



# Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE  
In Russian (9RU0/02)  
Paper 02: Written response to works and  
translation

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## **General Marking Guidance**

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

## Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid, which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

### Marking principles

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

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

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

Accept any appropriate alternatives that do not already appear in the 'Acceptable answers' column.

Sect ion	Text	Correct answer	Acceptable answers	Reject	Mark
1	In 1985, Gorbachev came to power	В 1985 году Горбачёв пришёл к власти	В 1985 Горбачёв пришёл к власти	В 1985 году Горбачёв пришёл к власть	(1)
2	in the Soviet Union.	в Советском Союзе.	в СССР.	в Советский союз.	(1)
3	At that time, the standard of living was falling	В то время уровень жизни падал	Тогда жизненный уровень падал	В этот раз уровень жизни падала	(1)
4	compared with	по сравнению с(о)	сравнительно с(о)	сравнение с	(1)
5	countries in the West.	странами на Западе.	западными странами.	странами на Востоке.	(1)
6	The new leader wanted	Новый лидер хотел	Новый лидер желал	Новый лидер хотела	(1)
7	to reform the economy	реформировать экономику	реформу экономики	реформировать экономики	(1)
8	and create a more open society,	и создать более открытое общество	и создание более открытого общества	и создать больше открытое общество	(1)
9	and therefore introduced	и поэтому вводил	и, следовательно, проводил	и поэтому водил	(1)

10	the famous policies of <i>glasnost'</i> and <i>perestroika</i> .	известную политику гласности и перестройки.	знаменитые политики: гласность и перестройка.	известный политик гласности и перестройки.	<b>(1)</b>
11	Some historians say	Некоторые историки говорят,	Некоторые историки утверждают,	Некоторые историки говорит,	<b>(1)</b>
12	that the collapse of the USSR	что распад СССР	что распад Советского Союза	что распад России	<b>(1)</b>
13	was caused by Gorbachev's economic policy.	был вызван экономической политикой Горбачёва.	был результатом экономической политики Горбачёва.	был вызван экономическая политика Горбачёва.	<b>(1)</b>
14	However, Gorbachev himself disagreed.	Однако сам Горбачёв не был согласен.	Однако сам Горбачёв не согласился.	Однако самый Горбачёв не согласен.	<b>(1)</b>
15	He said that the enormous explosion	Он сказал, что огромный взрыв	Он сказал, что громадный взрыв	Он говорит, что огромный взрыв	<b>(1)</b>
16	at the Chernobyl nuclear power station	на Чернобыльской атомной электростанции	на АЭС в Чернобыле	на Чернобыль атомной электростанции	<b>(1)</b>
17	in 1986,	в 1986 году,	в 1986-м году,	в 1986-го года,	<b>(1)</b>
18	and the government's reaction to the disaster,	и реакция правительства на катастрофу,	и реакция правительства на аварию,	и реакция правительство на катастрофу,	<b>(1)</b>
19	were the real reason for the country's collapse	были настоящей причиной распада страны	были реальной причиной распада страны	были настоящая причина распада страны	<b>(1)</b>
20	five years later.	пять лет спустя.	через пять лет.	шесть лет спустя.	<b>(1)</b>
					<b>Total (20)</b>

## **Sections B and C, Questions 2 to 11 (written response to works)**

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

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

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

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

- First, you should first consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level. You should then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but would be awarded a mark near the top of the band because of the band 9–12 content.

#### **Step 2 Decide on a mark**

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

## Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question. Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1–4	<ul style="list-style-type: none"><li>• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.</li><li>• Limited ability to form arguments or draw conclusions.</li><li>• Response relates to the work but limited focus on the question.</li></ul>
5–8	<ul style="list-style-type: none"><li>• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.</li><li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li><li>• Response relates to the work but often loses focus on the question.</li></ul>
9–12	<ul style="list-style-type: none"><li>• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.</li><li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li></ul>
13–16	<ul style="list-style-type: none"><li>• Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.</li><li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li><li>• Predominantly relevant response to the question.</li></ul>
17–20	<ul style="list-style-type: none"><li>• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.</li><li>• Detailed, logical arguments and conclusions are made that consistently link together.</li><li>• Relevant response to the question throughout.</li></ul>

