the two women are united in grief. Both Tanya and Yasya end up living comfortable and interesting lives abroad, but Sonya remains in Russia to tend her husband's grave. The best answers will mention the three main female characters

and the ups and downs of their lives during the various political regimes they live through with their concomitant social conditions.

В «В СССР равенства между полами не было». Прочитав выбранные вами произведения, вы согласны/не согласны с этим мнением? По-вашему, эти тексты сильно критикуют общество?

Candidates should discuss the relationships of the male and female candidates in the studied works, trying to establish whether and to what extent equality appears to exist between men and women in Soviet society. An opinion should then be provided as to whether and to what extent the authors are critical or accepting of society, its values and expectations. As well as male-female relationships, answers should mention any evidence of the USSR's official policies towards women and show how the state attempted to cater for women's needs or ignored them. In discussing *Неделя как неделя* reference should be made to the relationships of Ol'ga and Dima, contrasting these with the less favourable ones of her colleagues. Though Baranskaya's heroine has a good deal with her reasonably helpful husband, it is upon her that the lion's share of domestic tasks falls. Candidates should point out that it was the general expectation of Soviet society that women worked both inside and outside the home, whereas men were not really expected to do very much to help after a day's work. Attitudes to abortion could be discussed as well as the problems of shopping, the unavailability of certain items, inadequate transport facilities and childcare. Ol'ga's gentle, apparently naïve questioning of the system in throw-away remarks and casual thoughts can be seen as a skilful and subtle challenge by the author to the position of women in society. Grekova's female characters, despite being generally mentally and spiritually robust, are seen frequently to suffer at the hands of men. Moreover, the women often appear to expect and condone selfish and antisocial behaviour. When Anfisa's husband drinks too much, the narrator remarks that there is nothing to forgive. He is only a man, after all. Anfisa's real love for Vadim's father is not reciprocated. He simply uses her for casual sex in the same way as Vadim uses his classmate and the nurse in the virgin lands. Domestic violence is considered normal. Kapa thinks Anfisa's husband will beat her when he learns about the baby. Vadim hits Svetka, claiming he loves her. Men are even excused a sloppy appearance. When talking to Vadim about her first husband, Ada says that being stout does not harm a man, whereas a woman has to watch her figure. Later Ada weeps, remembering her past which contained no love, only men and abortions. Candidates need to decide whether we are meant to recoil at the attitudes of the female narrators or not. In writing about *Сонечка*, candidates should describe the relationship between Sonya and her husband, commenting on whether her acceptance of his adultery and the ménage à trois is surprising, the sexual freedom enjoyed by Tanya compared with Yasya's use of sex for material and social gain, her exploitation by male officials and Sonya and Robert's domestic division of labour over the years of their marriage. As well as featured aspects of Soviet society such as poor housing, an uncaring and inefficient Housing Department, the privations of provincial life and unsatisfactory schools and hospitals, the narrator is clearly critical of the cruelty of the Stalin period and the fear within the population as well as the hypocrisy and corruption of the Brezhnev period.

Part II: Texts

Candidates are to attempt **one** question from Part II: Texts and will write their answers in English as these texts are to be studied primarily from a literary point of view.

Answers are to be marked out of 30 according to the criteria below:

- 25 for content [AO3: 10 marks, AO4: 15 marks]
- 5 for structure [AO3]

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation: quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in the answer. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered in the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and understanding and especially any signs of analysis and organisation.

In the marking of these questions specific guidelines will be given for each essay, agreed by the examination team.

Part II: Texts – Content

23-25	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19-22	<i>Very good</i>	A thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
15-18	<i>Good</i>	A well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11-14	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
6-10	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1-5	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
0		No rewardable content.

Part II: Texts – Structure

5	<i>Very Good</i>	A well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure

Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

6 A. Пушкин, Медный всадник

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the poetic techniques employed; comment on its relevance to the work as a whole.**

Context: The end of Part 1 and the opening lines of Part 2. St Petersburg has suffered severe flooding which has resulted in loss of life and property. Evgeny, a humble civil servant, sits marooned upon a marble lion, contemplating the damage and worrying about the fate of his girl-friend, Parasha, and her mother.

Content: Evgeny is stuck and cannot get down of the statue as he is surrounded by water. He is in Senate Square, behind the statue of Peter the Great, whose outstretched hand towers above him. Candidates can discuss whether the idol's hand symbolises help or harm in the mind of Evgeny and the narrator. The opening of Part 2 describes the flood abating and the retreat of the Neva in an extended simile.

