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Paper 4 Topics and Texts

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MARK SCHEME

Maximum Mark: 60

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.

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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.

This document consists of **48** 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.

Question	Answer	Marks
<p>Part I: Topics</p> <p>Candidates are to attempt one question from Part I: Topics and will write their answers in the Target Language. The texts / films are to be studied primarily in cultural context (be it historical, political, social) as well as a literary / cinematic one.</p> <p>Answers are to be marked out of 30 according to the criteria below:</p> <ul style="list-style-type: none"> • 20 for Content [AO3: 10 marks, AO4: 10 marks] • 10 for Language [AO3] <p>This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a 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 the answer. This applies to films as well as literary texts.</p> <p>Texts and notes may not be taken into the examination.</p> <p>Candidates will not tend to show all the qualities or faults described in any one mark-band. Examiners will attempt to weigh up all these at every borderline, in order to see whether the work can be considered for the category above.</p> <p>Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team.</p>		

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

Question	Answer	Marks
1	ЖИЗНЬ МУЖЧИН И ЖЕНЩИН И ОТНОШЕНИЯ МЕЖДУ НИМИ	
1(a)	<p>Сравните, как создатели выбранных вами произведений изображают любовь.</p> <p>Candidates should discuss how love is depicted in the chosen works. The authors and director show a range of different kinds of love between the various characters, sometimes showing this as a positive emotion and at other times as a destructive force. Candidates should compare and contrast the depiction of love, illustrating with detailed reference to the texts or film how this affects the characters, plot and overall messages. The 3 works contain examples of romantic, erotic, unrequited and familial love. Answers are likely to contain opinions as to whether the different kinds of love are seen in positive or negative terms and whether the results of expressing or receiving love result in good, bad or mixed outcomes. The best answers may 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>With Leskov's <i>Леди Макбет Мценского уезда</i>, candidates are likely to discuss the fate of Katerina in the context of the relationships between Katerina and her husband and Katerina and her lover, though significant reference should be made to the attitude and behaviour of Sergey.</p> <p>When writing about <i>Первая любовь</i>, candidates should mainly focus on the relationships between Vladimir Petrovich and Zinaida, Petr Vasil'evich and Zinaida, Petr Vasil'evich and his wife, Marya Nikolaevna, and the narrator and his father. The best candidates will also make reference to the relationships between Zinaida and her entourage. Several types of love are depicted. Mention may be made of the potentially fateful jealousy resulting from love. There are also overtones of sado-masochism. The best answers may also feature a discussion of Turgenev's use of Poetic Realism in his depiction of love, in particular his use of nature to reflect or contrast the emotions of characters and / or events (both positive and negative) within the text. Candidates will be divided as to the overall balance of positives and negatives relating to the different kinds of love, though most will probably conclude that Turgenev sees passion and lust as ultimately destructive, regardless of whatever pleasures may be encountered along the way.</p> <p>With Zvyagintsev's <i>Елена</i>, candidates may 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>	30

Question	Answer	Marks
1(b)	<p>«Неравенство между полами – это то, что больше всего приводит к трагедии в этих произведениях». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should discuss whether it is inequality between men and women which more than anything leads to tragedy in the chosen works. Some will argue that the women at the centre of the works all rebel against society's rules and or social convention by taking control of their lives, standing up for their rights, asserting themselves and fulfilling their desires. In the case of the 19th-century scenarios, the women are punished for their actions, and only Elena in the present century appears to succeed in tempering her losses when made by circumstance to act to save her position. In each of the works, the female characters are governed by society's rules, created principally for the men who made them.</p> <p>In <i>Леди Макбет Мценского уезда</i>, Katerina is trapped in a loveless marriage, her behaviour controlled by her husband and father-in-law. There is no legal way for her to attain material and emotional happiness other than through drastic action. However, some may argue that though it is inequality which initiates the tragic chain of events, it is human greed, jealousy and fundamental immorality which are more responsible for the murders and her own demise.</p> <p>In <i>Первая любовь</i>, both Zinaida and Petr Vasil'evich rebel against social convention and both exercise choice when forming their relationship. However, when their transgressions are outed, it is only Petr who can choose between love and duty. Zinaida can ask her lover to leave his wife, but cannot insist and is forced to live with the consequences of his decision. For some, however, rather than inequality between the sexes, it is simply the uncontrollable act of falling in love which is mainly responsible for the unhappiness of Zinaida, Petr, his wife and son.</p> <p>In <i>Елена</i>, though most will agree that Elena is motivated by fear of financial loss for herself and her relatives through her husband's unfair decision to will most of his assets to his apparently uncaring and undeserving daughter, some will argue that it is greed and an intrinsic immorality that prompts her to commit murder.</p>	30

Question	Answer	Marks
2	МОЛОДЁЖЬ	
2(a)	<p>Что мы узнаём из выбранных вами произведений о проблемах молодёжи?</p> <p>Candidates should describe the problems encountered by the young people who feature in the studied works, showing how they deal with these in their everyday lives. We are often shown how the wishes, hopes, ways of life and value-systems of the young come into conflict with those of older generations and society in general. The characters in the three works all share the exuberance of youth which is subsequently dampened by having to deal with the harsh nature of real life. Compromises have to be made with that reality in order to survive, and crises of one kind or another have to be gone through as they take their places in the adult world. Though life for the young is often difficult, they usually are resilient and learn to live with or solve their various problems.</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. The film deals with the development of 3 young men, neighbours in a Moscow courtyard.</p> <p>With <i>Неделя как неделя</i>, 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. Baranskaya would appear to be saying that Soviet marriage can be a positive experience for both men and women, though for many it contains much that is unfair to women. Likewise, Ol'ga's gentle questioning of the failures and weaknesses of the system in her diary and her more robust comments at the political meeting at work, when she confronts the expectations of society more directly, indicate the author's opinion that though there is much to praise in Soviet society, there is still considerable room for improvement. In presenting us with a model Soviet woman in the shape of the elderly idealist, Mar'ya Matveevna, whose value-system the younger women all admire, but little understand, Baranskaya is further emphasising the fact that Soviet society has moved on in a less idealistic, but more humane direction.</p> <p><i>Маленькая Вера</i> 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.</p>	30