## Range of grammatical structures and vocabulary (AO3)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none"><li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li><li>• Limited range of vocabulary resulting in repetitive expression.</li><li>• Limited use of terminology appropriate to literary and cinematic analysis.</li></ul>
5–8	<ul style="list-style-type: none"><li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li><li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li><li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li></ul>
9–12	<ul style="list-style-type: none"><li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li><li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li><li>• Some use of terminology appropriate for literary and cinematic analysis.</li></ul>
13–16	<ul style="list-style-type: none"><li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li><li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li><li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li></ul>
17–20	<ul style="list-style-type: none"><li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li><li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li><li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li></ul>

## **Additional guidance**

**Variation of vocabulary and grammatical structures:** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

**Terminology for literary and cinematic analysis:** vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

**Complex language** is considered to include the following:

- appropriate sequence of tenses in reported speech/indirect statements
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

**Straightforward** language is considered to be:

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

## Accuracy of language (AO3)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none"><li>• Limited sequences of accurate language, resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>
3–4	<ul style="list-style-type: none"><li>• Some accurate sequences of language resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
5–6	<ul style="list-style-type: none"><li>• Frequent sequences of accurate language resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication</li></ul>
7–8	<ul style="list-style-type: none"><li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>
9–10	<ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>

### Additional guidance

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

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

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

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

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

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

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

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

## Indicative content

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

Question number	Indicative content
2(a)	<p><b>Пиковая дама (Александр Пушкин)</b> Students may refer to the following in their answers.</p> <p>It could be argued that Pushkin uses his characters to depict the changes in society in 19th century Russia very effectively in this story.</p> <ul style="list-style-type: none"><li>• The countess is a character that Pushkin uses to represent how the older generation who lived under Catherine the Great have not adapted to changes in society. For her, position in society and courtly behaviour were important and remain so, e.g. we are told that the countess 'lives in the past'. The countess does not understand how the world has changed and expects people to behave as they did when she was young, e.g. she does not believe that novels in Russian now exist, as she only reads novels in French, the language of the Russian court under Catherine.</li><li>• Pushkin uses Germann to represent the younger generation for whom money can buy status and where family and background are no longer so important, e.g. once Germann hears of the secret of the three cards, he becomes obsessed as he wants to become rich and improve his social status. Pushkin also uses Lizaveta Ivanovna to represent the developing class of people who might see marriage to those who have money as a way to gain freedom.</li><li>• On the other hand, it could be argued that Pushkin does not depict all aspects of changes in Russian society in the 19th century, e.g. he does not make particular reference to the Decembrist uprising, the plight of poorer people or impact of continuing serfdom on society. The depiction of society is primarily focused on changes in courtly society and the rise of materially aspirational people, such as Germann and Lizaveta Ivanovna, rather than a wider depiction of Russia at the time.</li></ul>

Question number	Indicative content
2(b)	<p><b>Пиковая дама (Александр Пушкин)</b>      Students may refer to the following in their answers.</p> <p>Pushkin's depiction of the relationship between Germann and the countess is central to the story. The countess knows the secret that Germann wants to know, and his pursuit of this secret leads to his madness and ultimately his downfall.</p> <ul style="list-style-type: none"> <li>It could be argued that Pushkin's depiction of the relationship is realistic. We believe that Germann would seek to pursue the countess's secret, e.g. he is not from a rich background, and when he hears of a way to get rich quickly, it is conceivable that he would try to discover it by getting close to her.</li> <li>The way that Germann initially engages with the countess is realistic, e.g. as he becomes ever more obsessed with the secret, he decides to befriend the countess's ward, Lizaveta Ivanovna, as a way to become closer to the countess. His personality begins to change as he becomes ever more ruthless as he dreams of great riches, and it is believable that given her status she would refuse to divulge the secret, and that he would threaten her with a pistol, and descend into madness after she dies as a result.</li> <li>On the other hand, it could be argued that some aspects of the relationship between Germann and the countess are not realistic, e.g. he considers becoming the countess's lover, and after she has died of fright, her body in the coffin winks at him and her ghost visits him with an ultimatum. The relationship that he has with the countess's ghost after her death could be considered to be supernatural and therefore not realistic, although it is presented as occurring in reality rather than in Germann's mind.</li> </ul>