Use of Language and Poetic Techniques: Among points for discussion are the intention and effects of the personification of the Neva, the extended simile, the use of verb- and noun-clusters, the varied length of phrases and sentences, the dramatic imagery, the rhyme and rhythm patterns, the use of enjambement, punctuation marks, alliteration, assonance, word order to emphasise certain ideas, the contrast between the style of the end of Part 1 and the beginning of Part 2.

Relevance to Rest of Work: Candidates can describe the mental state of Evgeny and his reaction to the flood and the reasons behind this before going on to trace his descent into destitution, madness and death. The extract is a pivotal one in the text in respect of this. Part 1 ends with the image of Peter the Great on his bronze horse, thus focusing the attention of the reader on the title of the poem and making him interpret the events of the entire text in relation to the statue's ambiguous symbolic meanings (see below).

B What do you consider to be the message of *Медный всадник*?

Much of this text is ambiguous and therefore can be interpreted in various ways. Any coherently argued case for a particular message will be accepted, though the best answers are likely to discuss the deliberate ambiguities of the poem, before settling on a single personal interpretation. Reflected in the conflict between the humble civil servant, Evgeny, and Peter the Great, the person responsible for the building of St Petersburg in such a fateful location, is the general conflict between the individual and the state. In the text we are shown how the interests of the individual are sacrificed to those of the state as the flood claims the lives and property of those who have no choice but to live there. The reader is made to sympathise with the little man, yet we are also allowed to share the narrator's admiration for Peter's glorious and daring achievement in constructing a city at that time and place. As well as being shown how tragedy can result in destitution, madness and death, we are also shown that the end may justify the means, that historical necessity may demand sacrifices from ordinary people on a grand scale, that historical progress may have rules and a morality of its own. We are also shown that for all their earthly power, the Tsars are no match for power of the elements. The most sophisticated answers may refer to the text as a response to the ideas and work of Adam Mickiewicz. In such a case the message of Pushkin's text would be that resistance to authority is bound to fail.

- C** 'For the reader of *Медный всадник*, it is Pushkin's poetry which provides the main interest'. Do you agree?

Candidates may agree or disagree with this statement, provided they provide a coherent argument supported by appropriate quotations. While for some the disentangling of the multiplicity of themes and the interpretation of the message will be of prime interest, others will be mainly concerned with *Медный всадник* as poetry. The latter type of answer will concentrate on portraying the text as a *tour de force* of Pushkin's poetic skills and offer a detailed analysis of specific sections and the language, devices and poetic techniques employed in them. Some may concentrate on the events of the text and discuss the relative success of the characterisation of Evgeny within the limits of a short work. The best answers are likely to explore each possible centre of interest for the reader, before making a case for one aspect of the text being more interesting than the others.

7 Н. Гоголь, *Нос*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From near the beginning of Section 2. Collegiate Assessor Kovalev has woken up to discover his nose is missing, a fact he checks in a mirror in a coffee house. He is surprised to glimpse the nose getting out of a carriage, apparently to leave a calling-card at a house. Kovalev follows the nose which is dressed as a State Councillor, a rank three places above his own, to Kazan Cathedral where he confronts it at prayer.

Content: Kovalev is trying to remind the nose where it should belong, i.e. on his face, but the nose rejects this, humiliating the Major by appearing not to understand what he means. Candidates can comment on the character of Kovalev, a vain show-off who likes to chase after women. He is obsessed with rank, ambitious for promotion and bent on a financially advantageous marriage. Here he seems somewhat nervous and confused, though also somewhat smug as he struggles to justify having his nose back.

Use of Language and Narrative Techniques: The dialogue allows the reader to experience with a sense of immediacy the confrontation between Kovalev and his nose and to comprehend Kovalev's overwhelmed state of mind by observing his short, confused and partially inarticulate phraseology. The nose, on the other hand, speaks confidently and is in command of the situation. Both speak in a register appropriate for their ranks. Candidates can also comment on the virtual absence of the *skaz* narrator in the extract.

Relevance to Rest of Work: Candidates can describe Kovalev's adventures in the rest of the story as he tries to recover his nose, the final outcome and the possible interpretations of the text. The nose could be standing for Kovalev's soul (religious/philosophical interpretation), his penis (Freudian interpretation) or it could actually be his nose if the events described are really only a dream.

