



# Cambridge Pre-U

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**RUSSIAN (PRINCIPAL)**

**9782/04**

Paper 4 Topics and Texts

**October/November 2020**

MARK SCHEME

Maximum Mark: 60

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

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This document consists of **46** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Part I: Topics (30 marks)**

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

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

- Content: 20 marks (10 marks: AO3, 10 marks: AO4)
- Language: 10 marks: AO2

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use it 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 first-hand 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 an answer. This applies to answers about 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 weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and especially any signs of understanding and careful organisation. Specific guidelines are given for each question, agreed by the examination team.

**Part I: Topics – Marking grid for 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.

Question	Answer	Marks
<p><b>Part I Topics: Indicative Content</b></p> <p>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.</p>		
1	<p><b>ЖИЗНЬ МУЖЧИН И ЖЕНЩИН И ОТНОШЕНИЯ МЕЖДУ НИМИ</b> И. Тургенев, <i>Первая любовь</i> Н. Лесков, <i>Леди Макбет Мценского уезда</i> Фильм: <i>Елена</i> (режиссёр А. Звягинцев)</p>	
1A	<p><b>Что мы узнаём о семейной жизни в выбранных вами произведениях?</b></p> <p>Candidates should give an account of the nature of family life as presented in their chosen works. This should encompass the relationships between husbands and wives, parents and children, courting couples, lovers, step-parents and step-children, individuals and their in-laws and, in the case of the film, (step)-grandparents and (step)-grandchildren. Most will agree that these are complex, often dysfunctional and occasionally unique. The best answers will take into account the historical, cultural and social context of the period in which each work is set. They may also refer to the artistic methods employed by the authors and director when dealing with this theme and the degree to which these techniques are effective in sustaining our interest. However, mention of narrative and cinematographic techniques is not essential for a candidate to access the top bands in the marking grids.</p> <p>Leskov's <i>Леди Макбет Мценского уезда</i>, a tale of love, passion, murder and revenge, is a complex family tragedy. Candidates are likely to discuss the fate of Katerina L'vovna Izmaylova, a 23-year-old woman whom the narrator describes as not really a beauty, but pleasing, in the context of the relationships between Katerina and her husband and Katerina and her lover Sergey. Significant reference should be made to the attitude and behaviour of Sergey. Katerina had married a provincial flour merchant, Zinoviy Borisovich Izmaylov, a widower more than twice her age, not because she loved him, but because she was poor. After five years of marriage, there were still no children, just as there had been no children from her husband's first marriage. Her relationship with her husband and lover, the murders and the ending of her relationship with Sergey should all be discussed in the context of the question.</p>	30

Question	Answer	Marks
1A	<p><b>Первая любовь</b> is told from the point of view of 16-year-old Vladimir Petrovich who falls under the spell of his new neighbour, 21-year-old Princess Zinaida Aleksandrovna Zasekina during the May and June of 1833 in an idyllic, lush setting on the outskirts of Moscow. During the course of the narrative, Zinaida's character is described in a number of ways. While some may admire a strong, intelligent cultured woman, able to manipulate men in a male-dominated society, others may criticise her for the hurt she causes to a range of men and the wife of her lover. For the present-day reader she is a tease rather than a sexually promiscuous woman, but in the historical and cultural context of the text, Zinaida would be judged by the bulk of her contemporaries as wholly immoral. Some may condemn Petr Vasil'evich for his apparently immoral behaviour, while others may consider he redeems himself by deciding in the end to do the 'morally correct thing' and remain with his wife with whom he is not in love. Others will decide that he displays weakness for not following his heart and creating a new life for himself with someone who adores him. All will agree that the relationships depicted in this text are fascinating, complex and largely unconventional.</p> <p>Zvyagintsev's <b>Елена</b> is set in contemporary Moscow and mainly deals with the complex relationship between the middle-aged eponymous heroine and her older, wealthy, businessman husband, Vladimir, whom she had first met when nursing him to relative health from peritonitis some 10 years previously. Candidates should also refer to the relationships between Vladimir and his daughter and Elena and her son. The film shows mainly familial love which exists, despite dysfunctional relationships, as well as the petering out of a relationship built on lust and mutual convenience.</p>	
1B	<p><b>«Авторы и режиссёры часто смотрят на отношения между мужчинами и женщинами сквозь розовые очки». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</b></p> <p>Candidates should discuss the depiction of the relationships between men and women in their chosen works, considering whether or to what extent the authors and director look at them through rose-tinted glasses. While most will agree that the film presents a thoroughly unsentimental and generally stark depiction of human relationships, both texts contain sections where love is depicted in an exciting, Romantic and idealised manner. This is particularly true of <b>Первая любовь</b> in which Turgenev widely uses Poetic Realist techniques in his depiction of love by depicting nature as reflecting or contrasting the emotions of characters and/or events (both positive and negative) within the text. This technique is to a lesser extent used by Leskov. Both authors, particularly Leskov, reveal the tragic and devastating consequences of relationships which have gone wrong. The best answers are likely to refer to the artistic methods employed by the authors and director and the degree to which these techniques are effective in sustaining our interest. However, mention of narrative and cinematographic techniques is not essential for a candidate to access the top bands in the marking grids.</p>	30

Question	Answer	Marks
2	<p><b>МОЛОДЁЖЬ</b>            Фильм: <i>Мне двадцать лет</i> (режиссёр М. Хуциев)            Н. Баранская, <i>Неделя как неделя</i>            Фильм: <i>Маленькая Вера</i> (режиссёр В. Пичул)</p>	
2A	<p><b>Выберите по одному персонажу из каждого изученного вами произведения и сравните, как они справляются с тяжёлой проблемой, кризисом или стрессовой ситуацией в жизни.</b></p> <p>Candidates should choose one character from each of their chosen works and compare how they deal with a serious problem, crisis or stressful situation in their lives. In their discussion, candidates may refer to the artistic methods employed by the author and directors and the degree to which these techniques are effective in highlighting the seriousness of the problem and the degree of success or failure of the characters to cope with it. However, mention of narrative and cinematographic techniques is not essential for a candidate to access the top bands in the marking grids.</p> <p><i>Мне двадцать лет</i> highlights a number of different problems. These include: forming and sustaining personal relationships, dealing with domestic problems and sharing menial tasks, accepting adult responsibilities for others, accepting financial responsibilities, finding a meaningful role in life, defining one's own personality, managing potential conflicts with parents, dealing with being both a child and an adult when dealing with parents, resolving problems at work, resolving moral problems (honesty, integrity), handling being pressurised into acting against one's conscience. Candidates might discuss Slavka and his relationship with Lyusya, Sergey and his relationship with Anya, Sergey and his existential crisis, Anya and her relationship with Sergey and/or her father, Kolya and his being pressurised to denigrate his colleague at work.</p> <p>The narrator of <i>Неделя как неделя</i> 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. However, when contrasted with the lives of her female colleagues, Ol'ga's life is good. Her husband is faithful, loving, and supportive, they inhabit a comfortable modern flat in a new district, and for all its ups and downs, the family unit functions well. Candidates are likely to conclude that although Dima has an obvious lazy streak or a greater acceptance of child-instigated household disorder, he is as near to a model Soviet husband as one could imagine. 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. Dima further grows in stature when compared with the partners of Ol'ga's colleagues, for he is sober, never violent and, though there are sometimes quarrels, these are never really damaging to the couple's relationship or happiness. Candidates will probably discuss Ol'ga's difficulty in coping with the double burden of work and domestic life or how she deals with the situation of the staged political meeting at which she articulates many of her frustrations.</p>	30

Question	Answer	Marks
2A	<p><b>Маленькая Вера</b> is a dramatic and tragic family drama, illustrating the problems caused by authoritarian parents and rebellious children, a failure to communicate between generations and show mutual respect and the terrible consequences of alcoholism and domestic violence. Vera, the daughter of working-class parents, has left school and is awaiting a place on a course for telephonists. Rita, her mother, blames her silly, rebellious behaviour on her husband, Kolya, for indulging her as a child, while he blames Vera's friend, Lena Chistyakova, whom he wants her to stop seeing; she should be ashamed of herself. Her brother, Viktor, has made it, but her behaviour might get him sacked.</p> <p>Candidates might write about Vera and her conflict with her parents, her relationship with Sergey, her relationship with Andrey, being nearly raped, the consequences of telling lies to the police / Sergey and his relationship with Vera and her parents, the fight with Kolya resulting in his being stabbed / Viktor dealing with his dysfunctional family / Chistyakova and her various relationships with men / Rita dealing with her difficult daughter, her drunken husband and his actions / Kolya dealing with his difficult daughter.</p>	
2B	<p><b>«Несмотря на всё, жизнь легче для молодых людей, чем для старших поколений». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</b></p> <p>Answers may contain a range of opinion. Those discussing <b>Мне двадцать лет</b> might suggest that none of the problems experienced by the younger characters can compare with the horrors of war as experienced by Sergey's parents, though others might suggest that the problems of the young are just different and equally distressing in their own ways. The same arguments could be used when discussing Ol'ga's life and fate compared with the circumstances of Mar'ya Matveevna in <b>Неделя как неделя</b>. The problems experienced by different generations in <b>Маленькая Вера</b> are perhaps more equal since the horrendous experience of war does not feature here.</p>	30



Question	Answer	Marks
3	<p><b>ЖИЗНЬ В СОВЕТСКОЙ ДЕРЕВНЕ</b>            А. Солженицын, <i>Матрёнин двор</i>            В. Распутин, <i>Деньги для Марии</i>            Ф. Абрамов, <i>Поездка в прошлое</i></p>	
3A	<p><b>До какой степени авторы выбранных вами произведений дают нам негативное впечатление о жизни в советской деревне?</b></p> <p>In order to establish whether or to what extent the authors of the chosen works are presenting us with a negative impression of life in the Soviet village, candidates should describe and analyse the following: the character, attitudes, ideologies and behaviour of the villagers, how characters interact, the nature of the plots, the physical descriptions of the village communities, the living and working conditions of their inhabitants, the nature of village institutions and the texts' overall authorial point of view.</p> <p><b><i>Матрёнин двор</i></b> is a snapshot of country life and a hymn of praise to good heartedness in the face of poverty and adversity. Candidates will mainly focus on Matrena Vasil'evna Grigor'eva, an elderly, poor, peasant woman living in squalid conditions in a remote area of Russia in the 1950s, after the demise of Stalin. Some answers may suggest that the poor economic state of the countryside and the bleak and dangerous living conditions are all the results of the policies of Stalin. However, these policies are all put into practice by individuals who make a choice to behave in particular ways and have to square their actions with their consciences. Though the squabbling over Matrena's possessions and the mercenary attitude of Faddey Mironovich and others towards her could occur in practically any temporal and historical context, this unpraiseworthy behaviour strikes the reader as being particularly at variance with the theoretical values and expectations of the then USSR. Reference should be made to the rehabilitation of Ignatich, the narrator, a returnee from the camps. It is through his objective eyes that the local inhabitants are described and evaluated. Through his perception of people and events, we are led to conclude that the often-wronged Matrena stands out as the only morally righteous individual in the community, the only true Christian or communist.</p> <p>When writing about <b><i>Поездка в прошлое</i></b>, candidates will mainly focus on the character of Miksha who undertakes a physical, spiritual and ideological journey from diehard upholder of Revolutionary socialist principles and defender of those prepared to indulge in ruthless violence for the cause to pragmatic questioner of earlier practice and revisionist thinker.</p> <p>The setting for <b><i>Деньги для Марии</i></b> is a Siberian village in the late 1950s. The story centres around the efforts of Kuz'ma, a driver on the nearby kolkhoz, to help his wife, Mariya, who had reluctantly become manager of the village shop. The reader sees her in various states of emotional distress and depression throughout the text. Kuz'ma is seen to embody a traditional role in Socialist Realist texts – that of father-figure, head of the family and principal provider and problem-solver. However, instead of behaving according to the Socialist ideal of brother helping brother, the villagers react in remarkably different ways. Money is mainly regarded as a corrupting influence, a threat to simple rural values and the idea of the village as the soul of Russia.</p>	30