Question number	Indicative content
3(a)	<p><b>Ревизор (Николай Гоголь)</b>      Students may refer to the following in their answers.</p> <p>Corruption in Russian provincial towns in the 19th century is a major theme of this play by Gogol', which can be seen as a satire targeted at the incompetent local bureaucracy with which many people of the time were familiar.</p> <ul style="list-style-type: none"> <li>It could be argued that corruption is the main theme of the play because it is one of the key reasons that it attracted so much attention when it was first performed, e.g. the audience were readily able to recognise character types that they knew well in their everyday lives.</li> <li>There are many examples of corruption and mismanagement among the key characters in the play (the Mayor, the Judge, the Postmaster, the Superintendent of Schools and the Supervisor of Charitable Institutions), e.g. the streets are dirty, the police are drunk, prisoners are poorly fed, the mail is illegally opened and the wrong people are being conscripted. The officials of the town appear ridiculous as they try to convince Khlestakov, whom they believe to be an inspector, of their competence.</li> <li>On the other hand, it could be argued that the main theme of the play is not corruption in small town Russian life, but rather our own wider human foibles, weaknesses and failings, e.g. at the end, as they laugh at the officials' attempts to ingratiate themselves with Khlestakov, the Mayor tells the audience that they are laughing at themselves.</li> </ul>

Question number	Indicative content
3(b)	<p><b>Ревизор (Николай Гоголь)</b>      Students may refer to the following in their answers.</p> <p>The character of Khlestakov, whom the town officials take to be a government inspector, is the central character in this play by Gogol'. The action revolves around his arrival in a small provincial town, and the local officials' reactions to him.</p> <ul style="list-style-type: none"> <li>It could be argued that Gogol' depicts Khlestakov successfully because we learn a lot about his morally questionable character through his actions, e.g. he has lost all of his money playing cards and he enjoys eating. We get the sense of a rude, irresponsible and not particularly intelligent man, e.g. he demands more food even though he has not paid the bill, makes unrealistic demands, talks nonsense and treats his servant Osip poorly.</li> <li>Gogol' is successful in showing us a humorous character who is initially too stupid to realise that he has been mistaken for an inspector, e.g. when the Mayor arrives to see him, Khlestakov thinks he is being sent to prison because he has not paid his bill, and promises he will pay later. Khlestakov appears idiotic, weak and lacking in morals, although the Mayor does not seem to notice.</li> <li>On the other hand, it could be argued that the portrayal of Khlestakov's greed and stupidity by Gogol' is not believable, e.g. the audience sees him repeatedly try to ingratiate himself with the town's officials in a way that they would surely question, and even go so far as to move in with the Mayor and flirt with his wife and daughter.</li> </ul>

Question number	Indicative content
4(a)	<p><b>Вишнёвый сад (Антон Чехов)</b>      Students may refer to the following in their answers.</p> <p>Trofimov, a student and an idealist, is perhaps one of the more minor characters in Chekhov's play. He nevertheless could be considered to play an important role in helping the audience to understand the play's subject matter.</p> <ul style="list-style-type: none"> <li>• Trofimov is important because he is the main character through which we hear rational ideas about what the future of Russia could be like, e.g. he talks about how Russia and humanity need to change. He is shown to think things through carefully, and to reflect on how things could be better. He is shown as optimistic, a representative of the 'intelligentsia', but is philosophical rather than practical. The audience will most likely have recognised this character type when the play was first performed.</li> <li>• Trofimov is also important because he provides a key link with an aspect of Ranevskaya's past that is not mentioned very often in the play, e.g. he was tutor to her deceased son and has seen the tragedy that Ranevskaya has been through in the past. Through him, we learn something of Ranevskaya's former life.</li> <li>• It could be argued, however, that despite this Trofimov is really only a minor character, e.g. he is not involved in the discussions about the cherry orchard or the future of the family and the estate. It could be said that he exists as a character simply to provide a romantic interest for Anya, as they share an idealistic and optimistic approach.</li> </ul>