- B Examine the various techniques used by Gogol to achieve comic effect in the story.**

Candidates can approach this from a number of angles, though the best answers will mention a number of techniques, stating which are more important than others. Gogol's technique of creating caricature-like characters can be analysed (see below), the creation of a fundamentally bizarre scenario, the building up of a series of ridiculous scenes involving the nose, Kovalev and others (e.g. the police inspector or the newspaper clerk) might feature, but the main thrust is likely to be about Gogol's use of narrative techniques. Fundamental to Gogolian prose is the *skaz* narrator whose unreliability, naivety and lack of omniscience, shifting narratorial focus, generalisations, circumlocution, digressions and ambiguous comments serve to confuse and entertain. Among other features which achieve comic effect are: word play (e.g. место, нос), irony (e.g. the descriptions of items in the newspaper advertisements) and the use of different registers within the letters contained in the text.

C 'Gogol wants the reader to sympathise with the characters in *Hoc*'. Do you agree?

Candidates are unlikely to agree with this statement. In creating his characters, Gogol exaggerates certain features of their personalities and appearances so that they become grotesque and largely unlovable. Although we can observe some of Kovalev's distress, we are never tempted to sympathise with him in the proper sense of the word, for his motivation for recovering his nose is morally dubious. When his nose is finally returned to him, he simply resumes his old life-style and attitudes, apparently having learned nothing from his experiences. This lack of moral improvement does nothing to endear him to the reader. Secondary characters feature only minimally in the story and are consequently inadequately developed for the reader to form any meaningful degree of feeling for them. The rambling *skaz* narrator, who is really a character in his own right in terms of his voice, has no identifiable physical form which the reader can latch on to. His unreliable nature is also not endearing. His confusing discourse, the lacunae in the plot line and the various elements of self-conscious narration within the text all serve to distance the characters from the reader's sympathy.

8 И. Тургенев, *Первая любовь*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: The conclusion to Chapter 9. Princess Zinaida and the poet Maidanov, one of her admirers, are described by the young narrator, Vladimir Petrovich, who has recently fallen in love with Zinaida. Here the naive Vladimir comes to realise she has fallen in love with someone else.

Content: Zinaida presses Vladimir's hand in consolation, though he does not know why at this point. She has just told him that Maidanov is also upset, that Vladimir will also one day discover the power of love and that he should not be angry with her. They move from her garden into the house. Vladimir tries to understand her words and is unable to take in the poem recited by Maidanov. The mention of a secret rival in the quotation from Maidanov's poem impacts on both Vladimir and Zinaida. As their eyes meet, she blushes and Vladimir realises he has lost out to someone else.

Use of Language and Narrative Techniques: The extract, like the rest of the text apart from the introduction, is narrated in the first person from the point of view of the young Vladimir Petrovich. This allows us to experience with him a range of new adult emotions as he deals with love and jealousy for the first time. The short sentences containing many verbs and lacking in adjectives towards the end of the extract indicate his heightened emotional state. This is in contrast to much of the text when happy feelings are reflected in lush descriptions of nature. Maidanov's verse is described as "hollow shrill sleigh-bells", an unattractive sound, reflecting the message, especially of the quoted couplet which ironically fits the situation of the individuals gathered here. His sing-song voice and nasal tone emphasise this uncomfortable message.

Relevance to Rest of Work: Candidates can outline the rest of the plot, showing how Vladimir discovers it is his own father who has become Zinaida's lover, how all three deal with their emotions when the affair is discovered and what happens to each subsequently. Vladimir suffers, but does not break with his father who chooses to remain with his wife despite Zinaida's request that he leave her.

- B What use does Turgenev make of nature in *Первая любовь*?**

Turgenev uses nature to facilitate the reader's understanding of characters and events. Answers should refer to specific episodes and show how nature is used to tell the story of the narrator's unrequited love for Zinaida and her unsatisfactory relationship with his father. The narrator himself describes his first love as a brief storm that quickly passed in spring. Much of the action is centred around the gardens of the adjoining properties where Vladimir and Zinaida are living. Descriptions of flora and fauna add colour and realism to the setting, but have the principal function of reflecting the emotions and psychological states of mind of the main characters or of contrasting with these, thus throwing their tragic situations into relief. Turgenev uses pathetic fallacy at key points in the narrative. Sometimes nature is portrayed as a constant, highlighting the ephemeral nature of human existence, hopes and feelings. The attractive descriptions of the natural world also serve to increase the pleasure of the text for the reader. Passages are composed of carefully selected details describing the sights, sounds and scents of the environment in a realistic manner, but without mentioning anything banal or unpleasant. Symbols and images are used to link the natural world with characters and events. Answers should contain specific examples of the above points.

C 'The young narrator is effete and, as such, unworthy of Zinaida's love'. Do you agree?