Question	Answer	Marks
3B	<p><b>«Несмотря на десятилетия советской власти, жители советской деревни ведут себя по-разному и реагируют на проблемы индивидуально». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</b></p> <p>Candidates should assess whether or to what extent the characters in the chosen works behave and react to problems and situations in a varied and individual manner rather than in a way dictated or influenced by decades of exposure to Socialist teaching and practice. Answers are likely to suggest that each text contains characters who behave and react in a variety of ways, though the authorial point of view may appear to favour the choices of some over others.</p>	30

Question	Answer	Marks
4	<p><b>ЛИЧНОСТЬ, ОБЩЕСТВО И ВЛАСТЬ</b> Ю. Трифонов, <i>Дом на набережной</i> Фильм: <i>Утомлённые солнцем</i> (режиссёр Н. Михалков) Фильм: <i>Левияфан</i> (режиссёр А. Звягинцев)</p>	
4A	<p><b>Объясните, как отображена дружба в выбранных вами произведениях.</b></p> <p>Candidates should consider how friendship is represented in the works they have studied, both positive and negative aspects.</p> <p>In <i>Левияфан</i> the most obvious references will be of the friendship between Kolya and his old school friends, Anzhela and Pasha, who support him morally through his struggle with the courts to keep his house and after his second wife Lilya is found to have slept with Kolya's old army friend Dima, even taking in Kolya's teenage son, Roma, after Kolya has been convicted of killing Lilya. Dima, now a hot-shot lawyer in Moscow, arrives to help Kolya fight for his home but manages to break up his marriage, before going back to Moscow, having been beaten and threatened by the mayor and his henchmen. Reference may also be made to the "friendship" between the mayor, Vadim and the bishop. Comparisons could be drawn between the behaviour of Kolya's "friend" Dima and that of his real friends, Anzhela and Pasha.</p> <p>In <i>Утомлённые солнцем</i> Mitya appears as an old family friend at the country house of Marusya's elderly relatives, all of whom are delighted to see him again and start to tell anecdotes of before he went away into the army, when he was a regular visitor to their house in Moscow. He arrives at the dacha in disguise, – when his identity is finally revealed Marusya introduces him to her husband of 6 years as "the friend of our house, the one my father was so fond of." However, Mitya's pretence of friendship underlies his hatred for Sergey, Marusya's husband, whom he eventually takes back to Moscow for interrogation and imprisonment. Mitya holds Sergey responsible for the loss of his personal happiness, inveigles himself into their lives, and ultimately destroys the family unit. Candidates might comment on how the remnants of feelings of friendship contribute to Mitya's suicide.</p>	30

Question	Answer	Marks
4A	<p><i>Дом на набережной</i> focusses on the lives of people who live in an apartment block for the elite, not far from the Kremlin. Seemingly lifelong friendships can dissolve with terrifying suddenness. Candidates may focus on the relationship between Glebov and, in their youth in Stalinist Russia, the more privileged Shulepnikov and their gang. Their adolescent pranks are recalled, against the backdrop of life during the purges. Candidates could discuss the nature of Gleb's friendship with Lev and Sonya.</p>	
4B	<p><b>«Где власть – там и сила». Изучив выбранные вами произведения, вы согласны/ не согласны с этим мнением?</b></p> <p>Candidates should consider the power of the State over individuals and also, how those who work for the State abuse their power to the great detriment of those who cross them.</p> <p>In <i>Утомлённые солнцем</i>, Mitya is sent by the State to “bring in” Sergey Kotov, a well-respected, military hero of the Revolution. This suits Mitya, who regards Kotov as responsible for the loss of his personal happiness. The last we see of the brave, handsome Kotov is with a badly beaten face, whimpering and powerless as he is taken back to Moscow. All this is “witnessed” by Stalin, in the guise of a giant portrait of him, hoisted by a giant balloon.</p> <p>In <i>Левиафан</i> the crude, bullying Mayor, Vadim, uses his power to crush Kolya. He has Kolya's lawyer beaten up and threatened with death and most likely has a hand in framing Kolya for the murder of his wife, Lilya. In the final minutes of the film we see Kolya's house being demolished – a final affirmation that Vadim has got his way.</p> <p><i>Дом на набережной</i> tracks the lives of the various inhabitants of a block of flats for the privileged, within sight of the Kremlin itself. Lev Shulepnikov, stepson of an NKVD agent has obvious privileges, living in the better part of the house and assuming the role of gang leader in his youth. His father has the power to have Lev's bullies expelled from school and even though it was Lev who involved young people around him in these pranks. In later life he encourages Glebov to denounce his father in law, Ganchuk, and although he is eventually spared this task, we see Ganchuk is given a lesser job which has far-reaching consequences for the whole family.</p>	30

Question	Answer	Marks
5	<p><b>ГЕРОИ И ГЕРОИНИ В РУССКОЙ И СОВЕТСКОЙ ЛИТЕРАТУРЕ И КИНЕМАТОГРАФЕ</b>  М. Горький, <i>Мать</i>  Фильм: <i>Адмиралъ</i> (режиссёр А. Кравчук)  Фильм: <i>Гагарин. Первый в космосе</i> (режиссёр П. Пархоменко)</p>	
5A	<p><b>Выберите по одному персонажу из каждого изученного вами произведения и сравните, как развивается их героизм.</b></p> <p>Candidates should choose a hero or heroine from each of their chosen works and compare how their heroism develops throughout the course of the novel or films. Candidates are likely to opt to discuss the main characters, though if minor characters provide sufficient development of appropriate characteristics and actions, it will be acceptable to discuss them. This is most possible in the case of the novel. The best answers may refer to the artistic methods employed by the author and directors and the degree to which these techniques are effective in illustrating the heroism of the characters. However, mention of narrative and cinematographic techniques is not essential for a candidate to access the top bands in the marking grids.</p> <p><i>Мать</i> is a political allegory, built around several Revolutionary hero-figures, in particular Pavel Vlasov and his mother, Pelageya Nilovna. In relation to the central female character, the novel can be read as a Bildungsroman.</p> <p><i>Адмиралъ</i> deals with the rise and fall of Admiral Aleksandr Kolchak from 1916 until his execution in 1920. Made in 2008, its aim was not only to chronicle the period, but to help to rehabilitate an anti-Bolshevik and present him as a true hero of Russia, regardless of his political beliefs. Candidates may well conclude that though the film depicts much of the physical and mental suffering of people in wartime and is broadly accurate in terms of the many gruesome events shown, there are a number of distortions. Because of the aim of the filmmakers to present Kolchak in a positive light, the documented cruelty and reactionary nature of Kolchak's regime has been omitted and the personality of the hero idealised in a positive direction. For some, it may be questionable whether, when facing execution after defeat, one can maintain such a calm and stoical demeanour as the Kolchak portrayed in this film.</p>	30

Question	Answer	Marks
5A	<p><b>Гагарин. Первый в космосе</b> is a docudrama biopic relating the story of Yuriy Gagarin and the first manned space flight in Vostok 1 in April 1961. The film's length roughly mirrors the time of the actual space flight. During its recreation, we experience random recollections of the cosmonaut as he remembers important moments from his personal and military life. These are intended to build up a picture of his background, character and motivation, as well as those of his rivals, especially German Titov, who was the mission's reserve right up to the last moment at the launch pad. The machinations behind the cosmonauts' selection process show clearly how those at the apparent forefront of the mission are often mere puppets, choreographed by others. We learn little about what happened afterwards (positive and negative) to Gagarin from the text on the screen at the end of the film. We are told that the flight was the fulfilment of his dream, but that there was also monstrous pressure (the egoistic love of millions and the impossibility of belonging to himself) and that he died in a test-flight in 1968. The film closes with Gagarin's words telling of his tremendous responsibility to be the first to pave the way into space for the Soviet people and all mankind.</p>	
5B	<p><b>«Люди часто становятся героями и героинями совершенно случайно». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</b></p> <p>Candidates should discuss with detailed reference to each of their chosen works whether people often become heroes or heroines completely by accident. As well as discussing what it means to be a hero or heroine as well as the words, thoughts and deeds of the characters, they are likely to consider the innate nature of individuals, the circumstances they find themselves in at a particular chronological age as well as the place, time and society they inhabit. Particular reference may be made to the gender and social class of the characters considered.</p>	30

**Part II: Texts**

Candidates answer **one** question from Part II: Texts and will write their answers in English. The 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:

- Content: 25 marks (10 marks: AO3, 15 marks: AO4)
- Structure: 5 marks: 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 weaknesses 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. Specific guidelines are given for each essay, agreed by the examination team.

**Part II: Texts – Marking grid for 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

Question	Answer	Marks
<p><b>Indicative Content</b></p> <p>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.</p>		
6	<i>А. Пушкин, Пиковая дама</i>	
6A	<p><b>Context:</b> Candidates should identify the passage as coming from towards the end of Chapter 2, when Germann is walking home through the streets of Petersburg, weighing up the story of the three cards, which Tomsy had told him that evening.</p> <p><b>Content:</b> The narrator gives the reader details of Germann’s background and character traits. We see the first hint of the mental conflict of being cautious as opposed to being a gambler at heart. He starts to invent scenarios in which the Countess reveals the secret of the three cards to him, even seeing himself in the role of her lover to get the information. It is impossible at this stage to know which option Germann will take and whether the story is even credible. It leaves the reader in a state of suspense. The reader is also given an insight into the affluence of the Countess and society life.</p> <p><b>Use of Language and Narrative Techniques:</b> The language used at times conveys extreme emotion – “он имел сильные страсти и огненное воображение”, “с лихорадочным трепетом”, “Анекдот ..... сильно подействовал на его воображение.” At other times he demonstrates reason and perspective, making it difficult to tell which way he will ultimately be influenced.</p> <p><b>Relevance to Rest of Work:</b> This scene immediately precedes a twist of fate – Germann, having found out the house he is passing is indeed the Countess’ house, again starts to think about the secret. This adds to the suspense of “will he – won’t he” pursue the secret of the three cards. He is soon to return to the house and from the pavement below, have his first contact with Elizaveta.</p>	30