Question number	Indicative content
4(b)	<p><b>Вишнёвый сад (Антон Чехов)</b>      Students may refer to the following in their answers.</p> <p>It could be argued that the theme of liberation is the most important theme of Chekhov's play, which is set some 40 years after the Emancipation of the Serfs of 1861, a key event in Russian history, because it is the chief preoccupation of many of the characters.</p> <ul style="list-style-type: none"> <li>• Different characters in the play present the audience with attitudes towards freedom and particularly freedom for former serfs, e.g. Lopakhin, as a former serf, represents someone who has been able to benefit from the Emancipation, e.g. he has become a wealthy businessman and recognises his own freedom and the advantages he now has. He has power as he is able to buy the cherry orchard, but is not cultured or educated.</li> <li>• In contrast, Firs represents another view of freedom, e.g. he says that he does not agree with the Emancipation, remains loyal to the family and continues to serve them despite their indifference to him. He has theoretical 'freedom', but is unable to capitalise on it. His death alone at the end of the play represents the passing of the old social order. Trofimov also makes the point that simply liberating the serfs does not make them 'free' if they have no land or education.</li> <li>• On the other hand, it could be argued that other themes are more important in Chekhov's play, e.g. the theme of social change affects the characters who have always been 'free' as well as those who have recently gained their freedom. The plot of the play revolves around the effect that changes in society are having on one family who are forced to sell their family estate.</li> </ul>

Question number	Indicative content
5(a)	<p><b>Один день Ивана Денисовича (Александр Солженицын)</b>      Students may refer to the following in their answers.</p> <p>In could be argued that the setting of Solzhenitsyn's novella as the story of the struggles faced in one single day in the life of a prisoner in a Siberian Gulag is central to its overall effect.</p> <ul style="list-style-type: none"> <li>Repeated references in the text to the cold and lack of food demonstrate effectively how they occupied the prisoners' every thought throughout each day, e.g. the fight for survival, the cold and lack of food are mentioned on almost every page of the text and are given as Shukhov's first thoughts as he wakes and last thoughts as he goes to sleep at the end of the day. The smallest of details are emphasised through the text's structure.</li> <li>The setting of the story in one day demonstrates to the reader the monotony of life in the camp, e.g. at the very end of the story the reader is reminded that the day we have just read about will be repeated 3653 times in the ten-year sentence, with three extra days for leap years. Small differences from one day to the next have heightened significance for the individual prisoners, such as when they are able to obtain slightly more food.</li> <li>On the other hand, it could be argued that the setting of the novella in one day limits the reader's understanding of some of the issues in the camp, e.g. we do not get a sense of the length of the sentences that the prisoners face as we do not see them change over time, and we do not get to know much about the wider Gulag system, how and why it operated, and its impact on Soviet society.</li> </ul>

Question number	Indicative content
5(b)	<p><b>Один день Ивана Денисовича (Александр Солженицын)</b>  Students may refer to the following in their answers.</p> <p>Solzhenitsyn uses the relationship between Shukhov and the other characters in the camp to demonstrate some of the hardships of daily life in the Gulag.</p> <ul style="list-style-type: none"> <li>• We learn that Shukhov sees the foreman Tyurin as tough and heroic in the face of the realities of life in the camp, e.g. Shukhov notes his resilience in the icy cold, a fact of daily life. Tyurin tells his life story to the prisoners, and also represents the injustice of the camps. He represents (as far as Shukhov is concerned) Soviet authority, and even he seems not to have deserved his fate.</li> <li>• Shukhov is shown to be suspicious of Tsezar', who comes from a cultured and privileged background and seems to be almost otherworldly to the 'ordinary' prisoners, e.g. he is from Moscow, almost another world to the other prisoners, and his luxurious food parcels are envied by them. Shukhov's thoughts about the food parcels emphasise the fact that food is constantly in the prisoners' minds.</li> <li>• Shukhov sees Alyoshka as a religious and spiritual person, and someone who has found the ability to be resilient in the face of adversity through his faith in God, e.g. he reads a copy of the New Testament that he has written out every night, does favours for the other prisoners and expects nothing in return, and almost enjoys the penance of the prison camp as a way to cleanse his soul. Shukhov is a little confused by Alyoshka's generosity of spirit, and he seems to represent a way that some, but not all, prisoners, were able to rise above the daily hardships that they faced.</li> </ul>