Sixteen year old Vladimir Petrovich falls in love with his neighbour, the tall, slender, beautiful and flirtatious Princess Zinaida Aleksandrovna Zasekina. Dreamy, melancholic and full of Romantic literature and ideas, the young man experiences love for the first time as he reluctantly prepares to enter University. He is attracted to Zinaida's large grey eyes, long curly fair hair and silver voice. She entertains a string of admirers whom she teases and controls like a cat playing with a mouse. During a game of forfeits, for example, Vladimir is allowed to sit under a scarf and experience the touch of her hair and the warmth of her breath. For all of her courtiers, her word is law. Vladimir dresses fashionably for her, but lacking in 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. In so doing, he briefly blacks out. The young man describes his relationship with his father as strange. He sees him as the ideal man, loving and looking up to him, despite the emotional distance his father places between them. When Vladimir discovers that it is his father whom Zinaida has fallen in love with, he is shattered. Jealousy turns to misery, but bitterness does not result, and his relationship with his parent does not break down. Candidates can discuss whether the young narrator is immature, childlike, naïve, overawed by Zinaida and a fool to be like wax in her hands. He might seem pathetically effete to lose her affections to his father and cowardly to do nothing to remedy the situation. He appears to forgive his rival even when his father is observed striking Zinaida with a riding crop. Despite her betrayal of him, he continues to love her platonically. Others may find the narrator's behaviour natural in a world where childhood innocence lasted longer than nowadays. The description of turbulent emotion, passion and suffering of first love will be regarded as realistic, though juvenile, but wholly appropriate for one who regards himself as a child and is regarded as such by Zinaida. Some candidates may question whether Zinaida's flirtatious and apparently duplicitous nature makes her a suitable candidate for the affections of any morally correct individual.

9 A. Чехов, *Вишнёвый сад*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the dramatic techniques employed; comment on its relevance to the work as a whole.**

Context: From near the end of the play (Act 4). The estate has finally been sold, and Lyubov Andreevna with her family and servants must leave it behind for ever. For Lyubov and her brother, this marks a complete break with their past and its poignant memories. She is returning to Paris, while Lopakhin, the purchaser of the estate is going to Kharkov for work. Trofimov, the former tutor of Lyubov's drowned son, is returning to his studies in Moscow.

Content: Candidates can describe the characters of Lyubov and Gaev, neither of whom is able to come to terms with the financial realities of the world they now inhabit. It is their failure to compromise with necessity and accept Lopakhin's suggestion that the cherry orchard be cut down and the land developed that has resulted in the loss of the entire estate. Lopakhin represents the new Russia, a self-made man in the ascendancy, but he has just failed to take advantage of Lyubov's invitation for him to make the proposal to Varya which all have long been expecting. This might explain his reaction to her taking out the parasol (I.3).

Use of Language and Dramatic Techniques: The characters use a register appropriate to their social station. The dialogue is natural. The short sentences or phrases reflect the complex and heightened emotions of the characters as they set out on a new chapter in their lives. There is a natural mixture of deeply meaningful utterances and references to the banal that is typical of Chekhov's style. The stage directions emphasise the emotional state of Gaev and Varya in particular. Gaev's use of the vocabulary of billiards here happens throughout the play and is used as a method of characterisation.

Relevance to Rest of Work: The extract's significance is summed up in the last two lines where seventeen year old Anya and Trofimov who is in his late twenties explicitly state how the characters' departure indicates a complete break with the past. For the younger generation, however, the sale of the estate means the opportunity of something new and positive in their future lives.

- B Describe the atmosphere in *Вишнёвый сад* and the methods employed by Chekhov to create it.**

Responses may suggest that the atmosphere in this play depends to a certain extent on the intentions and wishes of the director and that individual productions and private readings can significantly vary the balance of nostalgic melancholia and comedy. Thus candidates are free to describe the atmosphere as they themselves perceive it, provided they support their answers with appropriate evidence from the text. Answers should allude to the interplay of optimism, hope, sadness, laughter, longing, uncertainty and unease throughout as the various characters interact and the plot and sub-plots develop. The methods employed by Chekhov are diverse. The dialogue is that of natural speech which can be imbued with different levels of emotional intensity at the director's discretion to emphasise or minimise the intensity of serious or comic moments. Pauses are used to reflect the inner conflict of characters, to create suspense or anticipation and to vary the pace of the action. The lengths of these can vary from production to production, altering the audience's perception of scenes and characters. Pauses are numerous: Act 2 has sixteen. A sense of unease and menace is created by the faint outline of the distant town on the set of Act 2, the sound of the breaking string and the appearance of the beggar in the same act, the noise of the breaking string once again in Act 4 and the axe felling the cherry trees at the very end. Music is used to enhance or alter the atmosphere. For example, in Act 2 Epikhodov is heard playing a mournful song on the guitar on three occasions, each with a different effect. In Act 3 the

waltz relieves the tension of the exchange between Lyubov and Trofimov about the nature of her lover and the young man's lack of one, while at the end of the act, it reinforces Lopakhin's joy at his purchase and contrasts with Lyubov's tears of despair. Mention might also be made of lighting effects to create atmosphere.