Question	Answer	Marks
6B	<p><b>What do you consider to be the moral of the story in <i>Пиковая дама</i>? In your opinion do the main characters get what they deserve?</b></p> <p>Candidates are likely to consider the moral of the story to be linked with greed. They could include Germann’s obsession with the secret of the three cards and the lengths he will go to find this out, how he uses Elizaveta, his cold reaction to the death of the Countess and his betrayal of Elizaveta. They may also refer to the fact that he becomes a person completely unrecognisable from the one we meet at the beginning of the story, descending into madness.</p> <p>With regard to the second part of the question, candidates should consider whether Germann deserved to go mad and die, in the light of the way he treated the Countess and Elizaveta, whether the Countess deserved to die, in the light of being a stubborn, cantankerous harridan and whether Elizaveta deserved a happy ending, in the light of her gullibility and unwittingly assisting Germann.</p>	30
6C	<p><b>‘Elizaveta is the only true victim in <i>Пиковая дама</i>.’ Do you agree?</b></p> <p>Candidates should give a detailed description of Elizaveta’s victimization, at the hands of the cruel, cantankerous Countess, and the cold, scheming Germann. They could also usefully mention her background and status in society. They could argue against her being only a victim as we learn that her story has a happy ending. Also, candidates could argue that Elizaveta brings heartache on herself by being so eager to succumb to Germann’s attention in her haste to escape from the Countess’ household.</p> <p>They should also take into account the extent to which Germann and the Countess are victims. Germann can be considered the victim of his own personality as he valued wealth over decency and moral values. The Countess was a victim of Germann’s greed and paid with her life.</p>	30

Question	Answer	Marks
7	Н. Гоголь, <i>Ревизор</i>	
7A	<p><b>Context:</b> Act 4, Scene 4. For two days, Khlestakov has been living in luxury as the guest of the Chief of Police who has taken the young, low-ranked civil servant for a government inspector, travelling incognito and sent to check up on the true state of the town whose corrupt and unprincipled officials have been considerably neglecting their duties and misusing their offices for personal gain. Frightened at the prospect of discovery and punishment, the officials are anxious to offer bribes to the man they perceive to be an important guest. In the previous scene, the Judge, Ammos Fedorovich Lyapkin-Tyapkin, has apparently accidentally dropped some money in front of Khlestakov. The guest has asked if he can borrow it, and the Judge has agreed. Ammos Fedorovich is relieved to learn that the ‘inspector’ has no special orders for his court and leaves, reassured that all will be well. After he has gone, Khlestakov calls the Judge a <i>хороший человек</i>.</p> <p><b>Content:</b> Khlestakov’s second visitor is Ivan Kuz’mich Shpekin, the Postmaster, who, dressed in his uniform, is standing to attention, his hand on his sword. This is to show that he is paying the greatest possible respect to the ‘inspector’, even though the ‘inspector’ is a mere <i>коллежский регистратор</i>, at the very bottom of the Table of Ranks. Shpekin introduces himself as a <i>надворный советник</i> (Number seven in the table). Khlestakov strikes us as rather deprecating as he makes condescending remarks about the size of the town and compares its lack of sophisticated manners to the bon ton of the capital. The naïve Postmaster, however, simply finds the ‘inspector’ down-to-earth. Khlestakov concedes that it is possible to live happily in the Postmaster’s small town, provided one is respected and liked. Since the Postmaster agrees with all he says, Khlestakov decides to ask him for a 300-rouble loan as he has been cleaned out on the road. The Postmaster readily agrees, even though Khlestakov’s reason for borrowing money is not denying himself things when travelling. The postmaster is only too glad to learn that the ‘inspector’ has nothing critical to say about the running of the post-office. After he has left, Khlestakov voices the opinion for the audience that the Postmaster is an <i>очень хороший человек</i>, or, at least, an obliging one.</p> <p><b>Use of Language and Dramatic Techniques:</b> The language used by both characters is fundamentally the standard educated Russian of the period. Here, both characters adopt formal turns of phrase when interacting. Though apparently of a higher rank than Khlestakov, the Postmaster uses a sycophantic tone while agreeing with everything Khlestakov says. The tone of the language used by both men and their manner of delivery create splendid comic effects. The three-times repetition of the practically grovelling <i>Так точно-с</i>. and the use of the fawning <i>Вот-с, извольте. От души готов служить</i>. make the postmaster sound ridiculous. The Notes for Actors stipulate that the Postmaster is simple-hearted to the point of naivety while the stupid and impulsive Khlestakov’s speech is abrupt and should be delivered with sincerity and simplicity.</p>	30

Question	Answer	Marks
7A	<p>Thus, much of the humour generated by Khlestakov's attempt at small-talk and request for a loan is as dependent on the tone and manner of delivery as the words themselves. Khlestakov's use of French (<i>бонтон</i>) sounds pretentious to the audience, as perfectly good Russian expressions could have been used instead. The sense of pretentiousness is reinforced by his occasional slipping into colloquial language (<i>попрошу-ка, издержался</i>).</p> <p>Equally, the Postmaster's exit (standing to attention, ostentatiously holding his sword and bowing) is a source of laughter, especially if all this is done relatively slowly with even mild exaggeration. The asides by both characters enhance the already-existing state of dramatic irony. This is a source of great humour as the audience's superior knowledge about Khlestakov's identity and the true intentions of both characters in this scene allow us to laugh at their attempts to make a good impression and ingratiate themselves with each other.</p> <p><b>Relevance to Rest of Work:</b> Candidates can comment generally on the character of Khlestakov, how the plot has reached the point of the scene of the extract, the final outcome for Khlestakov and the officials as well as the work's possible overall meanings. Khlestakov is able to depart with his gifts and 'loans' before his true identity is discovered when the Postmaster, fearing that Khlestakov is notifying the authorities about some irregularity relating to him, opens a letter from Khlestakov to a writer-friend. This is read out by the Postmaster in the penultimate scene where the officials, their relatives and other guests are bewildered, angered and embarrassed at how they have been described by the incisive 'inspector'.</p>	
7B	<p><b>Describe and analyse the characters of Anna Andreevna and Mar'ya Antonovna. To what extent can the audience sympathise with them?</b></p> <p>Candidates should describe and analyse the character and behaviour of Anna Andreevna, the wife of the Chief of Police, and their daughter, Mar'ya Antonovna. In so doing, they should discuss whether or to what extent the audience can sympathise with them. Essentially, Gogol's method of characterisation is to produce partially developed caricature-like characters rather than fully rounded, credible figures. The effect of this is to limit our capacity for sympathy or empathy with those on stage with the result that we can deal more objectively with the play's serious themes without our feelings towards the characters getting in the way. However, the degree to which the characters appear as caricatures varies from one to another. Anna Andreevna is a provincial coquette whose life consists of supervising the running of her household, looking after her family and occasionally reading novels. In the Notes for Actors, she is described as vain and inquisitive. During the play, she should change costume four times. Occasionally, in trivial matters she gets the better of her husband whom she nags. Their 18-year-old daughter, Mar'ya, is obsessed with clothes and her appearance, claims to like poetry, appears to be interested in young men, but clearly is ill at ease in their presence. Our overall impression is that she is rather stupid. Some may sympathise more with the jilted Mar'ya who has been humiliated more than her mother in the eyes of the townspeople and the audience. However, while there is some development in the character of Anna, Mar'ya is very unidimensional and therefore less likely to engage our sympathy.</p>	30

Question	Answer	Marks
7C	<p><b>‘The play’s serious message is more memorable than its many comic moments.’ Do you agree?</b></p> <p>Candidates are likely to have a range of opinions about whether the serious message of the play is more memorable than its many comic moments. While some may firmly agree or disagree with the quotation, others may find that both aspects of <i>Ревизор</i> are equally memorable. For many, it may be the unusual nature of the complete change in mood which occurs in the last two scenes that renders the work unique. Any argument will be acceptable, provided the views of the candidate are justified and supported by textual evidence. Answers should outline the nature of the serious message(s), describe the nature of the comedy and / or highlight a range of comic episodes in order to come to a conclusion.</p> <p><i>Ревизор</i> is a classic comedy of mistaken identity which satirises intentionally or unintentionally the social and political system of the Russian Empire in the 1830s, its corrupt and incompetent provincial bureaucracy and the <i>пошлость</i> (vulgarity and moral mediocrity) of individuals in the provincial town which serves as a microcosm for society in general. The comic effect of the hilarious plot is greatly enhanced by the creation of dramatic irony which lasts almost throughout the play. The audience is soon aware of the conflicting perspectives on reality of two sets of characters; Khlestakov and his servant and all the inhabitants of the town they are visiting. Answers should ideally refer to scenes featuring the two distinct sets of characters and scenes featuring both sets of characters interacting with each other, sometimes revealing their individual perspectives 'in private' to the audience in asides.</p> <p>Answers may feature a discussion of the following: comedy of character (the characters are only partially and very unevenly drawn. They are presented as caricatures and therefore cannot attract significant empathy or sympathy from the audience), situation comedy (scenes where officials attempt to and succeed in 'lending' Khlestakov money), slapstick and farcical moments borrowed from foreign sources (e.g. when Khlestakov declares love to mother and daughter), visual humour produced through the often exaggerated actions and reactions of characters (e.g. shaking with fear), linguistic humour (comical names, wordplay, puns, quick-fire, often confused, repeated expressions in dialogue, especially featuring Bobchinskiy and Dobchinskiy, general use of hyperbole in descriptions), comic alogism by characters etc.</p>	30

Question	Answer	Marks
8	И. Тургенев, <i>Рудин</i>	
8A	<p><b>Context:</b> The end of Chapter 3. Rudin has arrived in the evening at the house of Dar'ya Mikhaylovna in place of Baron Muffel' who had wanted her opinion on the language of an article on political economy he had written. Having been unexpectedly ordered to return to St Petersburg, the Baron had sent his work with his friend, Rudin, who is staying with the local doctor, an old university friend. Rudin has immediately joined in the intellectual debate, impressing the members of the salon with his intelligent remarks, eloquence, composure and good manners as he scores points off an irritated Pigasov. Expressing German rationalist views, Rudin has advocated the need for systems, knowledge, trusting science and believing in ideas and principles. He then gives his views on a treatise by de Tocqueville, so intelligently, passionately and effectively, that only his voice fills the room. The members of the salon react differently to the new arrival. Rudin speaks from the heart about the significance of education and science, then about what lends eternal significance to man's temporal existence, quoting a Scandinavian legend.</p> <p><b>Content:</b> The extract opens with the conclusion of the legend which, in fact, comes from <i>Historia ecclesiastica gentis anglorum</i> by the Venerable Bede. By quoting this, Rudin expounds part of his philosophical beliefs. The Tsar has said that a little bird, flying through an open door and out of another, back into darkness, is akin to a person in this world. The eldest warrior objects, saying the bird will not lose itself, but will find its nest (home). Rudin remarks that the bird's flight resembles man's fleeting and insignificant life on earth. However, everything great on earth is accomplished only by people. For us, being aware that we are the instrument of higher powers must take the place of all other joys, in death man will find his life, his nest. When finished, Rudin appears slightly, but genuinely embarrassed as he has become carried away with his own enthusiasm and eloquence. The rest of the extract shows us the reactions of the different characters to Rudin, his ideas and their delivery. Dar'ya Mikhaylovna considers him a poet. All inwardly agree, save the embittered and humiliated Pigasov who leaves before the end of Rudin's speech, voicing his hostile reaction to Pandalevskiy. After supper, Rudin is persuaded by his hostess to stay the night. On the way home, Aleksandra Pavlovna several times expresses her surprise to her brother about Rudin's unusual mind. Volyntsev, jealous, replies that Rudin had expressed himself somewhat obscurely. His face takes on a frown and a sad look. Pandalevskiy also appears to react with some jealousy to Rudin's performance. Basistov, the young and impressionable tutor, is clearly inspired as he spends the night writing to a friend, while Natal'ya, though being courted by Volyntsev, cannot sleep at all, as her blood is beating feverishly in her veins and she is often sighing heavily. This indicates the first stirrings of her attraction to Rudin.</p>	30