Question	Answer	Marks
2(b)	<p>«Повседневная жизнь обычных молодых людей часто удивляет и иногда даже шокирует нас». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates are likely to agree with this statement that the everyday life of ordinary young people often surprises and sometimes even shocks us. Answers should refer to the ordinary and extraordinary aspects of the lives of the characters in the chosen works, illustrating how the reader or viewer reacts to the depiction of specific characters, their circumstances and the situations and events which befall them. As well as discussing content, the best answers may refer to the artistic methods employed by the author and directors and the degree to which these are effective in sustaining our interest. However, mention of dramatic, cinematographic and narrative techniques is not essential for a candidate to access the top bands in the marking grids.</p>	30

Question	Answer	Marks
3	ЖИЗНЬ В СОВЕТСКОЙ ДЕРЕВНЕ	
3(a)	<p>Что мы узнаём из выбранных вами произведений о ценностях деревенской жизни?</p> <p>Candidates should describe and analyse the character, attitudes and behaviour of the villagers in order to identify the values they hold. Answers are likely to suggest that, with a few exceptions, traditional Soviet values (equality, collectivism, loyalty, solidarity, mutual aid, defence of the working-class, defence of the Revolution etc) are neither expressed nor put into practice by most of the characters in these works. Though most of the characters in each story are found wanting, the degree of failure to live up to the socialist ideal varies from character to character, and in each text there is at least one example of someone who is still worthy of praise. Some answers may feature a discussion about the desirability or otherwise of these values per se or their practicality in the temporal context of the chosen works. An opinion may be offered as to whether or to what extent the narrator or author of a particular story is being critical of individual characters, village-society in general or Soviet or individual value-systems.</p> <p>Solzhenitsyn's story is a snapshot of country life and a hymn of praise to good heartedness in the face of poverty and adversity. Some answers may suggest that the poor economic state of the countryside, the bleak living conditions which all endure to a greater or lesser extent, the inept and corrupt management of the collective farm, the failure of the railway management to guard the level crossing and stop 2 coupled engines travelling without lights 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. The fatal accident can therefore equally be attributed to human greed, personal errors of judgement and voluntary drunkenness. 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 who is now allowed to work as a Maths teacher, though shortly before, he could only have found work as a labourer due to the political climate. 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 <i>Поездка в прошлое</i>, 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>	30

Question	Answer	Marks
3(a)	<p>The setting for <i>Деньги для Марии</i> 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 Mariya 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. More than once during the course of the narrative, Kuz'ma dreams that people will be sufficiently generous to solve Mariya's problem. However, the open-ended nature of the conclusion leaves the question of Aleksey's help unresolved. Despite Kuz'ma's exemplary behaviour during the time-frame of the main narrative, the character is not depicted as being entirely perfect.</p>	
3(b)	<p>«Несмотря на десятилетия коммунизма, жизнь в советской деревне иногда несправедлива, полна проблем и далеко не проста». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates are likely to agree with the statement that despite decades of communism, life in the Soviet village is sometimes unfair, full of problems and not simple by far. In supporting their assertion, answers are likely to feature description and analysis of characters and plots. Mention is also likely to be made of the following: the depiction of austere living and working conditions and relative poverty of country life, the poor state of the countryside due to official policies, inept management, the corrupt nature of officials, attitudes to money and property and how the attitudes of greedy individuals often fall short in terms of traditional socialist values, how the world of the present is intertwined with the sometimes turbulent and violent world of the past, how historical and political events can impact on individuals and continue to affect their lives into the present and future, how the past actions of ideologically opposed individuals can impact others in the present and future, the place of alcohol in Soviet society, the disparity between ideological theory and how this is put into practice, the loss of traditional values resulting in spiritual and moral impoverishment. Candidates may express an opinion as to whether or to what extent the state of the countryside and its inhabitants are an indictment of the pace of building communism in the USSR.</p>	30

Question	Answer	Marks
4	ЛИЧНОСТЬ, ОБЩЕСТВО И ВЛАСТЬ	
4(a)	<p>Что мы узнаём из выбранных вами произведений об отношениях между людьми и властью?</p> <p>Candidates should describe the various complex, difficult and profoundly unequal relationships between individuals and the authorities in their chosen works as well as the moral dilemmas people find themselves in when those in authority try to exploit them. Answers are likely to feature a discussion about the helplessness of the individual when confronted with the might of the Russian or Soviet state. All three works also show clearly how individuals can harness the power of the authorities for their own ends and how the agents of the State can go to any lengths, whether legal or otherwise, to achieve their aims, crushing the ordinary man in the process. Those in authority appear to have little regard for human rights or natural justice and though a legal framework exists, it is often circumvented, ruthlessly exploited or blatantly ignored. As a consequence, the individual can lose his position, property, status and even life with the effects of the actions of the authorities often affecting his relatives and friends as well as bystanders.</p> <p>The title of <i>Дом на набережной</i> serves to emphasise the power of the State over the lives of ordinary people, and this power is seen to have dramatic and tragic consequences for individuals throughout their lives, the course of which can change in an apparently arbitrary fashion. The narrator's sporadic intrusions link the various temporal settings and remind us that we are mainly dealing with past events as they are recalled from a point in time close to the present. The narrator also provides an additional more objective perspective on events by describing and elucidating events and commenting on the nature of characters and their motivation.</p> <p>Set in 1936, just before Stalin's Great Purge, <i>Утомлённые солнцем</i>, poignantly shows us the consequences for a range of people when the agents of the state move in on one individual for a specific political purpose. Linked to this is the story of one individual's devastating revenge on the man whom he believes to be responsible for the loss of his personal happiness. The film clearly shows the destruction of the lives of four individuals due to Stalin's repressive and cruel regime. Even those who accidentally witness things the authorities wish to be kept secret, meet an untimely end (e.g. the lost driver who witnesses Kotov being taken away by car). The individual is seen to be powerless when set against the might of the authorities.</p> <p><i>Левиафан</i>, set in the fictional town of Pribrezhnyy on the Barents Sea coast, tells the story of Kolya Sergeev, who lives in a pleasant wooden house with his moody teenage son, Roma, and his second wife, Lilya. As Kolya's property and freedom are taken away from him and his family, it becomes clear that the civil and church authorities have colluded in the destruction of an ordinary man's life for their own ends.</p>	30

Question	Answer	Marks
4(b)	<p data-bbox="316 248 1268 349">Выберите по одному персонажу из каждого выбранного вами произведения и сравните, как они справляются с конфликтом с властями.</p> <p data-bbox="316 383 1294 584">Candidates should choose one character from each of their chosen works, comparing how that character copes with their conflict with authority. Answers should discuss the nature of the conflict, any moral dilemma the characters find themselves in, how the conflict is resolved, the outcome for the individual, the consequences for others and the implications for society as a whole.</p>	30