C 'In *Вишнёвый сад*, Chekhov makes his audience sympathise with the main characters as well as laugh at them'. Do you agree?

Candidates are likely to agree with this statement or even suggest that the prevailing mood of the play is one of sadness brightened by occasional comic moments. Answers are likely to focus on Lyubov Andreeva and her brother. Lyubov is a pitiful figure. Unable to deal practically with money and her financial problems, she is excessively attached to her childhood home, probably because it represents a time before tragedy entered her life. She married an alcoholic who died shortly before her young son. She found a new partner, whom she cared for during illness, but who stole from her before running off with another woman. Though she is often shown in emotional distress, her tears are never meant to be laughed at. Gaev can also be sympathised with, but he is also a figure of fun due to his obsession with billiards, his tendency to cry in an unmanly fashion and the sentimental outpourings he delivers in inappropriate situations (eg his address to the bookcase in Act 1 or to nature in Act 2). In the end, he is forced to take a relatively poorly paid job as a bank clerk in a milieu to which he is clearly unsuited. Answers might also refer to the comically dressed Epikhodov, whose clumsy behaviour causes the audience to find his infatuation with Dunyasha highly amusing rather than something to empathise with. Charlotta, the governess, an orphan adopted by a German woman, arouses our sympathy in Act 2 and in Act 4 when she faces an uncertain future, but her honed comic antics in Act 3 depict her as a character likely to be able to look after herself in the world outside the estate. Though servants are usually not considered "main characters" in Chekhov's plays, the character of Firs is relatively prominent in this play. While we may laugh gently at the misunderstandings arising from his deafness and the general feebleness of old age, he appears with sufficient frequency and makes enough significant statements for us to sympathise with him as an individual and as a representative of former serfs. In the end he is forgotten by the family. An ill man, he may actually be seen to die in the final moments of the play which thus ends with the symbolic passing of the old order.

10 E. Замятин, *Мы*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From entry No 8. D-503 has committed a crime he is required to confess to the Guardians. E-330 had asked him to stay behind with her in the House of Antiquity after the permitted time, promising him a sick-note from a doctor with whom she is registered as a sexual partner. D-503 has postponed his visit to the authorities, justifying his inaction to himself by an apparent illness.

Content: In his diary D-503 recalls standing outside the place where he should confess his crime. He had observed a queue of those about to willingly betray their family, friends and themselves, despite the certain serious consequences. D-503 was still unable to join them as E-330 has started to create uncertainty in his belief-system. He was greeted by his former school-friend, the Poet R-13, and O-90, his registered sexual partner who loves him and wishes to have a child with him. He conveniently blames their presence for his not going in to confess his crime. Candidates can describe the characters of D-503, O-90 and R-13 and their parts in the events of the plot.

Use of Language and Narrative Techniques: The passage is introduced in a spontaneous style, typical of a diary. The language is that of an educated person. The writer is referred to as a mathematician, a fact confirmed by his use of the square root of minus 1 as a symbol for anything irrational. His uncharacteristic behaviour, motivated by new and unusual feelings and thoughts inspired by E-330, is what is meant here. Mathematical symbols and formulae feature frequently throughout the text. Mention can be made of the use of colours: the golden, sunny shining letters on the sign are linked to life as well as death; the blue of the clothes of those in the queue refers to Entropy, coolness and rationalism; the pink colour of O relates to passion and Energy. This use of colours occurs throughout the novel. The image of icon lamps might not be the most natural for a character of D-503's time to use, but it would nevertheless strike a chord with Zamyatin's readership.

Relevance to Rest of Work: Candidates can describe how the irrational not only lodges in D-503, but develops so that he comes to sympathise with the Mephi and help them, before in the end returning to his old loyalties.