Question	Answer	Marks
8A	<p><b>Use of Language and Narrative Techniques:</b> The narrator uses the standard literary Russian of the period, while the characters all use the language of educated people. Dar'ya Mikhaylovna's use of French indicates both her level of education and social standing, since this language was often used by the higher echelons of society. This said, there is an element of affectation in her use of French to describe Rudin as a poet here, after such a short encounter, though Rudin's discourse is clearly marked by philosophical language and syntax (use of semi-colon and colon in consecutive sentences). The third-person narration is mainly externally focalised from the narrator's point of view. – the actions and reactions of the characters are described as an observer who allows us to interpret them. The caesura in the narrator's discourse in the penultimate paragraph is an interesting way of reporting Volyntsev's struggle to express himself politely without betraying his feelings of jealousy. The significance of Natal'ya's reaction to Rudin for the forthcoming plot is hinted at by placing its description at the very end of the chapter. The use of <i>гнездо</i> as a metaphor for the spiritual or physical home is used by Turgenev in several other works.</p> <p><b>Relevance to Rest of Work:</b> As well as giving us a flavour of Rudin's philosophical ideas, the extract illustrates Rudin's eloquence, intelligence and his power to impress others through the force of his words and their delivery. Candidates may make reference to how he is nevertheless unable to transform his inspirational words into deeds with particular reference to his breaking off with Natal'ya when her mother, Dar'ya Mikhaylovna, objects to their relationship on the grounds of his social standing. The reaction of Volyntsev prefigures his reaction to losing Natal'ya to Rudin, while Pandalevskiy's reaction prefigures his malicious reporting to Dar'ya Mikhaylovna of the lovers' conversation which he overhears. Here, Basistov first shows his admiration and hero-worship for Rudin, attitudes which he always will retain. Candidates may provide a brief summary of the plot, indicating the fates of the characters mentioned in the extract.</p>	

Question	Answer	Marks
8B	<p><b>To what extent has Turgenev created a convincing psychological portrait in the character of Rudin?</b></p> <p>Candidates should describe and analyse the character and behaviour of Dmitriy Nikolaevich Rudin as revealed to us through the events of the plot as described by the narrator, the words of Rudin himself and the information and opinions provided by other characters. As they do so, candidates should decide whether or to what extent Turgenev has created a convincing psychological portrait of the central character. Answers will likely reveal different opinions. It is generally accepted by critics that Rudin is a superfluous man. The concept of the superfluous man relates to characters derived from the Byronic hero, talented and capable men who do not conform to the norms of society. They are outsiders who reject the world around them or are rejected by it. Normally wealthy, privileged and handsome, they are often cynical and manipulative, frequently upsetting others unintentionally or on purpose. Unable to find an outlet for their intellect and energy, they may deal with their boredom through excesses (drinking, gambling, love affairs, fighting duels).</p> <p>Some candidates may find Rudin a wholly plausible character, while others may consider odd his lack of genuine passion resulting in several failed relationships with women as well as his inability to act on his words. Some may pity him for his strange lack of self-confidence, inability to read people and their emotions, despite his obvious intellectual powers, finding him a convincing example of adult autism. Yet others may simply place him in the category of superfluous men, making the case that such characters are meant to be regarded as enigmatic and unique and that their purpose is as much to facilitate authorial criticism of society as to embody a wholly credible human personality.</p>	30

Question	Answer	Marks
8C	<p><b>‘Without Turgenev’s exquisite treatment of nature, <i>Rudin</i> would be rather a dull novel.’ Do you agree?</b></p> <p>Candidates are likely to produce a range of opinions in response to the quotation. Answers should initially name and describe the elements of the novel which make it memorable. The novel contains a sensitive depiction of a range of characters, an interesting plot, a fascinating psychological portrait of Rudin, a superfluous man of the 1840s, primary and secondary love interest (primary (Rudin / Natal’ya) and secondary (Volyntsev / Natal’ya, Lezhnev / Aleksandra Pavlovna). In addition, the reader encounters a charming and evocative depiction of the natural world with its code of symbols and imagery, an insight into the nature of country life for the social classes depicted in the text and a series of contemporary intellectual ideas voiced and discussed by the characters.</p> <p>Particular mention should be made of the Slavophile / Westerniser debate with Rudin, clearly heavily influenced by German intellectual thought, as the voice of abstract general principles and high-minded liberalism, a champion of the pursuit of knowledge and new ideas, a lover of the beautiful and the cultivator of the finer emotions.</p> <p>While it is possible to make a case for any of these elements, individually or collectively, to be interesting and appealing to the emotions and / or intellect, it is likely that most candidates will suggest that it is Turgenev’s exquisite treatment of nature which defines the text as a great work and makes it especially attractive to the reader. Answers are likely to explore this thoroughly, possibly alluding to the term ‘poetic realism’ to describe how Turgenev uses the natural world to poeticise his depiction of reality.</p> <p>Candidates will show, with detailed reference to the text, how Turgenev poeticises reality in the telling of the tale, using nature to assist the reader in making sense of the characters and events of the story-world.</p> <p>The course of the plot follows the natural progression of the seasons. Chapters 1–5 (the introduction of the characters and beginning of their interactions) are set in summer, while chapters 6–11 (the flowering and withering of the main love interest) are set in autumn. Chapter 12 is set some 2 years later in May (spring – the time of new relationships). After several more years, the epilogue is set on a cold autumn day, while Rudin’s final action occurs appropriately in the midday heat of 26 June, the height of summer.</p> <p>Throughout the text, specific images from the natural world are used symbolically to great effect, for example nests, trees, light and dark and water. Answers are likely to suggest that Turgenev has made excellent use of the natural world to create a powerfully effective text, whether his use of symbols is traditional or original. Any argument relating to the various interesting elements of the text will be acceptable, however, provided it is justified and supported by textual knowledge, understanding and appropriate quotation.</p>	30



Question	Answer	Marks
9	А. Островский, <i>Гроза</i>	
9A	<p><b>Context:</b> The last two scenes of the play – Act 5, Scenes 6 and 7. Katerina, trapped in a loveless marriage to Tikhon, has fallen in love with Boris, the educated young nephew of a bullying, successful merchant. During her husband's absence on a business trip, Katerina has spent time with Boris, unknown to her repressive, controlling mother-in-law, but encouraged by the rebellious Varvara, Tikhon's sister. Tikhon has returned, and his deeply religious wife, wracked by guilt, has confessed what she believes to be her sins. This has resulted in so much mental and physical chastisement from Kabanova, her mother-in-law, and from her husband, acting on his mother's orders, that Katerina wishes to die. Having said farewell to Boris, who is being sent by his uncle to Siberia for three years and who refuses to take her with him, Katerina has committed suicide by throwing herself into the Volga. Her family have noticed her disappearance, and they, together with others, are looking for her, believing her to be simply hiding. A voice has just rung out with the words that a woman has thrown herself into the water. Kuligin and some others have run off to investigate.</p> <p><b>Content:</b> The extract reveals the reactions of Katerina's family and of others to her suicide. Tikhon tries to join them, but is restrained by his mother who will not let him die on Katerina's account. She condemns her daughter-in-law for bringing disgrace on them and thinks her suicide attempt has added to this, thus reflecting the traditional religious view of killing oneself. Clearly, Tikhon could go to find his wife if he really wanted to, since he is physically more powerful than his mother. However, despite his obvious distress (exclaiming <i>Что мне без неё!</i> and falling on his knees with a desire to look at her), his mother's threat to curse him holds him back. We hear a description of Kuligin recognising Katerina's dress and bravely pulling her from the water followed by a summary of how the young woman met her death. Tikhon runs to meet Kuligin and the crowd carrying the body. Kuligin lays Katerina on the ground, telling her relatives that her soul is before a Judge more merciful than they. Tikhon rushes to his wife to the disapproval of his heartless mother who states it is a sin to weep for her. Tikhon appears to stand up to his mother for the first time, shouting to her twice that <u>she</u> has murdered Katerina. Kabanova, apparently unrepentant, reminds him who he is talking to, tells her son she will speak to him at home and, still very much in charge, bows to the crowd, thanking them for their help.</p> <p><b>Use of Language and Dramatic Techniques:</b> The two scenes make for a fast-moving, compelling and poignant end to the drama. The imagination of the audience is forced into play by the noise of the rescuers offstage and the descriptions of Kuligin pulling Katerina out of the water and of how she met her end. This heightens the dramatic effect as do the entrance of the rescuers with Katerina's body and Kuligin's implied criticism of the family's harsh treatment of Katerina, Tikhon's condemnation of his mother and his falling on his wife's body at the very end. That Kabanova reasserts control in the play's final moments brings the audience back to the depressing reality of social control, though, for some, the fact that Varvara appears to have escaped with her lover offers a degree of hope. The language used by the characters is essentially standard Russian with differentiated colloquial layers to reflect the provincial setting.</p>	30

Question	Answer	Marks
9A	<p>Tikhon and his mother use some elliptical constructions. These are appropriate for people, especially those known to each other, experiencing a stressful situation. Kabanova's discourse has been given a sprinkling of colloquial vocabulary, obsolete or dialect forms (e.g. <i>страму-то, коли, аль</i>). Tikhon uses the colloquial <i>видать</i>, while the rescuer who describes Kuligin's actions uses the highest concentration of non-standard forms (<i>близёхонько в омуточке, увидал</i>).</p> <p><b>Relevance to Rest of Work:</b> Candidates can explore the nature and belief-systems of Kabanova, Katerina and Tikhon, discussing how the tragedy is brought about by the power of religion and superstition which defines the primitive, oppressive atmosphere of provincial society where older generations hold sway over the young. Misery of different kinds comes to all as a result of Kabanova's bullying nature, Tikhon's failure to assert himself and rebel against his mother and the values she champions, Katerina's religiosity and resultant guilt as well as Boris's submission to his bullying uncle and his choice of the prospect of money rather than personal happiness. The extract well defines the message of the play.</p>	