Question number	Indicative content
6(a)	<p><b>Неделя как неделя (Наталья Баранская)</b>      Students may refer to the following in their answers.</p> <p>It could be argued that the two characters of Lusia Markoryan (Dark Lusia) and Lusia Lychkova (Blonde Lusia) play an important role as Ol'ga's friends and colleagues in Baranskaya's story. They are used to depict different attitudes to work and family life and are used to draw a contrast with Ol'ga's life.</p> <ul style="list-style-type: none"> <li>• Lusia Markoryan (called 'Dark Lusia') is used to depict those who have a more comfortable lifestyle, e.g. in contrast to the other women who work at the institute, her husband is a doctor of science, they are not short of money and they have a large flat. Her husband wants her to give up work to spend more time looking after her 5-year old son who is currently looked after by an elderly lady. Ol'ga would not be able to give up work for financial reasons.</li> <li>• Lusia Lychkova (called 'Blonde Lusia') is used to depict women who have a more difficult life, e.g. she is a single mother who was abandoned by the father of her son when he found out she was pregnant. She lives in a communal flat with her mother who helps with childcare. In contrast to this, Ol'ga's husband, Dima, is shown to be helpful and kind.</li> <li>• On the other hand, it could be argued that the two Lusias are simply minor characters who do not play a significant role in the story, e.g. we learn little about them beyond a few details of their lives, and most of the description in the story focuses on the daily life of the two main characters, Ol'ga and Dima.</li> </ul>

Question number	Indicative content
6(b)	<p><b>Неделя как неделя (Наталья Баранская)</b>            Students may refer to the following in their answers.</p> <p>It could be argued that Baranskaya's depiction of Ol'ga and Dima's daily life is a realistic representation of life for many families in the Soviet Union in the 1960s. Indeed, Baranskaya's story was famed for its realistic portrayal of the hardships many faced.</p> <ul style="list-style-type: none"> <li>• The practicalities of everyday life are shown to be a real challenge for Ol'ga and Dima, much as they were for many Soviet citizens, e.g. transport infrastructure was poor (Ol'ga often faces a long bus queue and at one point has to be pulled into the bus by a stranger as it moves off), new housing estates have not been finished and have no amenities, and we learn how shopping is difficult for the family due to long queues and shortages.</li> <li>• Ol'ga and Dima's work situation is realistic and reflects that faced by many ordinary families, e.g. they have stressful jobs which do not pay enough, have to work long hours and are expected to meet targets and deadlines, worry about being on time and whether they might be promoted, and are subject to political education through the workplace. Ol'ga is expected to do most of the housework and childcare as well as work full time, which is typical of Soviet women in the 1960s.</li> <li>• On the other hand, there are some aspects of Ol'ga and Dima's everyday life which might not be realistic, e.g. Dima is much more helpful at home than most Soviet men might have been; he plays with the children, helps out with Kot'ka's teacher, and Blonde Lusia describes him as 'wonderful' in contrast to some of the other men mentioned in the text.</li> </ul>

Question number	Indicative content
7(a)	<p><b>Сонечка (Людмила Улицкая)</b>      Students may refer to the following in their answers.</p> <p>It could be argued that Ulitskaya successfully depicts the character traits of the daughter of Sonechka and Robert Victorovich, Tanya. We learn much about her character as the story progresses.</p> <ul style="list-style-type: none"> <li>• We learn a lot about Tanya when she is shown in contrast to Sonechka, e.g. as a child, Sonechka was an introvert and a bookworm, and learnt about the world through literature. She tries to interest her daughter in books, but Tanya is not interested. Tanya is shown to be practical, living her life for pleasure, becoming interested in boys and sex at an early age.</li> <li>• Ulitskaya succeeds in showing us how selfish and spoilt Tanya is, despite the fact that her parents love and cherish her, e.g. Sonechka and Robert Viktorovich buy her a goldfish, a puppy and a piano as soon as she mentions wanting them, despite their financial difficulties. Tanya's character helps us see the different attitudes to material goods between the generations. The reader is left thinking that Tanya is representative of a post-war Soviet youth who some in the older generation felt had little respect for the material and emotional sacrifices that they made in wartime.</li> <li>• On the other hand, it could be argued that Ulitskaya's portrayal of Tanya is not as well developed as that of the other characters, e.g. the depiction of her relationship with Sonechka seems incomplete and we do not learn enough about why she chooses to avoid contact with Sonechka after Robert Viktorovich dies.</li> </ul>