- B How effective is the use of first-person narrative in *Мы*?**

Candidates are likely to suggest that the first-person narrative structure is highly effective. The text consists of forty numbered diary entries by D-503, the builder of the Integral, a spacecraft which is to be sent into space with documents informing other civilisations about the One State. The diary is referred to by its author as a poem describing the mathematically perfect life of the One State where almost every aspect of life is rational and planned. Because of the events of the plot, the material of the diary turns out to be different from its author's original intention. As it appears to be written in a spontaneous fashion, the reader is able to observe the thought processes and feelings of D-503 as he struggles to maintain reason and support the values of the One State in the face of a spiritual awakening brought about by his love and lust for O-90 who desires above all else to have his child, and E-330 who appears to liberate him from the constricts of a controlled existence. By reading D-503's most intimate thoughts, we are given a profound psychological insight into the character whose motivation is laid bare before us. Answers will probably illustrate this by reference to significant events of the plot. Mention should be made of the sense of realism created by sentences being broken off, indicating doubt or musing, the use of rhetorical questions, an apparent "stream of consciousness" style interspersed with more logical and carefully crafted

passages, the description of phenomena using defamiliarisation and the apparent use of D-503's footnotes (eg entries 5, 26).

C 'Above all, *M₁* is memorable for its treatment of the theme of freedom and happiness'. Do you agree?

Zamyatin's dystopian novel describes a nightmare state where everything is organised according to mathematical principles. Almost all the thoughts and actions of its citizens are controlled. Happiness is perceived as the absence of desire, envy and feeling. Love is reduced to a regulated sexual act and death is meaningless. The citizens of the One State live in a sterile, climatically controlled zone, protected from the savages outside by the Green Wall. Every action apart from sex can be observed by everyone else, including the Guardians, the upholders of the principles of the State and the rule of the Great Benefactor who is elected annually but without any permitted opposition. The loss of liberty is justified by the absence of crime. Though the One State seeks total control over its population, it has not quite managed it, and over the course of the novel an opposition movement gains in strength. Candidates can examine the nature of the One State, describe how those who have not totally abandoned their essential humanity band together to escape the man-made rational paradise and its restrictions, seeking to regain a more natural human state in the irrational world beyond the Green Wall. Though the One State finally eliminates E-330 and brings D-503 back under its control and into line by giving him the Great Operation, the novel ends with a degree of optimism, for the Green Wall has been blown up, and many have gone over to the other side. As well as its treatment of the theme of freedom and happiness, *M₁* is rich in mathematical and colour symbolism, defamiliarisation, synesthesia and other devices, all of which can be said to make it a memorable text.

11 M. Булгаков, *Собачье сердце*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From Dr. Bormental's casenotes (chapter 5). The doctor is the assistant to Professor Preobrazhensky who has on 23 December carried out an operation to transplant the testicles and pituitary gland of a young man into a stray dog, recently adopted for that purpose by Preobrazhensky.

Content: Candidates should discuss the characters of Bormental, Preobrazhensky, Zina and Sharik. In particular, the dog's transformation into human form should be described. Sharik's use of language (glavryba backwards) and Bormental's theories about how he has acquired a vocabulary and how the human pituitary gland has activated the development of his speech function can be mentioned. Sharik's swearing at the end of the extract can stimulate discussion of his character from this point on.

Use of Language and Narrative Techniques: A feeling of authenticity is conveyed by the appearance of Bormental's casenotes in an appropriate style for a doctor within the body of the text. This is enhanced by the narrator's comments about the corrections due to excitement, the sloping letters in pencil and the loose page. Candidates can refer to the other perspectives in the work: the omniscient third-person narrator, able to convey the naïve perspective of the dog as well as the human characters.

Relevance to Rest of Work: The implanted pituitary gland causes humanisation rather than rejuvenation. As a result, Preobrazhensky creates a being who turns into a revolting specimen of humanity with the characteristics of the donor, an immoral thief with too great a liking for drink. Candidates can describe the trail of havoc which Preobrazhensky's creation leaves behind him and the final outcome when, having denounced Preobrazhensky and Bormental to the authorities, the two men set about reversing the experiment.

- B Who or what are the targets of Bulgakov's satire in *Собачье сердце*?**

Candidates should discuss the range of targets of Bulgakov's satire, illustrating with detailed reference to the text how the satire comes about. The main target is the Revolution, the theories of bolshevism and the consequences of the Revolution on institutions and the everyday life of individuals. The transplant operation is seen to be unnatural, leading to the creation of something ugly, stupid and dangerous which rapidly gets out of control. Sharik in his human incarnation is a selfish, uncultured, mendacious, drunken thief who functions on a bestial level with scant regard to the feelings of others. He is seen to be able to take a job as an exterminator of other creatures and shows no remorse after committing a drunken sexual assault. He allies himself with the House Management Committee against his benefactors and is prepared to denounce those who have created him for his own selfish ends. Thus, when Preobrazhensky and Bormental reverse the experiment, the message is that the experiment (the Revolution) has been a dangerous failure. Answers should refer to specific aspects of post-Revolutionary society which are held up for ridicule: the Food Rationing Organisation, the quality of Soviet food, shortages, NEP, the inept House Management Committee with its many useless meetings, newspapers, Soviet bureaucracy (the need to have ID to live in Moscow, the requirement to be registered for military service), ridiculous Soviet names etc. On another level, the satire is directed at human nature. Through hyperbole and distortion Bulgakov shows the vices of humanity, forcing the reader to acknowledge his own failings. Reference could be made to Preobrazhensky's arrogance when dealing with the House Management Committee, his greed in continuing to live in a seven-roomed apartment, Sharik's ready acceptance of the lavish benefits of living with the

Professor and his desire to take even more, his bad behaviour when drunk, the grotesque behaviour of the professor's sexually rejuvenated middle-aged patients et al..