Question	Answer	Marks
9B	<p><b>Describe and analyse the dramatic techniques employed by Ostrovsky in <i>Гроза</i>. To what extent are they effective?</b></p> <p>Candidates should describe Ostrovsky's dramatic techniques as employed in <i>Гроза</i>, assessing whether or to what extent these are effective in the context of the original and present-day productions. Answers are likely to mention his creation of realistic character types and the pioneering use of the ensemble in his productions which was later to influence Chekhov and Stanislavsky. In <i>Katerina</i> there is a kind of traditional hero figure, though she is weak, naïve, badly educated and cannot stand up to Kabanova, her bullying mother-in-law or deal with the guilt caused by her religiosity. It is her failure to throw off the influences of her strict religious upbringing which could be said to be her tragic flaw, and which ultimately causes her downfall. However, there are another seven important characters in the play and three sub-plots (the affair between Varvara and Kudryash, the relationship between Boris and his uncle as well and the one between Tikhon and his mother). These interweaving sub-plots are nearly as important as the main one, thus prefiguring Chekhov. The characters' names often reflect their characteristics (the wild, savage Dikoy, Kabanova – like a wild boar, Tikhon – mild-mannered and calm). This neo-classical device helps to create a degree of detachment and objectivity on the part of the audience, allowing us to retain sight of the critical message about the nature of society without completely losing our emotions to the characters and their unhappy fates. The discourse of the characters is differentiated for greater realism. The fact that all the characters are in traditional provincial dress apart from the more sophisticated Muscovite, Boris, also serves to emphasise the contrast between the old values of provincial Kalinov and the new ones of the capital. The minor characters of Feklusha and the old barynya both serve as a kind of chorus, Feklusha commenting at the start of Act 3 on the evils and dangers of modern Moscow, the old barynya warning Katerina of the dangers of beauty and of the impossibility of escape from God's punishment in hell (Acts 1 and 4). The play deals with the desire of the young to escape the bullying control of their elders, the problem of being trapped in a loveless marriage and the wish to escape and start again. For all but Varvara and Kudryash, escape proves physically and emotionally impossible. The sense of oppression is reinforced by a chain of symbols, some of which appear as leitmotifs. Acts 1, 4 and 5 are set near the Volga, both a potential means of escape for the young from their claustrophobic environment and ultimately the agent of Katerina's escape from the trials of her sad life. The storm of the title is both a physical reality and threat to the characters as well as a metaphor for the havoc caused to them by Katerina's infidelity. The decaying building with its pictures of the fires of hell in Act 4 both warns Katerina of the consequences of her perceived sins and predicts the play's ending to the audience. As early as the first act, Katerina makes reference to her imminent death, and this is repeated at various points throughout the play (e.g. Kudryash to Boris near the end of Act 3: <i>А ведь здесь какой народ! ...Съедят, в гроб вколотят.</i>) The effect of this is both to reinforce the detachment of the audience and to arouse their emotions. Mention should be made of the moments of high emotional or physical drama throughout the play (e.g. Katerina's soliloquy at the end of Act 2 when her decision not to throw away the key to the garden gate decides her fate or the final scene of Act 5).</p>	30

Question	Answer	Marks
9B	<p>Each of the 5 acts ends with a dramatic moment, albeit of differing significance: 1 – After Katerina has revealed she loves another man, is warned of the fires of hell, admits her fears of death, the act ends with a thunderclap. 2 – Katerina gives in to temptation and retains the key. 3 – The love affairs are seen to blossom. 4 – Katerina confesses her affair to her husband and mother-in-law. 5 – Katerina’s body is found. The play contains numerous soliloquies by several characters which shed light on their thoughts and attitudes to the audience. There are moments of dramatic irony such as Act 4, Scene 4 where Tikhon jokes about Katerina having sinned in his absence. Kudryash’s singing and playing on his guitar in the middle and end of Act 3 is successfully used to create an emotionally interesting atmosphere, reflecting anticipation followed by definite progress in the love affairs.</p>	

Question	Answer	Marks
9C	<p><b>‘Although Katerina is the main character, the real heroine is Varvara.’ Do you agree?</b></p> <p>The quotation is likely to illicit a range of responses. Candidates should first discuss the meaning of hero/heroine in its ordinary as well as literary sense, then describe and analyse the character and actions of the two women in relation to the plot, before coming to a conclusion as to whether or to what extent Katerina and/or Varvara are worthy of the appellation. Katerina is clearly the main focus of the play, and the audience’s concern and sympathies lie principally with her as we witness the simple, immature young woman with limited education and profound religious feelings struggle with her desires and conscience. She had known happiness in her childhood before marriage to the kind-hearted, but weak-willed Tikhon, a man completely dominated by his tyrannical, bullying mother. After she has betrayed her husband, she experiences overwhelming guilt feelings and a need to confess. Her innate religiosity, her tragic flaw, renders her unable to handle her guilt, and she becomes mentally tortured and unstable. The punishment inflicted on her by her mother-in-law is nothing compared to that which she inflicts on herself. Unable to sleep, her guilt finally consumes her reason, driving her ultimately to escape torment through suicide.</p> <p>Varvara provides a contrast to Katerina in terms of her character, behaviour, attitude to love and reaction to the control of her mother, the samodur. For the present-day audience, it is Varvara, rather than Katerina, who epitomises the strengths of modern womanhood as she bravely stands up for herself, taking control over her own life. Though Katerina’s sister-in-law is also limited in education, she has a natural ability to read people and situations. Varvara rebels against the restrictions imposed on her by her mother, unlike her compliant brother. Lacking Katerina’s religious scruples, Varvara believes that one should do as one likes while keeping it hidden and is prepared to realise her desires through cunning and deception.</p> <p>Varvara effectively encourages her reluctant sister-in-law to betray her brother. When Tikhon returns, she tries to support the traumatised Katerina by encouraging her to hold her tongue and pretend nothing has happened. After Katerina confesses her sin, Varvara tries to cover up for her, claiming she is tired, raving and not aware of what she is saying. At the start of Act 5, Tikhon reveals that Varvara has dealt practically with her mother’s nagging and bullying by simply running away with her lover, thus asserting her right to happiness and rejecting the value-system of the older generation. For many, Varvara’s actions will be regarded as heroic while Katerina’s suicide may be seen as an act of weakness, unless one shares her moral values.</p>	30

Question	Answer	Marks
10	А. Чехов, <i>Три сестры</i>	
10A	<p><b>Context:</b> From just after the middle of Act 1. It is 5 May, the first anniversary of the death of the Prozorov sisters' father. It is also Irina's nameday, and in the drawing-room of the house in the provincial garrison town where they have been living for 11 years, the sisters are entertaining guests. Both Ol'ga and Irina have expressed a wish to return soon to Moscow. The conversation has touched on work with Irina saying that in it lies all the purpose and meaning of life. Baron Tuzenbakh, who, as a child was guarded from work, prophetically states that in 25–30 years everyone will have to be properly occupied. The new battery-commander, Vershinin, who knew the family as children, has arrived from Moscow, prompting feelings of joy and sadness. Andrey is introduced to Vershinin, then teased by his sisters and Chebutykin for being in love. Protesting that he is tired and not feeling quite well, he tells those around him he wants to translate a book from English. He feels his late father had oppressed the family with education and that since his death he feels in this respect liberated.</p> <p><b>Content:</b> Andrey feels that, though the family all know several languages, this has come at a heavy price. Masha agrees that in their provincial town, which they find dull and boring, to know three languages is an unnecessary luxury, or rather an unnecessary encumbrance. However, Vershinin disagrees with the Prozorovs' belief that they are out of place in their environment. He feels that in any town, however dull and dismal, educated people have a role. Even if there were only three educated people who would be lost in the dark mass around them, they would not disappear without trace. After them would be 6 educated people, then 12 and so on until the better educated formed a majority. In 200–300 years, life on earth will be marvellous. Man must be optimistic, foresee this life and prepare for it. For that, each generation must know more than the last. Vershinin's optimism about the future educated and cultured condition of society, a Chekhovian leitmotif, so impresses Masha that she changes her mind about leaving and takes off her hat. Irina is equally impressed, sighs and suggests that Vershinin's ideas should be written down. Tuzenbakh reiterates Vershinin's ideas, emphasising that in order to be part of this concept, one must be preparing for it now with work. Vershinin simply agrees and, rising, gets distracted by the beautiful room. Candidates can describe the characters of the Prozorovs and the soldiers who appear in the extract, what happens to them during the play and discuss the importance of the themes mentioned.</p> <p><b>Use of Language and Dramatic Techniques:</b> The characters express themselves in standard literary Russian, appropriate for their level of education and social standing. The dialogue of all characters follows natural speech patterns, though Vershinin's long, philosophical speech contains complex logic but without too complex syntax patterns. If it were any longer, it would appear unnatural in its setting. The colloquial expression <i>Bom-me ha!</i> and the two instances of laughter aid the sense of natural thought and delivery as does his moving on to trivia after Tuzenbakh's comment at the end of the extract. The interplay of trivial remarks and serious thoughts is characteristic of Chekhovian drama and is a true-to-life reflection of intellectual characters in a domestic setting. Masha's removal of her hat and Irina's sigh are as significant in establishing their feelings in the minds of the audience as the short phrases they utter subsequently.</p>	30

Question	Answer	Marks
10A	<p><b>Relevance to Rest of Work:</b> Candidates can discuss the development of the relationships (mainly founded on shared idealistic world views) between Irina and Tuzenbakh and Masha and Vershinin throughout the play, the circumstances of their non-fulfilment (the baron's death in a duel and Vershinin's transfer to Poland) and the repetition of the ideas about the importance of education and the need to work to prepare society for a better and happier future. This latter idea is expressed in each subsequent act (in Acts 2 and 3 in conversations between Tuzenbakh and Vershinin, and by Irina in the closing moments of Act 4. This then emerges as the optimistic message the audience takes away with them. Mention might be made of the disappointing fate of Andrey.</p>	
10B	<p><b>Describe and analyse the dramatic techniques employed by Chekhov in <i>Три сестры</i>. To what extent are they effective?</b></p> <p>Candidates should describe Chekhov's innovative dramatic techniques as employed in <i>Три сестры</i>, assessing whether or to what extent these are effective in the context of the original and present-day productions. Answers are likely to mention the absence of a traditional hero figure and main plot, the broadly equal importance of the 10 main characters and the many interweaving sub-plots relating to their lives over a period of around three and a half years. All the characters are credible with both positive and negative attributes, albeit in different proportions. The audience can readily identify with the range of realistic personality types depicted on stage as they display their respective foibles and attributes.</p> <p>The characters use natural speech patterns and often have linguistic idiosyncrasies which heighten the sense of realism (Solenyy's bilious remarks and quotations e.g. <i>он ачнуть не успел, как на него медведь надел</i>, Kulygin's use of Latin expressions e.g. <i>modus vivendi, Omnia mea mecum porto</i>). The interweaving sub-plots and themes move in sometimes surprising, but realistic directions. The fire and the duel are major events which occur off-stage and are therefore downplayed in significance. The consequences of the fire shock and touch the audience and allow the characters to react positively (Anfisa, Ol'ga) or more negatively (Natasha) to it. The outcome of the duel with its life-changing consequence for Irina is all the more shocking as a result of it not being seen by the audience. Dramatic tension is skilfully manipulated throughout as we witness the interactions and clashes of personalities, the development of individual characters, the effect of the passing of time on individual lives and fates. The attention of the audience is caught and sustained by the love interest on several fronts and by the voicing of a range of philosophical ideas, particularly on the purpose of work as a force for social good and the positive development of future society. The emotions of all characters are displayed to touch the audience through words, actions and, more subtly, through gesture and body language described in the stage directions. For Chekhov, real drama is founded in ordinary human relationships and interactions, not in the heightened actions and stylised speeches of traditional Russian drama. The real nature of important incidents happening off-stage is left to the audience's imagination.</p>	30