Question number	Indicative content
7(b)	<p><b>Сонечка (Людмила Улицкая)</b>      Students may refer to the following in their answers.</p> <p>It could be argued that loneliness is the most important theme in Ulitskaya's story about Sonechka's family life across the decades of the pre- and post-war Soviet Union.</p> <ul style="list-style-type: none"> <li>• The theme of loneliness over time is exemplified through the character of Sonechka. At the start of the story, we see Sonechka as a lonely and introverted character, e.g. she is shown as living her life through books and described as a 'bookworm'. She rarely goes anywhere apart from the library where she works, shows little interest in other people, or the opposite sex, until she is approached one day in the library by Robert Viktorovich.</li> <li>• After marrying Robert Viktorovich, Sonechka is for a while less lonely and is clearly in love with her husband, e.g. she chooses to be with him despite the prospect of a much more comfortable life with her family. She is seen to sacrifice her own needs to support and care for her family, and as time goes on, has few relationships outside of those with her husband and daughter, who do not seem to appreciate Sonechka's sacrifices. Her husband then has an affair with her daughter's friend, and her daughter ignores Sonechka's attempts to interest her or engage her.</li> <li>• On the other hand, it could be argued that the role of women in 20th century Soviet Russia is a more important theme, e.g. we see how women such as Sonechka who have lived through the war are shown to sacrifice their own needs for their families and have endless patience and understanding, and how younger women, such as Yasia and Tanya, do not necessarily appreciate these sacrifices.</li> </ul>

Question number	Indicative content
8(a)	<p><b>Крылья (Лариса Шепитко)</b>      Students may refer to the following in their answers.</p> <p>There are several key scenes in Shepit'ko's film which help us to understand how the character of Nadezhda Stepanovna views the other main people in her life.</p> <ul style="list-style-type: none"> <li>• Nadezhda Stepanovna's somewhat negative view of the attitudes of her daughter Tanya and her friends is depicted most clearly in the scene where she goes to a party at her daughter's apartment, e.g. she meets her daughter's older fiancé for the first time, mistaking him for someone else and failing to communicate with him. We also learn that Nadezhda Stepanovna sees her daughter as rather decadent and carefree; the party is informal and the young people are listening to jazz which she does not understand or of which she does not approve.</li> <li>• In a number of scenes between Nadezhda Stepanovna and her boyfriend, Pasha, we learn that she sees him as kind hearted but someone who does not really seem to interest her, e.g. she fails to communicate with him well and is thinking about other things when he talks to her. In one scene he tries to talk to her but she is distracted and allows him to leave without answering his questions. Nadezhda Stepanovna's relationship with Pasha is in contrast to that with her lover who died, Mitya.</li> <li>• In several of the flashback scenes, we learn that Nadezhda Stepanovna was deeply in love with Mitya, e.g. we see her happy with him, laughing and joking, in a way that she does not in the scenes set in the present. The scene where we learn of his death also shows us her longing for her time with him and dissatisfaction with her life in the present.</li> </ul>

Question number	Indicative content
8(b)	<p><b>Крылья (Лариса Шепитко)</b>      Students may refer to the following in their answers.</p> <p>It could be argued that one of the central themes of Shepit'ko's film is nostalgia. Nadezhda Stepanovna often reflects on episodes from her past with a sense of longing to return to them. She is nostalgic for a time when she was loved, successful and respected.</p> <ul style="list-style-type: none"> <li>• We see Nadezhda Stepanovna being repeatedly nostalgic for her time as a fighter pilot, e.g. in the museum we learn that she was truly happy at that time. When a child asks if she died in the war, we see her considering whether her true self and true purpose did 'die' after she was no longer useful. The film's many flashback sequences often focus on Nadezhda Stepanovna's flights as a fighter pilot.</li> <li>• Nadezhda Stepanovna is also nostalgic for her relationship with Mitya, e.g. through flashbacks we see her expressive and loving, and laughing and joking, in contrast to her current relationship with Pasha. It seems she feels she can no longer have a relationship such as the one she had with Mitya during her time as a fighter pilot.</li> <li>• On the other hand, it could be argued that patriotism and duty are more important themes, e.g. we see Nadezhda Stepanovna's positive attitude to the Soviet Union through her sense of duty in contrast to that of her students and daughter Tanya. Her daughter questions why Nadezhda Stepanovna feels so much of a sense of duty towards her country and she seems not to understand the sacrifices that earlier generations made.</li> </ul>