Question	Answer	Marks
5	ГЕРОИ И ГЕРОИНИ В РУССКОЙ И СОВЕТСКОЙ ЛИТЕРАТУРЕ И КИНЕМАТОГРАФЕ	
5(a)	<p>До какой степени создатели выбранных вами произведений реалистично изображают своих героев и героинь?</p> <p>Candidates should assess whether or to what extent the creators of their chosen works realistically depict their heroes and heroines. A certain amount of historical background knowledge will be necessary, and in the case of the films, some biographical knowledge of Kolchak and Gagarin, especially since critics have accused the directors of a degree of whitewashing of these individuals. In the case of the book, candidates should try to establish whether or to what extent the character and circumstances of the eponymous heroine are credible as well as the plot. In the case of the film, they should judge these aspects against historical accuracy, pointing out any deviation. The best answers may make a comment about the reasons behind any discrepancies.</p>	30
5(b)	<p>Из каждого выбранного вами произведения сравните по одной сцене, которая ясно показывает храбрость, героизм или решительность героя или героини.</p> <p>Candidates should compare two scenes from their chosen works which clearly show the bravery, heroism or resolution of the hero or heroine. Answers are likely to discuss the nature of the characters, their circumstances and actions in the relation to the plots. The best answers will discuss the attitudes of the author or directors in relation to this in the context of the overall meaning of each work. The best answers may refer to the artistic methods employed by the authors and director in the specific scene 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
<p>Part II: Texts</p> <p>Candidates are to attempt one question from Part II: Texts and will write their answers in English as these texts are to be studied primarily from a literary point of view.</p> <p>Answers are to be marked out of 30 according to the criteria below:</p> <ul style="list-style-type: none"> • 25 for content [AO3: 10 marks, AO4: 15 marks] • 5 for structure [AO3] <p>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.</p> <p>Texts and notes may not be taken into the examination.</p> <p>Candidates will not tend to show all the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered in the category above.</p> <p>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.</p> <p>In the marking of these questions specific guidelines will be given for each essay, agreed by the examination team.</p>		

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

Question	Answer	Marks
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
Part II Texts: Indicative Content		
<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>		

Question	Answer	Marks
6	А. Пушкин, Пиковая дама	
6(a)	<p>Context:</p> <p>From Chapter 3. In order to get access to the Countess and the secret of the 3 cards, Germann has pretended to fall for Lizaveta Ivanovna, her ward. In one of an increasingly passionate exchange of letters, Germann has suggested a meeting. Lizaveta has provided him with the necessary information to enter the Countess's house when she is out at a ball and the servants are mainly in their quarters. Taking advantage of the servants being either absent or asleep, Germann has entered the house, but instead of going up the narrow winding stair to Lizaveta's room, he has gone into the dark study to await the return of his real target, the Countess.</p> <p>Content:</p> <p>Germann has already been calmly waiting for 2 hours when shortly after 2am, he hears the rumble of a carriage. Despite himself, this makes him agitated. As the carriage stops, the house springs to life. Watching through a crack in the door, the officer observes 3 elderly maids enter the bedroom, followed by their mistress who, exhausted, sinks into an armchair. As he hears Lizaveta pass by on her way to her room, Germann experiences a tinge of remorse, but quickly hardens his heart. He watches the grotesque-looking Countess as her maids remove her attire which is unsuitable for a woman of her age. Dressed in her night-clothes, Anna Fedotovna appears less horrid and ugly. As she suffers from insomnia, the exhausted Countess, having dismissed her maids, sits down in an armchair to rest, her lips twitching and her body swaying. Her eyes look vacant, but her whole face suddenly changes when Germann steps forward, telling her not to be alarmed as he will not harm her, but only wishes to beg a favour (the secret of the 3 winning cards). Candidates can comment on the nature of the 3 main characters with particular reference to Germann's quest and motivation.</p> <p>Use of Language and Narrative Techniques:</p> <p>The extract mainly consists of the discourse of an omniscient third-person narrator with 2 sentences of Germann's direct speech at the end. Both voices display the characteristics of educated Russian speakers of the period. Most of the extract is externally focalised from the point of view of the narrator who describes Germann waiting for the arrival of the Countess, her arrival and their encounter, though there are moments when the narrative is internally focalised from Germann's point of view when we learn of his feelings and emotions: (Невольное волнение овладело им. В сердце его отозвалось нечто похожее на угрызение совести). Phrases such as отвратительных таинств её туалета and казалась менее ужасна и безобразна could belong to either discourse or both. The phrase незнакомый мужчина indicates a brief display of events as seen from the Countess's perspective. Throughout the extract, but especially in the first paragraph, the narrative is composed of short sentences and phrases. This reflects Germann's emotional turmoil and heightened tension.</p>	30

Question	Answer	Marks
6(a)	<p>The predominance of verbs emphasises the coming to life of the house when the Countess returns home and also maintains momentum and excitement for the reader.</p> <p>Relevance to Rest of Work:</p> <p>Candidates can point out that this scene is central to the plot and comes roughly midway through the story. Here, Germann who has become obsessed with the idea of becoming rich from knowledge of the old lady's secret, takes the fateful step which ultimately brings about his own destruction. They can describe the remaining main events (the death of the Countess without her revealing her secret, her funeral, her subsequent appearance and revelations to Germann who had drunk a lot of wine, the card game which finally goes wrong when Germann's ace turns into the queen of spades, Germann's ensuing madness and Lizaveta's ironic good fortune.</p>	
6(b)	<p>Describe and analyse the role of the supernatural in <i>Пиковая дама</i>.</p> <p>Candidates should describe and analyse the phenomena and events within the story which could be ascribed to supernatural forces, but equally assessing whether these can otherwise be explained rationally. Throughout the text, there are frequent references to things supernatural. Supernatural forces, it would seem, play a critical role in the plot and in the fate of the main characters. However, the narrative is written in such a way as to create ambiguity as to whether the supernatural plays any real part in events or not. Candidates should consider the effect of the narrator's use of <i>казалось</i> and <i>показалось ему</i> at key moments in order to determine whether Germann's subjective perception of events coincides with objective reality. Some may argue that the reader is simply being manipulated by the convincing narratorial voice whose deliberate ambiguity allows for multiple interpretations of the events of the plot. For some, supernatural events are a reality while others may ascribe to them a purely rational explanation.</p>	30