Question	Answer	Marks
10B	<p>The birth of Bobik between Acts 1 and 2 and of Sofochka between Acts 2 and 3 indicate the passing of time and force the audience to fill in for themselves the events of the intervening time-periods. Answers may also mention the four-act structure, the arrival and departure of the military figures as a catalyst for dramatic events and the possibility for the dialogue to be imbued with different levels of emotional intensity at the director's discretion to emphasise or minimise the intensity of serious or comic moment. Pauses and silences are used to reflect the inner conflict of characters, to create suspense or anticipation and to vary the pace of the action. The length of these can vary from production to production, altering the audience's perception of scenes and characters. They are numerous and occur both within and between speeches. Music is used to enhance or alter the atmosphere and to bridge topics of conversation between characters (Masha's whistling and humming, Tuzenbakh's piano-playing and Andrey's violin-playing in Act 1, the sound of the harmonica from the street at the start and end of Act 2, the nurse's lullaby, Fedotik and Rodè's singing and guitar-playing in the same act, the playing of <i>Молитва деви</i> on the piano, the wandering violinist and harpist, the band's march and Chebutykin's Tararabumbiya in Act 4). Mention might also be made of lighting effects to create atmosphere or to reflect night and day and of symbolic actions such as Chebutykin's accidental smashing of the clock when discussing with Vershinin and Irina the possible departure of the soldiers and, by implication, the shattering of their dreams.</p>	
10C	<p><b>'Compared to the women in <i>Три сестры</i>, the men are weak and disappointing.'</b> Do you agree?</p> <p>Candidates should describe and analyse the character, words, attitudes and behaviour of the female and male characters to try to establish whether or to what extent the statement is accurate. There is likely to be a range of opinion, and, provided the argument is supported by reference to the text, any view will be accepted. It is likely that most candidates will find the statement too general to be considered accurate, though many will agree that the female characters usually appear stronger than the male ones, albeit in different ways. Whether a character is regarded as disappointing or not will partly depend on the candidate's own values. Overall, the Prozorov sisters can be regarded as strong and admirable because of their ability to hold on to their youthful optimistic idealism and continue to aim for a life of altruistic action on behalf of present and future generations. Though manipulated by their pushy sister-in-law because they have not been brought up to assert themselves or put their own wellbeing ahead of others, they are all able to withstand loss and disappointment of one kind or another, and in the final scene reaffirm their faith in life by moving on, beginning afresh and dedicating themselves to work. Ol'ga is still unmarried, but appears resigned to remaining so. When she takes on the role of headmistress permanently, she is able to take her loyal old servant, Anfisa, with her, rescuing her from Natasha and providing her with a secure old age. Masha had become disappointed with her dull teacher-husband, had fallen in love with the idealistic Vershinin, but has to accept that he will not leave his attention-seeking, suicidal wife and their daughters and that he really belongs to the army and must go to where he is transferred. Irina overcomes the sudden loss of her fiancé, perhaps because she did not really love him.</p>	30



Question	Answer	Marks
10C	<p>Nevertheless, all accept that they are not fated to leave their provincial environment for the Moscow of their childhood and dreams. For some, this compromise with reality may be a strength, while for others it is a weakness. Natasha initially appears gauche, but grows in confidence as the play progresses, gradually displacing Ol'ga and Irina from their home and replacing their cultured civilised values on the running of the house with her selfish, philistine ones. Disloyal to her husband, she nevertheless cares passionately for her children, putting their interests above all others in the house. Some may admire her unquestionable strength of character, while others may find her behaviour to Andrey, her sisters-in-law and Anfisa disappointing, if not repugnant. Of the male characters, Andrey is probably the weakest and most disappointing. At first, he appears talented, but fails to fulfil his early promise, ending up, not in Moscow academia, but still in the provincial town as Zemstvo Secretary while its Chairman, Protopopov, becomes his wife's lover. Having become hooked on gambling, he runs up considerable debts and is forced to mortgage the house without telling his sisters. Yet, at the end of the play, he still retains a belief in enlightenment for future generations whose souls will not become ossified and who will be <i>свободны от праздности...от подлого тунеядства</i>. Thus, for some, though weak, he is not a complete disappointment. Kulygin is dedicated to his job, but at the cost of losing Masha, his wife, who becomes bored with him. However, when Vershinin departs, he is prepared to ignore her infidelity and take her back.</p> <p>For some, this is a strength, but for others, it is a weakness. The military men in the play, with the exception of Solenyy, are portrayed as sympathetic advocates of high ideals. For both Vershinin and Tuzenbakh, a time will come when life will have improved for all in society. With the Prozorovs, they share the desire to help this come about, even if the effects of their contributions will be gradual and only felt centuries into the future. Tuzenbakh foresees a time when everyone will gain satisfaction from hard work while Vershinin predicts an age when education and cultural values will have gradually spread throughout the now almost exclusively philistine population. Both men have therefore praiseworthy outlooks, but behave differently towards their lovers. For some, Vershinin's acceptance of the transfer to Poland and his staying loyal to his wife will be seen as a weakness, while for others his loyalty to his family and country will be regarded as a strength. Tuzenbakh gives up his army career for Irina, but foolishly or bravely, depending on one's attitude, fights a duel with Solenyy. Of the main male characters in the play, only the social misfit and querulous antihero, Solenyy, and the elderly army-doctor, Chebutykin do not share an optimistic vision about the future. Solenyy consistently demonstrates a negative attitude to relationships and life, while Chebutykin, soon to be retired, becomes indifferent to its ups and downs following an existential crisis in Act 3 brought about through his accidental killing of a patient which, he believes, is due to his forgetting his former medical knowledge. These two characters will likely be seen by most as weak and disappointing.</p>	

Question	Answer	Marks
11	М. Булгаков, <i>Записки юного врача</i>	
11A	<p><b>Context:</b> From near the end of <i>Стальное горло</i>. The inexperienced 24-year-old doctor, who only 48 days previously had graduated with distinction, has been woken at 11pm on a dark November night by his staff at the remote Nikol'skoe surgery. A little peasant girl of about three years old, unable to breathe, has been brought in by her mother and an old woman. As he examines the child, the doctor is struck by her beauty. After diagnosing diphtheria and castigating the child's mother for not bringing her in for five days, the doctor eventually persuades the reluctant peasant to consent to an operation to save the child's life, though the older woman continues to protest. The young man overcomes his own fears about performing his first tracheotomy, and the operation proceeds by trial and error. It has reached the point where the doctor is trying to locate the windpipe. This is proving to be difficult, and the young man is regretting trying to operate, fearing he will be blamed for the child's death.</p> <p><b>Content:</b> One of the midwives wipes the sweat from the brow of the stressed and inexperienced doctor who is torn between giving up, claiming ignorance, and carrying on as a result of compassionately imagining the mother's eyes. Picking up the knife again, he unexpectedly finds the windpipe and requests hooks from the fel'dsher. He asks his assistant to hold onto one of them and is shocked when the fel'dsher appears to start to rip the windpipe from the wound. The fel'dsher, it turns out, has fainted, injecting a moment of black comedy into the account of the operation. The doctor's emotional and panicky reported thoughts (all is against him and that he wants to shoot himself) produce a tragicomic effect. The situation is saved by the experienced and unflappable senior midwife taking charge and removing the hook from the fel'dsher. Her frustration is shown by her saying <i>Продолжайте</i> through clenched teeth, however. The tragicomic mood continues as the fel'dsher crashes to the ground, while the others carry on with the operation, simply ignoring him. When the tube is inserted, there is at first no effect. The doctor informs us there was nothing more he could do. He feels helpless and a failure. Emotionally drained, he feels like bursting into tears, causing the reader to sympathise with him. Thus, when the girl eventually starts to breathe and we see that the operation has been a success, we share his relief.</p> <p><b>Use of Language and Narrative Techniques:</b> The extract is written by a reliable first-person narrator, the <i>юный врач</i> of the title of the story cycle. While objectively describing events in which he participates, the narrator also reveals his emotions in marked and unmarked direct thought in relation to what he is describing. We learn of his fear and unease at carrying out an operation he had never seen done, his reaction to the fel'dsher apparently ripping out the windpipe, his fear of bungling the operation, being seen to or actually cause the girl's death and being generally helpless. In addition, the narrator briefly provides his own direct speech and that of the midwife. The complex fusion of perspectives with different degrees of subjectivity creates dramatic tension in the account of the operation. This is supported by the use of short sentences and phrases containing verbs, but few adjectives or adverbs. The adjectives which <i>are</i> used (<i>сероватые колечки горла, серебряную трубку</i>) and the phrase <i>Лилка синела</i> relate to colour and emphasise the gore and frightening, technical nature of the procedure.</p>	30

Question	Answer	Marks
11A	<p>Sound and its absence also play a part in creating tension and relief: the midwives <i>ахнули</i> when the windpipe is ripped out. Before the air enters the windpipe, we read that <i>Стояло молчание</i>. When the air finally enters the girl's throat, it does so <i>со свистом</i> and when she starts to breathe, we read that she <i>стала реветь</i>. Throughout, the register is that of an educated Russian which is in keeping with the professional status of the narrative persona.</p> <p><b>Relevance to Rest of Work:</b> Candidates can describe the ending of the story where the doctor's success results in an increase in patients coming to the surgery due to his growing fame among the peasants. They can compare the doctor's situation here with similar stressful procedures in other stories where success comes apparently against all odds. The amputation of the leg of the girl crushed in the flax-brake in <i>Полотенце с петухом</i> and the manipulation of the breach-baby in the womb in <i>Крещение поворотом</i> have similar successful outcomes. Mention can be made of the practical and emotional support provided elsewhere in the stories by the older, but deferential midwives and the <i>fel'dsher</i> to the inexperienced young man for whom they are also a useful bridge between the worldviews of the educated city dweller and the ignorant peasant.</p>	
11B	<p><b>To what extent do the stories contain a unifying theme?</b></p> <p>Answers to this question will depend on whether or not candidates include <i>Я убил</i> and <i>Морфий</i> in the story cycle. If they do, a case can be made for the unifying theme to be the difficulties per se of practising medicine in provincial Russia during the Revolution and Civil War. If these stories are excluded, the unifying theme could be the struggle of the young doctor, a new graduate, to establish himself as a successful practitioner in a remote rural setting where the ignorance and superstition of the patients are as big enemies of good public health as the primitive, inadequate equipment, basic facilities, poor social conditions and the hostile elements. A case could also be made for the unifying theme to be the personal struggles of doctors to deal with their working and social conditions or for the stories to centre round the battle between enlightenment and ignorance, reinforced by the symbolism of light and dark in various forms throughout the stories. Any version or variation of the above will be acceptable provided the argument is justified and supported by textual references. Answers should contain detailed references to the thematic content of individual stories.</p>	30