C 'Bulgakov has a talent for making us laugh, even when we know it is wrong to do so'. Do you agree?

Candidates are likely to agree with this statement and should analyse the comedy of the text which contains many elements which in real life would be considered shocking, pathetic or criminal. Once the reader's disbelief is suspended in order to accept the possibility of the dog's transformation into human form, we are also able to suspend our empathy for individuals who encounter unpleasant, distressing or traumatic situations. We accept the story-world in its entirety because of the realistic elements it contains, yet Bulgakov's use of hyperbole in describing situations and tendency to feature partially developed caricature-like characters who deflect empathy allow us to laugh readily at the grotesque. Among the things we find amusing are: accidents and injuries (the scalded dog, the Professor's accident due to excitement, various dog bites), Sharikov's antisocial behaviour (fleas, reluctant toilet training, general bad behaviour when drunk, trail of destruction in the flat including the flood), violence (Sharikov's sexual assaults on women and behaviour towards cats, the events leading up to the reverse operation), Sharikov's arrogant adolescent behaviour towards those to whom he should be grateful, his thieving, Zina's distress at being falsely accused of theft, Preobrazhensky's sexually rejuvenated middle-aged people and their morally dubious or possibly illegal liaisons.

12 Ю. Трифонов, *Обмен*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: This is the opening of the text. The main time-line is defined from the July in which Kseniya Federovna falls seriously ill. It is around the fate of this character that the story revolves. The mentioning of the Botkin Hospital and Profsoyuznaya ulitsa sets the text firmly in Moscow.

Content: Candidates can describe the three main characters i.e. Dmitriev, his wife, Lena, and his mother, Kseniya Federovna, discussing the complexities of their relationships. Reasons for the enmity between the two women can be mentioned: the disparity between their world views, Lena's lack of respect for her mother-in-law (she mocks her English, takes her best cups and moves her husband's picture) and Lena's pernicious influence over Dmitriev who is drawn away from his natural cultured and idealistic values into his wife's philistine camp.

Use of Language and Narrative Techniques: The omniscient third-person narration of the extract is typical of the text as a whole. The narrator's Russian is typical of the educated Soviet middle-class of the 1960s - grammatically accurate with occasional colloquialisms. It therefore lends credibility to a narrative stance which is close to Dmitriev's and appears to have insight into the motivation for his actions.

Relevance to Rest of Work: The extract more or less immediately contains a reference to the exchange of flats and the title of the text. Candidates can describe how this might come about, explain the different motivations of Dmitriev and Lena, Kseniya Federovna's reactions their suggestions and the final outcome. The symbolic meaning of the word "exchange" can be discussed in the context of the exchange of moral values (see C below).

- B How effective is the narrative structure of *Обмен*?**

Candidates should first describe the narrative structure of the text before going on to describe how the reader during the reading process makes sense of the time-line which moves constantly backwards and forwards. The reader must continuously re-evaluate the characters and their motivation in the context of the new information about past events which is being presented apparently at random. The text is presented as one unit. Though there are subsections, these are untitled. This can at times confuse the reader, but also creates a feeling of natural narration, a kind of "stream of consciousness" which lends credibility to the realism of the story world. Mention can be made of the third-person omniscient narration, broken by marked dialogue or recalled dialogue without the markers of direct speech. This latter phenomenon may be regarded as effective, but may result in a lack of clarity as the reader has to work at ascribing the words to individual speakers. The metamorphosis of the third-person narrator into a first-person one in the final paragraph also requires the reader to re-evaluate the entire text and to look for earlier words indicating a lack of objectivity in the description of characters and events. Other contentious points include: the density of the prose achieved through the narrator's summarising of past events or describing in detail the lives of secondary characters and the use of free indirect speech.

C ‘Обмен is principally about the clash of hostile moral forces and the absolute triumph of philistine values’. Do you agree?