Question	Answer	Marks
6(c)	<p>‘Both Lizaveta Ivanovna and the Countess are touching figures who deserve the reader’s pity.’ Do you agree?</p> <p>Candidates should offer an opinion as to whether or to what extent the characters of Lizaveta Ivanovna and the Countess are touching figures deserving the pity of the reader. There is likely to be a wide range of opinion based on textual analysis. Any opinion will be valid, provided it is justified.</p> <p>Lizaveta is an orphan brought up by the difficult, idiosyncratic elderly Anna Fedotovna to whom she is a household martyr. Treated with much rudeness, blamed for her benefactress’s deafness when reading as well as for the authors’ mistakes, bombarded by questions and reprimanded for keeping the old lady waiting while getting ready to go out, the young woman is described by the narrator as a most unfortunate creature. While most will probably suggest that up to a point, the reader feels pity for Lizaveta, the best answers will draw attention to the conclusion which shows her in another, perhaps ironic light.</p> <p>The 87 year old Anna Fedotovna, Tomsy’s grandmother, was 60 years previously a beautiful socialite in Paris. Here, <i>la Vénus moscovite</i>, had turned to Count Saint-Germain, an occultist of doubtful repute, in order to learn how to win at cards as she wanted to repay a large gambling debt. In deciding whether we should pity her, candidates should assess whether her youthful manipulative nature makes her a bad person and whether her treatment of her ward and others around her is worse than could be expected from other old people. Should candidates argue that her role in the story continues in reality after her death as opposed to in Germann’s mind, further evaluation of her actions will be necessary to assess whether she is a bad person or not and consequently whether we should pity her. Candidates will have various opinions as to whether it is a concern for Lizaveta and the Countess’s own guilt at how she has treated her which motivate her suggestion that Germann should marry her ward. Likewise, they should decide whether Germann’s total ruin and mental destruction constitute a fair degree of revenge for his treatment of Lizaveta and Anna Fedotovna.</p>	30

Question	Answer	Marks
7	Н. Гоголь, <i>Ревизор</i>	
7(a)	<p>Context:</p> <p>From Act 1, Scene 3. Bobchinsky and Dobchinsky, landowners living in the town, have rushed, panting, to the house of the Chief of Police to tell him something important. Bobchinsky had been going round the town trying to tell people the alarming news he had heard from the Chief of Police who had had a tip-off in a letter: a government inspector, travelling as a private individual, is coming to inspect the district. Bobchinsky had run into Dobchinsky near a pie-stall, but when he had told him the news, discovered that Dobchinsky had already heard it from Avdotya, Anton Antonovich's housekeeper. Dobchinsky had suggested they drop in at the inn to sample some fresh salmon.</p> <p>Content:</p> <p>Bobchinsky is telling the Chief of Police what happened, though Dobchinsky continually tries to interrupt him. No sooner had they arrived at the inn, than they caught sight of a not bad-looking young man in civilian clothes pacing up and down with a thoughtful expression. Both Bobchinsky and Dobchinsky had their suspicions about the guest. Dobchinsky asked Vlas, the innkeeper, who he is. Vlas replied that he is a civil servant from Petersburg called Khlestakov on his way to Saratov Province: He had been acting very strangely, never leaving the inn and ordering everything on account for over a week. Bobchinsky claims to have immediately figured out the identity of the young man, though Dobchinsky wished to take the credit. The Chief of Police does not seem to have come to the same conclusion, but nevertheless reacts in a frightened manner. Bobchinsky is convinced, however, and in the lines following the extract, the Chief of Police comes round to sharing his opinion. Candidates can comment on the characters of the Chief of Police, Bobchinsky and Dobchinsky.</p> <p>Use of Language and Dramatic Techniques:</p> <p>As a result of the mistake about Khlestakov's identity at this early point in the play, a state of dramatic irony is created which lasts until near the end of the final act. Much of the play's humour is created around the fact that the audience knows who the young man really is while the characters on stage do not. Gogol's ridiculous caricature-like characters, Bobchinsky and Dobchinsky, create much humour both in terms of their appearance and behaviour and in terms of their dialogue and manner of speech. According to the Notes for Actors, the pair are both short and stubby, resemble each other (though not completely), are slightly corpulent and speak quickly with much gesticulation. As well as having similar odd-sounding surnames, the pair have identical first names and patronymics. This causes a certain amount of confusion, silliness and therefore humour, when both speak quickly and gesticulate as they vie to give the Chief of Police their account of their discovery. The language used by the characters is essentially standard educated Russian, but contains many disjointed phrases and colloquialisms (этак, много, много всего, the use of the emphatic particle то, the use of the imperative to express the perfective past – спроси, the repeated use of говорит in recounting what was said by the innkeeper).</p>	30

Question	Answer	Marks
7(a)	<p>All this, plus the silly arguments about who said \exists first and the inclusion of irrelevant information, such as about the innkeeper's wife having recently given birth or Dobchinsky having a tooth that whistles, not only effectively characterise Bobchinsky and Dobchinsky, but also create a strong comic atmosphere.</p> <p>Relevance to Rest of Work:</p> <p>The scene is key to the working of the whole comedy in that it is here that Khlestakov's identity is first mistaken by the most important official who has most to lose should his sins of omission and commission in relation to running the town be exposed. Candidates can give a brief summary of the action, highlighting how Khlestakov hoodwinks the frightened and gullible provincials into parting with cash in return for his silence.</p>	

Question	Answer	Marks
7(b)	<p>Consider the view that <i>Ревизор</i> is fundamentally a denunciation of Russia's social and political systems.</p> <p>Candidates should explore the social interpretation of the play, deciding whether or to what extent it can be said that the play is principally an indictment of Tsarist society, an intentional satire of the social and political system of the Russian Empire in the 1830s and its corrupt and incompetent provincial bureaucracy. Radical critics like Belinsky and conservative ones such as Senkovsky, Polevoy and Bulgarin all believed this to be the case, while Gogol denied it, claiming the satire came from a wish to highlight moral and spiritual problems in society. The author saw humanity as existing in a state of пошлость (vulgarity and moral mediocrity), and the play exposes this aspect of individuals in the provincial town which serves a microcosm for society in general. Answers should feature a discussion of the bad conditions in the town and how the various officials resort to bribery in an attempt to gain the favour of Khlestakov whom they take for the government inspector, sent to check up on them. The focus is on their reactions to the situation in which they find themselves rather than the state of the town and the institutions they manage. Thus, it is not the social and political systems which are being principally attacked, but the human characteristics which render these corrupt and immoral.</p> <p>The play successfully incorporates many types of humour and comedy: 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 Bobchinsky and Dobchinsky; general use of hyperbole in descriptions); comic alogism by characters etc. While some will argue that the hugely successful comic effects override any possible underlying political message, others may well decide that whatever Gogol's intentions were, the play can indeed be seen as a political statement.</p> <p>Much depends on how the last 2 scenes are handled when, as the characters discover they have been duped, the comic mood is shattered. The words of the Chief of Police, spoken to the audience in the penultimate scene, are open to interpretation (Чему смеётесь? – Над собою смеётесь!). Some might see this simply as a reference to human пошлость, while those in important positions who commit dubious actions might extend the implied criticism of their personal behaviour to criticism of the social and political systems themselves.</p>	30