Question	Answer	Marks
11C	<p><b>'In <i>Записки юного врача</i>, Bulgakov presents us with a realistic depiction of provincial medicine at a turbulent time.' Do you agree?</b></p> <p>Candidates should discuss whether or to what extent Bulgakov presents us with a realistic depiction of provincial medicine at a time of political and social upheaval. Most will agree that the statement is accurate. Answers should contain detailed information about characters and episodes in a number of the stories which illustrate the struggle of the young doctor to cope in virtual isolation during his first year or so in a remote provincial practice where he arrives in September 1917. The doctor continuously reveals his fear and apprehension, lack of knowledge and inexperience as he deals with his ignorant, superstitious, but sometimes amusing peasant patients. He is forced to resort to textbooks, take advice from lesser-qualified assistants and often learns himself through trial and error. Over the time-period of the stories, the doctor matures as a person as well as a practitioner, successfully establishing himself in a culturally barren environment to which he is alien. Candidates should discuss his successes and failures as well as the often gory accounts of operations and procedures, his changing state of mind and the range of personalities he works with and treats.</p> <p><i>Полотенце с петухом</i>, <i>Стальное горло</i> and <i>Крещение поворотом</i> are all centred around a medical emergency. The amputation of the leg of the girl crushed in the flax-brake, the difficult tracheotomy and the manipulation of the breech-birth baby in the womb show gory detail and medical success against overwhelming odds, given the doctor's lack of experience and the apparently hopeless condition of the patients. However, his determination to apply his recently acquired knowledge and willingness to take advice help him to overcome his nervousness and win the respect of his assistants and the wider community. <i>Вьюга</i> is a more grim tale in which the narrator is called by another doctor to the bedside of a newly-wed bride, fatally injured in a fall from a carriage. This story describes a medical failure, though not one brought about by the failings of the young doctor. In it, the young man not only learns that medicine has its limits, but also that the threat of death lurks all around in the hostile environment of the natural world, for during his night-time drive home through a severe blizzard, the horses get stuck in a snowdrift and he is attacked by wolves. <i>Тьма египетская</i> describes the doctor celebrating his birthday with his staff and discussing a number of cases which show clearly what ignorance the team have to contend with. We are told of several comic situations: a woman demanding a second bottle of belladonna because she has been sharing her first with other women; a patient putting a mustard plaster on his sheepskin coat as a cure for laryngitis; a pregnant woman with sugar lumps in her birth canal, trying to ease her difficult labour by enticing the baby out with something sweet; a miller with malaria nearly killing himself by taking all the prescribed quinine at once.</p>	30

Question	Answer	Marks
11C	<p><i>Пропавший глаз</i> summarises the different kinds of situation encountered by the doctor over his year in post: the successful delivery of a baby boy beside a river by the doctor and the midwife; the routine setting of a little boy's broken leg by the doctor and the fel'dsher; a tragic still birth; the comic pulling of a soldier's tooth which ends with the doctor pulling out the tooth socket, much bleeding and a worry that the patient will die of gangrene; a thought-provoking and humbling case where the doctor believes a child has no left eye, though it has just been concealed by a large abscess. The mother, who had taken away her child rather than let the doctor operate, enjoys showing him up when she brings the little boy back with two eyes after the abscess had burst. <i>Звёдная сыпь</i> is a grim account of the doctor's partially successful attempts to treat syphilis amongst his patients. <i>Я убил</i> and <i>Морфий</i> stand slightly apart from the other stories in that they are not particularly about the young doctor, though he is a presence in both stories. In <i>Я убил</i> the doctor re-narrates the account of a Dr Yashvin who was captured by a thoroughly unpleasant officer from Petlyura's forces and made to treat him for a stab-wound. When the officer orders a woman to be beaten with a ramrod for complaining about her husband being shot, Dr Yashvin shoots the officer dead. This proves that in turbulent times killing by doctors can be justified. The bulk and central focus of <i>Морфий</i> is the diary of another young doctor who becomes a morphine addict in the post once occupied by the doctor-narrator (Bomgard). Through his notes, we follow his mental and physical decline which ends in his shooting himself before the doctor-narrator, now moved to a hospital in town, can come to his aid. These last two stories reinforce the idea that being a doctor is no easy matter.</p>	

Question	Answer	Marks
12	А. Солженицын, <i>Один день Ивана Денисовича</i>	
12A	<p><b>Context:</b> From near the end of the povest'. It is the end of a typically exhausting day through which the central character, Shukhov, though ill, has toiled in freezing temperatures at the power-station construction site. It is after the first head count at about 9pm. Shukhov feels he has had a good day. Having sorted his bedding, he whispers a prayer, thanking God that another day is over and that he is spending the night in the hut rather than the cells. His words are overheard by Alesha, a devout Baptist, who lies in the bunk next to him, reading his Bible. Alesha asks Shukhov why he does not free his soul by praying properly, but Shukhov rejects the power of prayer as nonsense. Alesha tells him his prayers stay unanswered because he prays too rarely and badly and argues that one should not pray for material things like parcels or extra food, but about matters of the spirit – to have anger removed from the heart. Shukhov shows his disdain for Orthodoxy by describing a wealthy and corrupt priest in his parish who is paying alimony to 3 women and living with a fourth.</p> <p><b>Content:</b> Alesha excitedly explains that the Orthodox Church has departed from Scripture. Because its faith is not firm (by which he means true to Christian teaching), its priests and adherents are not imprisoned. (The Orthodox Church largely collaborated with the Soviet authorities, informing them of who attended, a compromise deemed necessary for survival under communism. Baptists and other religious groups were more concerned with religious conscience, and because this posed a danger to the atheist state, they were often persecuted.) Shukhov tells Alesha that he does believe in God, but not in heaven or hell which he regards as incredible concepts. Religious people take the rest of them for fools by promising them this, something he dislikes. Shukhov sinks into his own thoughts while Alesha mumbles religious words. Shukhov then points out that no amount of prayer will shorten their sentences. Alesha is horrified; one should not pray for that. In freedom your last bit of faith will be choked by thorns. You should be glad you are in prison because here you have time to think about your soul. He then proclaims his willingness to die for his beliefs, quoting Paul verbatim from Acts, Chapter 21, Verse 13. Shukhov now wonders whether he actually wants his freedom or not. While he had at first longed for it and counted the days of his sentence, he has now grown bored with counting and also come to realise that he would in any case never be allowed to return home. He would be exiled (this was usually the fate of those sentenced for treasonable acts), and it was doubtful whether life there would be any better than at present. Shukhov would like to ask God to go home, but knows this will not be allowed. It is clear from looking at Alesha that he is not telling lies – he is actually happy in prison.</p>	30

Question	Answer	Marks
12A	<p><b>Use of Language and Narrative Techniques:</b> The extract consists of dialogue between Alesha and Shukhov with occasional narratorial interruption until the paragraph beginning <i>Шухов молча...</i> From here until the end, the extract is third-person narration, partially internally focalised from the point of view of Shukhov. All three voices use fairly standard educated Russian here, but with nuances which help with characterisation. Alesha's discourse shows influence of biblical language (<i>терниями заглохнет</i> and the verbatim quotation from Acts). Shukhov uses occasional colloquialisms (<i>сулить, скинут</i>) and prison slang (<i>от звонка до звонка и досидишь</i>). The narrative voice displays two tendencies: elements of literariness such as the repetition of A followed by a sentence beginning with И (para. 7) and, when describing Shukhov's thoughts and feelings, elements of the character's colloquial speech (abbreviated forms – <i>меж, чтоб, б</i>. Colloquial vocabulary – <i>житуха, видать, радый</i>).</p> <p><b>Relevance to Rest of Work:</b> The extract sets out the differences in religious belief and attitudes to freedom of Alesha and Shukhov. It partially illustrates the different strategies employed by the men to cope with their sentences. Alesha can be happy in the dreadful conditions because in the camp he has time to think about his soul. Alesha survives through reading his concealed Bible and praying about spiritual rather than practical matters, thus becoming reconciled to his situation. Shukhov survives through being cunning, pragmatic and practical. Candidates can discuss in greater detail his character as it emerges through the depiction of the single day in his life which forms the time-frame of the text. Specific examples of his tactics for survival might be given (e.g. saving food, and looking out for anything he can subsequently trade or do to create favours he can later call in.)</p>	

Question	Answer	Marks
12B	<p><b>Describe and analyse the artistic methods with which Solzhenitsyn creates a sense of time and place and defines the camp's social environment. To what extent is he successful?</b></p> <p>Candidates are likely to decide that Solzhenitsyn has successfully created a highly effective sense of time and place and depiction of physical and social milieu. Answers should support this view by describing the narrative structure and a range of narrative and other literary techniques as well as by quoting specific examples of the features selected for discussion. The best answers might arrange these in a hierarchy according to frequency of use and the degree to which they are effective. This will be largely subjective so that any argument is acceptable, provided it is justified. The povest' is presented as a continuous body of prose without chapters or other forms of breaking up the narrative. The narrative structure thus aims to reflect the continuity of the time-frame. The text deals with events during a single day in the life of the eponymous hero from reveille at 5am till the final counting of prisoners and his going to sleep at the end of the day. The unbroken structure of the narrative helps to convey the monotony and endlessness of the sentences of the prisoners who have no access to clocks or watches of their own. Solzhenitsyn creates a feeling of the vastness of the camp by mentioning that there are 500 men in Shukhov's column marching towards the power-station building-site and that on the way back, they race against another column of 300. There are almost 80 characters mentioned in the povest' of whom nearly 30 are given a name of one kind or another. This is unusual for a text of a relatively short size. Apart from the unnamed skaz narrator whose voice conveys the feelings and thoughts of the central character, Shukhov, we get to know, to various degrees, about a dozen individuals whose physical appearance, background, behaviour and manner of speech are described by the narrator or another character. Sometimes a character's words in marked direct speech reveal much about their personalities and backgrounds. While the largely uneducated, working-class Shukhov's discourse is full of dialect and jargon, it is still fundamentally standard colloquial Russian, coloured by vocabulary from the regions and settings he has found himself in through life. The authorial voice is primarily standard contemporary literary Russian, though this is sometimes naturally coloured by vocabulary from the setting of the camp. Mention should be made of the use of archaic words, Old Church Slavonic, modern and criminal slang, swearing, camp jargon (<i>зек, шмон, КВЧ, ППЧ, вертухай</i>). Sometimes the spelling of individual words is altered so as to reflect the pronunciation of non-Russian characters (e.g. the Ukrainian Pavlo's <i>Четырнайцать</i> or <i>отдастьтэ</i>), and this gives both colour and verisimilitude to the range of linguistic and ethnic types depicted. Information about individual characters (physical descriptions, background information) is provided in a haphazard manner during the course of the single day described in the text. It emerges in short bursts as Shukhov encounters individual characters and their actions during the course of his day. The effect is initially confusing, but undoubtedly effective for the reader who is prepared to work hard at interpreting the text. Only at the end can the reader fully evaluate all the pieces of information scattered throughout the events of that single day in the camp and then go on to form a full and valid opinion of each character and thus define the social milieu.</p>	30



Question	Answer	Marks
12C	<p><b>In <i>Один день Ивана Денисовича</i>, Solzhenitsyn reveals the horrific tyranny of the Soviet state over all its citizens.’ Do you agree?</b></p> <p>Candidates are likely to agree that the text depicts the horrific tyranny of the Soviet state over its citizens. To prove this, they should describe characters and events from the main time-frame, describing a range of characters and the deliberately cruel and inhuman conditions, sentences and punishments they endure in the harsh labour camp of 1951. Accounts of past injustice at the hands of the Soviet authorities (e.g. how the prisoners came to be convicted), can also be used to support the accuracy of the quotation. The work, published in 1962 in <i>Новый мир</i>, was the first depiction in Soviet literature of the truth about conditions in Stalin’s GULAG. The povest’ deals with events during a single day in the life of the eponymous hero from reveille at 5am till the final counting of inmates and his going to sleep at the end of the day. The best candidates will discuss the word ‘all’ of the quotation. Candidates will point out that the guards themselves suffer while they enforce brutally cruel aspects of the prison regime. The text aims to show the camp as a microcosm of Soviet society with a representative set of ethnically diverse male characters from worker, peasant and intellectual backgrounds, though a number of ethnic and religious groups are missing. Solzhenitsyn also details the sometimes shocking methods used by the prisoners to survive in a camp-society where only the fittest come through. While some prisoners seem destined to go under because of the tyrannical regime, many, including the main character, show an innate capacity for survival in the face of adversity. Answers are likely to concentrate on Shukhov, the protagonist, but must also refer to a number of other prisoners, for example Alesha, the Baptist, Kil’digs, the Estonians in Shukhov’s hut, Tsezar’ Markovich, Tyurin, Fetyukov and Buynovskiy.</p>	30