Question number	Indicative content
9(a)	<p><b>Утомлённые солнцем (Никита Михалков)</b>      Students may refer to the following in their answers.</p> <p>It could be argued that the character of Marusia plays an important role in Mikhalkov's film due to the love triangle that exists between her, Kotov and Mitya, and the powerful contrast between her background and that of Kotov.</p> <ul style="list-style-type: none"> <li>• Marusia is important because she is representative of aristocratic or wealthy families whose lives have changed after the Revolution, e.g. we see that Marusia's family has all the hallmarks of aristocracy (they speak French, play the piano and dance the can-can), but Kotov, an old Bolshevik who can do none of these things, is now head of the family.</li> <li>• Marusia is also important because she is a key part of the central conflict in the film between the two men who fought on opposite sides in the Civil War, e.g. Marusia knew Mitya when she was a girl, and they were destined to be together, but she married Kotov after he had Mitya conscripted to the Cheka. These intertwined conflicts, one of ideology and one of romance, are central to the film's unfolding plot when Mitya arrives at the dacha.</li> <li>• On the other hand, it could be argued that the film's central conflict between Kotov and Mitya would work without the character of Marusia, and therefore she is not as important as they are, e.g. it is conceivable that Kotov would have conscripted many of those who fought for the Whites in the Civil War, and that during Stalin's terror one of them might have been tasked with arresting him.</li> </ul>

Question number	Indicative content
9(b)	<p><b>Утомлённые солнцем (Никита Михалков)</b>      Students may refer to the following in their answers.</p> <p>Mikhalkov uses symbolism frequently in the film to help the audience to understand the influence of Soviet power on people in the 1930s.</p> <ul style="list-style-type: none"> <li>• We see Soviet power depicted through imagery focusing on the absence or presence of water, and on weather as a metaphor, e.g. we hear thunder several times during the film, but it does not rain, demonstrating that there is a constant threat from the regime that does not materialise until the end when Kotov is arrested. The Revolution is sometimes depicted more widely as a cleansing force, yet this is rejected by the absence of rain and the presence of the constant burning sun, perhaps representing Stalin's 'burning' of his own citizens.</li> <li>• The colour red, the classic symbol of the Revolution, is an important symbol of Soviet power that is a constant presence in the film, e.g. the pioneers' flags and scarves, the flags at the beach and the stars on the Kremlin towers are all red. At the end of the film, Mitya's red blood is staining his bathwater, and there is blood on Kotov's face. The 'red' regime is damaging its own citizens. White is also an important colour, e.g. those at the dacha wear white to demonstrate their connection with the pre-revolutionary intelligentsia.</li> <li>• It can also be argued that the symbolism of mirrors is used to represent that things in the Soviet Union can be seen in different ways, and that they might not be as they first appear, e.g. Marusia first looks at Mitya in a mirror and we first see Stalin's face on the banner at the end reflected in a mirror.</li> </ul>

Question number	Indicative content
10(a)	<p><b>Кавказский пленник (Сергей Бодров)</b>      Students may refer to the following in their answers.</p> <p>It could be argued that Bodrov's depiction of the relationship between Sasha and Vanya is realistic as it represents a believable relationship between an officer and a young soldier.</p> <ul style="list-style-type: none"> <li>• The audience is given a realistic picture of the relationship in the scenes where Sasha and Vanya are first captured and get to know each other while locked up, e.g. we see the typical attitude of a seasoned soldier towards younger recruits as Sasha continually forgets Vanya's name, seeing him as just more cannon fodder for the war. Sasha suggests that the commander will buy him out, but not Vanya. He is shown as uncaring towards the younger soldier. Vanya appears to want to impress Sasha, but seems unable to do so.</li> <li>• Later, we see a believable picture of how the relationship between the two men might have developed during their incarceration, e.g. Sasha kills Hasan with a rock when he wrestles Vanya to the ground. By this point, Bodrov successfully demonstrates that the relationship between the two soldiers has developed to one of trust and Sasha tells Vanya that he has no choice but to trust him.</li> <li>• It could be argued, however, that the relationship between the two soldiers is not realistic but rather exaggerated for comic effect, e.g. the Sasha's forgetting of Vanya's name and the scene where they dance on the rooftop to the amusement of the Chechens.</li> </ul>