Question	Answer	Marks
7(c)	<p>'Khlestakov is no more than a likeable rogue who takes fair advantage of his unusual situation.' Do you agree?</p> <p>Candidates should describe and analyse the character and behaviour of the 23 year old Ivan Aleksandrovich Khlestakov in order to decide whether he is simply a likeable rogue who takes fair advantage of the corrupt and incompetent local officials and others in the town or whether he is a bad person whose actions are morally reprehensible. While some may find Khlestakov's behaviour morally reprehensible, others may consider him simply a likeable rogue, ready and able to make the most of an advantageous situation where those with responsibilities are ready to shower him with loans and gifts to atone for their sins and failures. Those who wish to make a case for the play being a social satire might argue that Khlestakov is the Devil Incarnate, come to expose the vices of the people he encounters and bring about their punishment.</p>	30

Question	Answer	Marks
8	И. Тургенев, Рудин	
8(a)	<p>Context:</p> <p>From near the end of Chapter 11. As a consequence of Pandalevskiy overhearing the intimate conversation of Rudin and Natal'ya and reporting this to her mother, Dar'ya Mikhaylovna had discovered their attachment and expressed her strong disapproval to her daughter. In her opinion, though he is clever, Rudin is just too poor and too much of a nonentity to be a suitable match for her daughter. Natal'ya had told Rudin of her mother's attitude, but was devastated by his weak reaction: that she should simply submit to her mother's will. Rudin had informed Dar'ya Mikhaylovna of his intention to leave her estate that same evening. During the exchange, neither alluded to his relationship with Natal'ya. No further conversations have taken place between the young people, but at dinner, Rudin has succeeded in pressing a letter into Natal'ya's hand. After his departure, she has gone to her room to read it.</p> <p>Content:</p> <p>The extract opens with the last lines of Rudin's letter of farewell. Rudin asserts he is not worth her sacrificing her way of life for him. He thinks he might emerge purer and stronger from the experience, wishes her every happiness and asks her to think of him sometimes. Candidates can discuss his attitude and behaviour in relation to the concept of the superfluous man (See Q.8(c)) and consider the credibility of his submission to the obstacle of Natal'ya's mother's disapproval. The narrator then describes Natal'ya's reaction. She takes the contents of the letter as proof that she had been right to cry out to Rudin that he did not love her, but this did not make her feel better. She is clearly devastated, sitting motionless and feeling dark waves close over her as she sinks to the bottom. The narrator comments on how particularly unbearable disillusionment is for a sincere soul such as Natal'ya who recalls in her childhood always following the light on evening walks, contrasting this with the feeling of now facing the darkness of life with her back to the light. Natalya starts to cry, prompting the narrator to draw a distinction between beneficial cathartic tears which facilitate emotional healing and Natal'ya's cold tears, squeezed out drop by drop by a heavy burden of sorrow. After about 2 hours, Natal'ya composes herself, then symbolically burns Rudin's letter, throwing the ashes out of the window. Candidates can comment on the characters of Rudin and Natal'ya and the nature and course of their relationship.</p> <p>Use of Language and Narrative Techniques:</p> <p>The extract is interesting because of the juxtaposition of 3 voices. Rudin's first-person epistolary narration gives way to the narrator's third-person externally focalised discourse which is at times internally focalised from Natal'ya's perspective when we learn that she felt justified in telling Rudin he did not love her (indicated by the exclamation mark), when the waves closing over her are described (ей казалось) and when we learn of her recalling what she did on her childhood walks. The last sentence of the paragraph (Темна стояла...к свету...) could belong to the narrator's or Natal'ya's discourse.</p>	30

Question	Answer	Marks
8(a)	<p>The discourse of both Rudin and the narrator appears as standard, educated literary Russian. Rudin's appears emotional and spontaneous as indicated by the broken syntax and the exclamation mark. The narrator's extended comments on disillusionment and the nature of tears show him to be mature and worldly-wise in contrast to the young character he is describing. The paragraph about the nature of tears is highly stylised. It contains examples of alliteration (благотворны бывают, томление тоски), repetition of всё, frequent repetition of слёзы in different cases in unusual positions in the sentence, all designed to emphasis the word. Candidates are likely to suggest that this paragraph is particularly well constructed and beautiful.</p> <p>Relevance to Rest of Work:</p> <p>Candidates can comment on what Rudin writes about himself earlier in his letter. He confesses he imagined he was in love, that he does not himself know whether he is capable of a love from the heart rather than from the imagination. Despite his brains, he fears he will die without accomplishing anything worthy of his abilities. Prophetically, he thinks he will end up sacrificing himself for some nonsense in which he does not really believe. He says he has a compulsion to chatter about everything, a strong desire to devote himself to a cause, but fears he will continue to give up at the first obstacle as he has with his relationship with Natal'ya of whom he considers himself unworthy. They can then relate this to what happens to Rudin subsequently – his aimless travelling around Russia, his failed attempts to act by improving his friend's estate, making a river navigable and becoming a teacher before finally sacrificing himself on the Paris barricades in 1848. Candidates can also discuss the fate of Natal'ya. After burning Rudin's letter, Natal'ya seeks solace in <i>Evgeniy Onegin</i> where parallels and contrasts may be traced between the characters of both works. Outwardly composed, the girl joins her mother downstairs where she tells her that if her mother does not speak of the matter, she will also do the same. However, she refuses to acknowledge that she has wronged Dar'ya Mikhaylovna. Later, broken-hearted, she flings herself on her pillow, ashamed of herself, her love and her misery. After many difficult days and sleepless nights, she begins to recover emotionally. Two years later, we learn from Lezhnev that Volyntsev, who was in love with Natal'ya at the start of the novel, is now going to marry her. Thus, Rudin appears for Natal'ya to have just been a passing distraction from her true fate and happiness.</p>	