Question	Answer	Marks
13	В. Войнович, <i>Путём взаимной переписки</i>	
13A	<p><b>Context:</b> From the middle of Chapter 18. It is September, and Altynnik, a young <i>младший сержант</i>, is about to be discharged from army service. This is despite the fact that his wife had previously written to the army to ask them not to discharge him so that he would not have chance meetings with women of easy virtue, thus guarding against family break-up. The previous autumn, Lyudmila Ivanovna Syrova, an older woman with a 14-year-old son, aided by her brother, Boris, had tricked him into marriage after a drunken one-night stand. Now, having set off on foot for the station, the young men have reached the checkpoint of the base where they run into Kazik Ivanov, the soldier who looks after the mail. Kazik has a letter for Altynnik, but the young man tells him to keep it.</p> <p><b>Content:</b> Kazik tells Altynnik that a woman claiming to be his wife is waiting for him at the checkpoint. She has a baby with her. The shocking news prompts Altynnik to swear. Telling the others to go on ahead, Altynnik tries to escape capture by leaving via the gate at the far end of the camp. However, Boris, in elegant new clothes as befitting a recently promoted bookkeeper and Party member, is chatting to the sentry. The pair have both exits covered, and the hapless young conscript cannot evade his fate. This is comic as Altynnik had initially met Lyudmila when she was the target of a planned casual sexual encounter, yet now he has ironically become the target for exploitation by her. As Boris is part of his sister's conspiracy to entrap a husband, his apparently friendly smile and laugh are not what they seem. Boris offers an apparently innocent explanation for one of them waiting for him at either exit. Altynnik's reaction to being trapped and the realisation he cannot now run away because of his heavy case again strikes us as amusing. Similarly, when Lyudmila arrives on the scene with her baby, telling him not to cry as his dear daddy is waiting for them, we laugh. The remark is ironic as we know that the young man not only wishes not to be married to her, but also disclaims paternity of the child. He is, in fact, unable to remember whether he actually had sex on the night in question. Lyudmila's symbolic ensnarement of her prey and seemingly loving, welcoming kiss is also funny as is Altynnik's firm rejection of her advances. The comedy continues with the naïve Altynnik seeming unclear as to what is in the bundle, Boris enlightening him that it is a person rather than a thing and Lyudmila introducing him to his would-be son. The squeal from the bundle mimics Altynnik's implied inward reaction, hinted at by the phrase <i>но всей вероятности</i>. Lyudmila now comforts the child, telling him not to cry and claiming that his father will not abandon him. This again strikes the reader as amusing as we know Altynnik still does not accept the child as his and wishes to have nothing to do with any of them so as to carry on with his plans for study and a career.</p>	30

Question	Answer	Marks
13A	<p><b>Use of Language and Narrative Techniques:</b> The extract consists of the discourse of an apparently omniscient third-person narrator who, we learn in the first and last chapters, belongs to Altynnik's regiment. The narrator conveys the words and feelings of four characters in marked direct speech. The predominant narrative presence is externally focalised from the point of view of this unnamed narrator who describes the action and reveals to us the attitudes of the characters by describing how they speak. We learn about Altynnik that he <i>насторожился</i> and that he asks Boris what he is doing there <i>хмурно</i>. There is an instance of internal focalisation from the point of view of the young conscript and expressed through free indirect speech at the point where Boris calls his sister over to him and Altynnik: <i>Что делать?...Догонят</i>. In the extract, the narrator uses essentially standard literary Russian while the characters differentiate their personalities through the use of nuanced individual registers. Kazik uses the military abbreviation <i>КПП</i> and refers to Lyudmila as <i>баба</i>, a rough term for a woman. Altynnik continues the tone of young soldiery by using the expletive <i>твою мать</i>. The imperative is probably missing more due to the author's original ambition to have the text published in the USSR rather than to a perceived need of the character to modify his tone. Boris uses appropriately colloquial syntax (e.g. <i>Да это всё Людка панику навела</i>) as well as the colloquial form <i>может</i>. The young mother's discourse is appropriately characterised by diminutives and baby talk when addressing both Altynnik and the child: <i>папочка, папка, сынок. Ну-ну, не плачь, Петенька, птенчик мой золотой</i>. Altogether, the extract contains an interesting mixture of voices.</p> <p><b>Relevance to Rest of Work:</b> Candidates can describe the relationship between Altynnik and Lyudmila before the extract – the drunken one-night stand, how she and her brother trick him into marriage with even more vodka and hysterics, how Altynnik escapes back to the regiment where, refusing to answer Lyudmila's letters, he pretends to those around him as well as to himself that the wedding has never happened. They can then discuss how, after the extract, he again tries to disclaim paternity, but finally bonds with the baby whom Lyudmila dumps on him. Mention can be made of how he is persuaded to go home with her, though he never intends to stay. Unable to get away, at the end of the story, the hero is depicted as being fully under the control of his harridan wife to whom he has another two children, having exchanged the privations of military service for a form of domestic servitude.</p>	

Question	Answer	Marks
13B	<p><b>Consider the view that <i>Путём взаимной переписки</i> is primarily a study of the exploitation of a naïve and vulnerable young man.</b></p> <p>The question is likely to produce a range of answers with some candidates agreeing with the statement, some disagreeing and making the case that the text is mainly a satire of Soviet life and institutions and some arguing that the text is really both an example of social, political and cultural satire as well as a study of a weak young man in a difficult predicament. While most candidates will agree that Altynnik is exploited by his future wife, they may well disagree as to the degree that he can be called naïve and vulnerable. Any point of view is acceptable, provided it is justified and supported by textual evidence. Ivan Altynnik is a young conscript (<i>младший сержант</i>) who, at the start of the text, is depicted as a prolific writer of letters to would-be admirers in the hope of sowing his wild oats. Though he appears to his fellow-conscripts to know all about women's bodies, his relations with women have more or less been confined to his letters. Before joining the army, Altynnik had gone out with one girl a few times, but he had, in fact, not got further than asking Galka for a kiss which the naïve and frightened girl had refused. The young man is cast as a picaresque figure with a name of much significance. (Ivan (Vanya) – an Everyman-figure of humble origins with universally recognisable classic male sexual desire: altynnik – a rip-off merchant or small-time wheeler-dealer.)</p> <p>Over the course of the text, the narrator causes our sympathy to wax and wane as we are shown the young man's actions and learn of his innermost thoughts as his planned one-night stand turns into a life-sentence of domestic servitude and abuse. The reader starts to feel sorry for the hapless lad as events and older and more cunning individuals get the better of him. Though lust instigates his downfall, his thoughts, words and deeds often show a high degree of common decency and sympathy for others. We witness his dilemma as he ponders whether to get off the train to take his chances with Lyudmila or stay on for 2 further stops for Natasha, a less attractive, but more certain conquest. We experience his fear as Lyudmila takes him home as he mentions an invented friend who will pop by in the morning. His shock and disappointment at Lyudmila's age and appearance appear comic, but pitiable as are his drunken clumsiness and reaction to being told that they had had sex and that he had promised to marry her. Altynnik is no inveterate villain. The young man appears to feel sympathy for the dog, shot by Boris to test out his rifle, and to be so profoundly moved by Lyudmila's hysterics that he abandons his intention to walk out and goes along with the wedding. He finally only asserts himself by telling his new wife he is never coming back when she puts him on the train in a more sober condition after a short sleep following the riotously intoxicating celebrations. Once back in his Unit, Ivan appears somewhat changed. He no longer writes letters, but keeps himself busy in an attempt to blot out what has happened to him. The reader feels sorry for him as he decides there is no point in protesting that the marriage is illegal.</p>	30

Question	Answer	Marks
13B	<p>His shock at the news that he is to be a father, his attempts to disclaim paternity and to keep his wife at bay and his despair and hysterics when the major discovers the entry in his ID all cause us to be amused as well as to pity him. Far from punishing him, the major merely rebukes him, sympathises and later even helps him change the baby. He even offers to lend him money, thus showing the reader that Altynnik is not such a bad guy, after all. This is further exemplified in Altynnik's attitude to the child. Try as he might, he cannot abandon the baby whom Lyudmila dumps on him just as he is finally being released from service. He is horrified when the child is nearly attacked by a crow and gladdened as well as grieved when the major tells him the little boy looks very like him. His return to Lyudmila's marks the beginning of a state of permanent enslavement and subservience. At the end we learn that although Altynnik's lust is satiated, it was at a terrible cost to his personal freedom and self-respect, for now he is being punished for his sin and is redeeming himself through suffering.</p>	
13C	<p><b>‘Путём взаимной переписки is an irreverent critique of Soviet life and institutions.’ Do you agree?</b></p> <p>Candidates will all agree that elements of Soviet life and institutions are satirised in the text, but may disagree about the degree to which Voynovich is ridiculing and criticising them. The best candidates may also discuss the degree to which Voynovich's techniques for satire are effective. The story contains three main areas of satire: human nature as exemplified in the characters and behaviour of Soviet citizens, aspects of peasant life in provincial Russia, the Russian army as an institution and the nature of every-day life for the ordinary soldier within it.</p> <p>Voynovich uses mild hyperbole to ridicule negative character traits and aspects of human behaviour, basic living conditions and unrefined village mores as well as the monotony of life in the army with all its ridiculous bureaucracy and rules. These targets are often cleverly interlinked, but candidates may choose to discuss them separately for the convenience of clear analysis. The reader laughs at the antics of the socially insecure and sexually inexperienced young man. In discussing the depiction of the struggle between a weak man and a much stronger woman, candidates might mention a number of particularly comic aspects of character and behaviour.</p> <p>Peasant life, attitudes, customs and behaviour are ridiculed in numerous ways. Worthy of mention are: the badly structured, semi-literate letters of the main characters, sexist, chauvinistic male attitudes, negative attitudes to Jews, an acceptance of animal cruelty, infidelity and domestic violence. Dangerous attitudes to alcohol are frequently present, in both domestic and army settings.</p>	30

Question	Answer	Marks
13C	<p>Army discipline is often shown to be weak, and those who serve are sometimes portrayed as juvenile or silly. There are various examples of silly and petty rules as well as incompetence with overtones of corruption. More significantly, 2 flying accidents (C17) resulting in serious and expensive damage to planes are investigated by a military commission. The general in charge spends the day fishing and the evenings gambling at cards. The commission concludes that the accidents were due to poor military discipline, and ordinary soldiers and sergeants, rather than the pilots, are deprived of leave for a month. A further example of incompetence in the authorities comes in the form of the policeman in the final chapter who aimlessly traces circles and figures of eight on his bicycle rather than deal with children tormenting a calf or Lyudmila beating her husband.</p>	