Question number	Indicative content
10(b)	<p><b>Кавказский пленник (Сергей Бодров)</b>            Students may refer to the following in their answers.</p> <p>Despite the fact that Bodrov's film is primarily focused on war and its tragic impact, there are also many comical elements throughout the film.</p> <ul style="list-style-type: none"> <li>• It could be argued that the opening of the film is comical, e.g. the doctor is eating as he examines the new recruits, and the first time we see Vania, it is naked from behind. When we first see the soldiers setting off on their mission, they are laughing and joking. All of this is used by Bodrov as a sharp contrast to the ambush and capture of Vania and Sasha by the Chechens.</li> <li>• There are also comical elements used by Bodrov to bring realism to the relationship between Sasha and Vania, e.g. Sasha continually forgets Vania's name, the two discuss their sexual conquests and Vania does not believe Sasha's claims, and the two get drunk and dance on the rooftop together, to the amusement of the Chechens.</li> <li>• Comedy is occasionally used by Bodrov to break tension in the film, e.g. in the scene in which Vania is expected to wrestle, he shouts loudly in the face of his opponent, causing all those watching to laugh. Despite the comic elements, however, Bodrov's film primarily shows the tragic impact of the war on both the Russians and Chechens.</li> </ul>

Question number	Indicative content
11(a)	<p><b>Левиафан (Андрей Звягинцев)</b>      Students may refer to the following in their answers.</p> <p>The theme of the role of religion in modern Russia is chiefly demonstrated through the portrayal of officials of the Russian Orthodox Church and the Church's relationship with the people.</p> <ul style="list-style-type: none"> <li>• The audience is repeatedly shown contrasts between the Orthodox Church in the past and the modern Orthodox Church, e.g. we see the ruins of the old church where the young people gather because they have nothing to do and the modern Orthodox church that the mayor has built on Kolya's land by the end of the film. The modern Orthodox Church is shown to be corrupt and serving of its hierarchy rather than people like Kolya (whose land is taken to build a new church) and Roma (who meets up with friends in the ruined church).</li> <li>• We are shown a close relationship between the officials of the modern Orthodox Church and the local government, e.g. the mayor often meets the <i>arkhierei</i> (similar to bishop or archbishop) to discuss his problems and seek reassurance. The mayor seems to see himself as a Christian but could be seen to be acting in an immoral way. His actions are not questioned by the bishop.</li> <li>• On a more individual level, individual people are shown not to be able to seek help or support from religion, e.g. Kolya does not find that the local priest is able to help him after Lilya has died and says that he has not seen Kolya in church and does not know who Lilya is. It could be argued that this implies that the modern Church is distant from the needs of individuals.</li> </ul>

Question number	Indicative content
11(b)	<p><b>Левиафан (Андрей Звягинцев)</b>            Students may refer to the following in their answers.</p> <p>It could be argued that Kolya is portrayed as a sympathetic and positive character in Zvyagintsev's film.</p> <ul style="list-style-type: none"> <li>• Kolya is shown to be a character who has love for and a strong bond with his family and wants to protect them and provide for them, e.g. he and Roma both poke fun at Dima about his past, suggesting they have a strong father-son connection. In the scene where the family goes out and makes kebabs and goes shooting together, we further see Kolya in his element; with his friends and family around him he is comfortable. Kolya also hugs Roma to calm him when he is distressed.</li> <li>• Kolya is also portrayed as a 'little man' standing up valiantly against injustice and corruption, e.g. the corrupt and self-serving mayor has issued a court order for compulsory purchase of Kolya's land so that a new church can be built, and Kolya vows to fight this. He brings in his friend from Moscow, Dima, to help him.</li> <li>• On the other hand, Kolya also has negative aspects to his character, e.g. we see that there are difficulties between Kolya and his son and they argue because Roma does not accept Lilya's authority, and later Kolya hits Roma. We also see Kolya's frustration in the face of bureaucracy, e.g. in the scenes at the police station and the courtroom. He is not able to keep calm in these situations.</li> </ul>