Question	Answer	Marks
8(b)	<p>To what extent has Turgenev created in the character of Rudin the recognisable embodiment of a superfluous man?</p> <p>Candidates should first provide a definition of the лишний человек before going on to describe and analyse Rudin’s character and behaviour in order to decide whether or to what extent he measures up to the definition of this literary type. It is generally accepted by critics that Rudin is a superfluous man, and therefore answers which provide a comprehensive character study and relate this to a definition will be more than acceptable. The best candidates may make comparisons with other superfluous men from Russian literature (Onegin, Pechorin, Beltov, Oblomov), but this is not necessary to score highly, and if comparisons are made, they should be in passing. 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). It must be pointed out that no two superfluous men are exactly alike, but many of these character traits are shared by them.</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.</p> <p>Most will agree that he is naïve and insensitive rather than malicious and deliberately cruel. The best answers will quote instances when other characters suggest that he is acting the role of the superfluous man though they do not mention the concept (e.g. Natal’ya at Avdyukhin pond tells Rudin that her mother thinks he had never intended to marry her, that he had just been amusing himself with her out of boredom).</p>	30

Question	Answer	Marks
8(c)	<p data-bbox="316 248 1278 315">'In <i>Рудин</i>, Turgenev excels in his effective use of nature as a literary device.' Do you agree?</p> <p data-bbox="316 349 1305 685">Candidates are likely to agree with this statement. They should justify it by describing and analysing the various ways Turgenev uses nature in the text and by discussing to what extent this is effective and how. Answers may allude to the term 'poetic realism' to describe how Turgenev makes use of the natural world to poeticise his depiction of reality. The country setting is recognisably part of what the reader understands as the real world and the characters are credible human beings whose behaviour and actions are regarded as possible, even if, in the case of Rudin, they are on the margins of conventionality. The plot is realistic and credible, and though coincidences feature, supernatural events do not.</p> <p data-bbox="316 719 1310 887">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. The opening of Chapter 1 is a good example of lyrical nature description effectively used to evoke mood and setting.</p> <p data-bbox="316 920 1310 1021">Clear use of the pathetic fallacy is made in Chapters 7 and 9 where the natural world appears in sympathy with the emotions of the characters and / or to prefigure positive or negative events.</p> <p data-bbox="316 1055 1310 1357">The course of the novel's plot follows the natural progression of the seasons. Throughout the text, specific images from the natural world are used symbolically to great effect. Traditional images of light and dark feature: when Natal'ya reads Rudin's letter in Chapter 11, the narrator tells us that the dark of life now faced her, her back being turned to the light. Water imagery is also used in a traditional way. 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.</p>	30

Question	Answer	Marks
9	А. Островский, Гроза	
9(a)	<p>Context:</p> <p>The final scene (10) of Act 2. Katerina, the young wife of Tikhon, clasps the key to the garden gate which Marfa Ignat'evna Kabanova, the repressive widowed head of a rich merchant family, normally keeps locked. Varvara, her daughter, has swapped it. She has persuaded her mother to allow her and Katerina to sleep in a summer house. Varvara, who has a feisty, rebellious nature, wants it so she can see Kudryash, without her mother knowing. She has also made it possible for Katerina to meet Boris, the man she has fallen in love with, though she has struggled to be a loyal wife and begged her husband to take him with her on his business trip. Varvara has told her that if she sees Boris, she will tell him to come to the gate. This suggestion has horrified Katerina.</p> <p>Content:</p> <p>The extract shows Katerina completely changing her mind about whether or not to keep the key. At first, Katerina thinks Varvara is mad. The key will bring ruin. She wants to throw it and temptation away. She laments the lot of women, trapped in bondage (marriage). Many try to escape without thinking of the consequences, but this leads to ruin and the bondage is more bitter than ever. She sees no way out of her situation. Now she is sinning (because she loves another man). She hates the house because of her mother-in-law who is crushing her. Looking dreamily at the key, Katerina reaffirms her intention to throw it away, but her thoughts are disturbed by the sound of someone approaching. This makes her hide the key in her pocket. She takes this as a sign that Fate wants her to see Boris. She convinces herself there would be no harm in just seeing him or even talking to him. She justifies her thoughts by recalling that her husband had rejected her request to accompany him on her trip and that if she does not take this chance, she may regret it for ever. She then goes further: she is just deceiving herself. She must see him, even if it brings death. Candidates can briefly describe the characters of Katerina, Tikhon, Boris, Varvara and Kabanova.</p> <p>Use of Language and Dramatic Techniques:</p> <p>The audience find Katerina's struggle with her conscience touching. Alone on stage, the character seems vulnerable and pitiable as we follow the vacillations of her private thoughts. Her holding the key, looking at it, describing it as burning her hand like a hot coal, considering what it might bring her and finally hiding it are powerful and significant actions. These are reinforced by a series of pauses which increase tension as the audience cannot be sure what the direction of Katerina's deliberation will be. Katerina's discourse consists of many short utterances, many of which are rhetorical questions, exclamations and phatic gestures (ну, вот, ох, ах, же) which mimic natural thought and speech patterns. Her language is essentially standard Russian with a colloquial layer over it. There is frequent use of the colloquial particle – то which generally adds a familiar tone. This impression is further enhanced by the use of может, the use of да for emphasis and as a conjunction.</p>	30