Responses will mainly focus on the conflicting moral value systems and world views of the Dmitriev and Lukyanov families and the process of “Lukyanovisation” undergone by the central character. Dmitriev’s wife, Lena, sees the approaching death of her mother-in-law as the ideal opportunity to improve her living conditions through a complicated three-way exchange of flats, resulting in the old lady moving in with them. After her death, the new larger flat will not have to be given up. Dmitriev’s acquiescence in his wife’s plans constitutes an act of betrayal and a demonstration of moral bankruptcy, the climax in a series of steps from the camp of the morally principled to that of the morally effete. Sexually enslaved by Lena, he is gradually infected by her materialism, insensitivity and determination to feather her own nest at the expense of others. Thus we see Dmitriev treat his former lover, Tanya, in an off-hand manner, betray his friend, Levka Bubrik, and even appear to be more concerned for the rare fish in his briefcase at his grandfather’s cremation than about respecting his relative’s memory. Candidates might suggest, however, that in Brezhnev’s Russia, prosperity depended on the individual’s capacity for moral compromise and that adherence to rigid principles as a way of life may not always have been for the best. The relative importance of other themes can be discussed: the effects of past actions on individuals and society as a whole, the functioning of the family unit, the effect of time on human lives and places. Part of the argument might centre around the word “absolute” and the question of whether and to what extent Lena and her husband retain admirable moral values, for they are not depicted exclusively in terms of black and white.

13 T. Толстая, *Милая Шура, Петерс, Река Оккервиль*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From near the end of *Peters*. The eponymous hero arrives at the flat of Elizaveta Frantseva, an elderly German teacher. It is his aim to relearn the little German his grandmother had taught him in his youth and which he regrets not properly doing. Before arriving, Peters has been relieved of his wallet in a dubious establishment by what he describes as a fake angel.

Content: Candidates can describe the character of the hapless and socially gauche Peters, whose unprepossessing appearance and lack of social skills lead to a series of failed attempts to form relationships with women from childhood onwards. Reference can be made to his just being robbed (I.2) and his miserable state of mind as a result. Peters in his mind decides to kill the teacher who to him stands for all women in his life who promised, tricked, seduced and abandoned him; his grandmother who brought him up to be old fashioned, excessively polite and horribly good, the girl with warts with whom he fell in love aged 6 and who quickly got bored with him, Valentina, his most recent love, whom he stalks despite the fact she has a string of athletic young admirers, and the false angel who has robbed him. The impulse is entirely in his mind and passes.

Use of Language and Narrative techniques: The extract contains a mixture of direct speech (Elizaveta Frantsevna, I. 1-5), punctuated by the narrator's voice. The rest of the extract is free indirect thought by Peters. The first sentence is long and contains a series of adjectives arranged for effect. Peters's thoughts are presented as one long apparently randomly expressed sentence which, on closer inspection, contains examples of alliteration and assonance. The gambling imagery in Elizaveta Frantsova's discourse refers back to games which involve matching in the central character's childhood, thus emphasising his isolation.

Relevance to Rest of Work: The episode highlights well the problems Peters has in life as one who is always an outsider and outcast, never taken to the party. Candidates can show how the extract fits in with the rest of the text – his marriage “by accident” to a woman who hen-pecks him and leaves him for another, his brief feelings of regret and apparent reconciliation with life.

- B What do you consider to be the main themes of these stories?**

The best answers will discuss a range of themes within the stories, showing with detailed reference to the texts how these are developed within each text and across all three. Featuring in the stories are: love, particularly unrequited love, loyalty, longing for domestic bliss, 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 individuals, spiritual imprisonment, a desire to return to the past by individuals and/or a longing to escape from it, the plight of the eccentric and/or unfortunate personality in society. Some candidates might prioritise these themes, focusing on the word “main”. Which they consider to be most important will depend on their particular interpretation of the stories.

C 'Tolstaya's reputation is chiefly founded on her ability to make magic with words'. Do you agree?

Candidates are likely to agree and will show how the author uses the style and language of her various narrators to seduce the reader into believing in the rather thin plots and caricature-like characters through the wide use of literary devices and poetic effects. Any of the following could be mentioned (preferably with appropriate quotation): esoteric vocabulary, variable sentence length, alliteration, assonance, anaphora, onomatopoeia, complex narrative and rhythmic structures, polyphony, the range of narratorial voices, use of free indirect speech, intertextual references, use of imagery (especially relating to water, wind, entrapment, colours, smells and animals), use of punctuation, spatial hyperbole et al.. Through her skill in manipulating language in original and striking ways, Tolstaya brings alive a range of quirky and idiosyncratic characters, episodically and sketchily drawn. The language and poetic effects help to illuminate the themes of the stories (see B).

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