Question	Answer	Marks
9(a)	<p>Relevance to Rest of Work:</p> <p>Katerina’s decision not to throw away the key leads to her meeting Boris in secret. Unable to deal with her feelings of guilt, she later confesses her infidelity. Her mother-in-law’s predictable reaction results in Katerina being treated more severely than ever. Unable to put up with this and being parted from Boris (who is sent away to Siberia by his uncle) and seeing no end to her misery, Katerina throws herself into the Volga. Thus, holding on to the key is the action which instigates Katerina’s destruction. Candidates might discuss Katerina’s character, comparing her to Varvara who is not troubled by religious guilt feelings and is able to take charge of her life.</p>	
9(b)	<p>Describe and analyse the role of religion and superstition in Гроза.</p> <p>Candidates should describe and analyse the role of religion and superstition in the play. It is religion and superstitious belief which define the primitive and oppressive atmosphere of Kalinov society. The small town is backward in comparison to Moscow. Given the strength of superstitious belief, it is hardly surprising that the society depicted is even more bound by the constraints of religious belief and its strict moral code governing marriage. This is what defines the play’s moral context and the background to the sad story of a woman, married to a man she does not love and unable to break free for a life with the one she has fallen in love with. In provincial society, marriage robs women of rights, freedom and individuality. As Boris puts it in Act 3: Здесь что вышла замуж, что схоронили – всё равно. Religion is depicted as a destructive force which controls society as a whole.</p> <p>Candidates should provide an account of the plot from Katerina’s point of view, showing how the simple, immature girl of limited education with profound religious feelings struggles with her desires and conscience. Some may point out that though the older generation, represented by Kabanova and Dikoy, claim to uphold religious values, their behaviour is profoundly hypocritical. In his play, Ostrovsky clearly shows the destructive impact religion and superstition can have on individuals and society in general.</p>	30

Question	Answer	Marks
9(c)	<p>'Kalinov's younger generation are victims of outdated public morality and social convention.' Do you agree?</p> <p>Candidates should describe and analyse the character, attitudes and behaviour of the younger generation (Boris Dikoy, Tikhon Kabanov, Katerina Kabanova, Varvara Kabanova, Vanya Kudryash and Kuligin). They should decide whether or to what extent each is a victim of outdated public morality and social convention.</p> <p>In the society of the provincial town, the behaviour of individuals is governed by adherence to strict religious values and obedience to one's elders, even when the young neither wish this nor see this as being in their best interests.</p> <p>Though women are permitted a certain amount of freedom to meet men prior to marriage, once married, they virtually become their husband's property, can no longer communicate with other men and must obey their husbands who are at liberty to chastise them physically should they displease or dishonour them. On top of this, the older generation dominate the young through fear and violence, dictating how they behave, even though their offspring have long since ceased to be children.</p> <p>While some will conclude that all the younger characters are to a greater or lesser extent oppressed and are therefore victims, others will argue that in running away, Varvara and Kudryash show the way for the future, for they have rejected the values of their elders and yet survive together, even if they have to leave the constraints of their Kalinov homes to do so.</p>	30

Question	Answer	Marks
10	А. Чехов, Три сестры	
10(a)	<p>Context: From near the beginning of Act 3. It is the middle of the night, but no one has yet gone to bed. A big fire has broken out in the town, causing much damage to property, and various people, including the Vershinins, have come to the Prozorovs' house to take refuge. With characteristic generosity, Ol'ga has been looking out clothes which she has asked Anfisa and Ferapont to hand out to those who need them. She has told Anfisa where the Vershinins and Fedotik are to sleep. Anfisa, tired, worn-out and worried she can no longer cope with her duties, has asked Ol'ga not to send her away. Ol'ga has reassured her this will not happen and has made her sit down to rest.</p> <p>Content:</p> <p>Natasha at first shows the principled side of her nature, when she states it is the duty of the rich to help the poor. However, she immediately displays the more selfish aspect of her character by complaining that the house is full and that she fears her children might catch influenza from the unexpected guests. Though some might argue she is just showing strong maternal feelings here, most will criticise her for being inappropriately concerned about her weight and the state of her hair and for her cold, imperious attitude to Anfisa. For Natasha, the family's beloved, elderly, devoted servant is no more than a work-horse at the end of her usefulness. Despite her heartless attitude to those she perceives as inferior, Natasha notices that Masha is tired and seems genuinely concerned that she has upset Ol'ga, making her feel faint. She tries to put things right by stroking her cheek and flattering her by saying she will be afraid of her when she is headmistress and that she did not mean to hurt her feelings. Ol'ga cannot understand how Natasha can treat Anfisa so rudely and is so unnerved by her attitude that it makes her physically ill. Though Natasha concedes she often says too much, she does not take back her opinion that Anfisa should be banished to the country and, immediately after the extract, makes the point that her opinion should prevail as she looks after the house while Ol'ga is at school.</p> <p>Use of Language and Dramatic Techniques:</p> <p>Both characters speak using standard educated Russian. The dialogue follows natural speech patterns with many short phrases and exclamations befitting an emotionally charged exchange. Candidates can refer to the dramatic effect of the pause which heightens the tension after Anfisa's exit, the likely pace of the exchange, the detailed stage directions governing the tone of voice of Natasha and Ol'ga, their actions and reactions and the dramatic effect of Masha storming out in a silent rage.</p>	30

Question	Answer	Marks
10(a)	<p>Relevance to Rest of Work:</p> <p>Candidates can discuss the destructive, yet dynamic character of Natasha, contrasting her with the Prozorovs. The extract well illustrates the gulf in attitudes between the cultured, compassionate Prozorovs and the selfish, philistine, manipulative and increasingly controlling Natasha who, as Andrey's wife, gradually takes over the running of the house, displacing the sisters and their values and imposing her own on her husband and the household. In Act 1, Natasha is a somewhat socially gauche young woman, bursting into tears when the sisters make fun of her dress sense. In Act 2, she suggests to her husband and later to Irina that Bobik would be warmer in Irina's room, and, at the start of Act 3, it is obvious that she has had her way as Irina has moved in with Ol'ga. In Act 2, she cancels the performance of the mummers, though it is not her place to do this, and appears to embark on an affair with Protopopov, the Chairman of the Zemstvo of which her husband is a mere member. When Ol'ga reluctantly takes on the role of headmistress and moves into a government flat, Natasha is finally rid of Anfisa as Ol'ga takes her to live with her. There is a hint that Sophie is Protopopov's child as Natasha suggests near the end of Act 4 that he will sit with the baby shortly before she reveals her plans to cut down trees and replace them with scented flowers once Irina has left.</p>	

Question	Answer	Marks
10(b)	<p>What, in your opinion, makes <i>Три сестры</i> a compelling drama for the audience?</p> <p>Candidates can refer to any or all of the points below, justifying their opinion by detailed reference to the text and its possible presentation on stage. The attention of the audience is captured for many reasons, and individuals will react differently, depending on what especially resonates with them.</p> <p>All the characters are credible with positive and negative attributes, albeit in different proportions. All have desires and ambitions, but are forced to confront reality and make compromises. 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 motherly Ol'ga, though dedicated to teaching, would have married any man, even an old one, had he asked. Irina longs to return to Moscow, but when it is obvious this will never happen, agrees to marry Tuzenbakh whom she admires, but does not love. Masha falls out of love with her kindly, but dull husband and, though essentially a good person, turns to Vershinin for affection and excitement. Andrey initially has high ambitions for academic success, yet falls in love with Natasha, allowing himself to become dull and too fond of gambling. Even the generally nasty Solenyy has a redeeming feature in that he loves Irina.</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. он ачнуть не успел, как на него медведь надел, Kulygin's use of Latin expressions e.g. modus vivendi, Omnia mea mecum porto).</p> <p>The interweaving plots and themes move in sometimes surprising, but realistic directions. The importance of the duel is underplayed, and the outcome with its consequent change of fortune for Irina is all the more shocking as a result. The fire and its consequences shock and touch the audience.</p> <p>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.</p>	30

Question	Answer	Marks
10(c)	<p>'Despite its many traumatic moments, <i>Три сестры</i> leaves the audience with a profound sense of hope for the future.' Do you agree?</p> <p>Candidates are likely to summarise the plot, describing some of the traumatic interactions between characters as well as the fire (Act 3) and the duel (Act 4) before describing the play's ending. They should then go on to discuss whether or to what extent the message delivered by the characters through their words and conveyed by their ultimate fates contains a sense of hope for the future. Some candidates may focus mostly on the final moments of Act 4 after Irina has been told of Tuzenbakh's death and will show how the audience might respond to the reactions of the characters on stage.</p>	30

Question	Answer	Marks
11	М. Булгаков, <i>Записки юного врача</i>	
11(a)	<p>Context:</p> <p>The penultimate section of <i>Звёздная сыпь</i>. The young doctor had discovered from his surgeries and from reading old medical notes that in the remote community where he is working there is no knowledge and therefore no fear of syphilis among the badly educated peasantry. As he treated his patients, he was fighting a losing battle to persuade them all to finish the course of treatment he had prescribed, though there were some successes such as a young, good-looking woman and her 2 children in the episode immediately preceding the extract. The doctor had had to use hard and frightening words to persuade her that she and her children would come to severe harm if left untreated. After many tears, the woman agreed to stay for treatment. The doctor decided to obtain permission to open an in-patients ward for syphilitics, despite the sceptical attitude of his feldsher, Dem'yan Lukich, with regard to staffing and resources.</p> <p>Content:</p> <p>A month has passed since the establishment of the ward. The doctor-narrator describes the basic facilities in the 3 rooms for 12 patients: the bed-linen is torn and there are only 2 syringes. One is used to administer the medication for syphilis. This he still finds mysterious, difficult and frightening, but as the patients get better, he feels relieved as his initiative has been justified. Under the light of the feldsher's lamp, the doctor examines the little boy, Vanka, his baby sister and mother. All are progressing. Anxious to go home, the mother objects to staying for another course of treatment. She refuses to consent, and demands to be discharged the next day as she thinks they are all well. The doctor becomes angry, calling her a fool. The woman objects to his bad behaviour, but the doctor persists, saying he will not let her kill her son. The family stay for a whole 10 days. The doctor, triumphant, does not repent, justifying his verbal abuse as being worthwhile when used against syphilis. Candidates can comment on the character and behaviour of the young doctor and the ignorance of the patient.</p> <p>Use of Language and Narrative Techniques:</p> <p>The extract is written by an omniscient first-person narrator, the юный врач of the title of the story cycle. While objectively describing events in which he participates, the narrator reveals his emotions in relation to what he is describing (his fear and unease at giving the Salvarsan injections, his relief at setting up the ward and making the family stay, his surprise and pride at making them stay for 10 more days' treatment [reinforced by the exclamation mark], his tranquil conscience for this, his justification for verbal abuse when persuading someone to be treated for syphilis, [reinforced by the final exclamation mark]). The register is that of an educated Russian which is in-keeping with the status of the narrative persona. The peasant woman's discourse is essentially standard Russian apart from the phrases к завтраму and делов дома срезь. The extract well mimics an entry in a diary. The paragraphs and sentences are short, ellipsis is used to indicate pauses in thinking as the doctor writes, exclamation marks reflect the writer's strong feelings.</p>	30

Question	Answer	Marks
11(a)	<p>There is an element of self-conscious narration indicated in the last paragraph by Я вам ручаюсь and поверьте. In the extract, like elsewhere in the stories, the lamp and light are used to symbolise knowledge, enlightenment and social progress. Purity is indicated by the white snow which is implicitly contrasted with the redness of the starry rash. The link is reinforced when the narrator uses the verb таяла to describe the rash on the little boy disappearing. Implied fiery redness and strong feelings are indicated when we read that the conversation between the doctor and the patient разгорелся, как костёр and that he felt himself turning crimson.</p> <p>Relevance to Rest of Work:</p> <p>Candidates can compare the doctor's situation here with some similar situations in other stories when the ignorance of the peasantry is highlighted (the miller with malaria in Тьма египетская who nearly kills himself by taking all the prescribed quinine at once or, in the same story, the woman who demands a second bottle of belladonna because she has been sharing her first (a general remedy for throbbing pains) with other women. The extract also illustrates one of several of the doctor's medical successes. Mention can be made of the character and role of the feldsher as a practical and psychological crutch for the inexperienced young man as well as a useful bridge between the worldviews of the educated city dweller and the ignorant peasant.</p>	

Question	Answer	Marks
11(b)	<p>Explain the arguments for and against the stories being presented as one story-cycle, assessing which arguments are more convincing.</p> <p>Candidates should explain the arguments for and against the stories being presented as one story-cycle. They should decide, having evaluated the evidence, whether all, some or none really belong together. <i>Стальное горло</i> was first published in the journal <i>Красная панорама</i> in August 1925 and all the others in <i>Медицинский работник</i> between October 1925 and December 1927.</p> <p>(The arguments put forward by candidates may differ depending on which stories they have read under the title <i>Записки юного врача</i>. Answers which exclude <i>Звёдная сыпь</i>, <i>Я убил</i> and <i>Морфий</i> from consideration will have to be accepted as only the more recent publications of the medical stories include all nine of them under the title <i>Записки юного врача</i>.)</p> <p>Candidates might suggest that the stories are linked by having a doctor as the central narrative voice, though some might suggest that as the young doctor is not the central character of <i>Я убил</i> and <i>Морфий</i>, these should be excluded, though he does feature in them. This is not true of <i>Звёдная сыпь</i>, however. Most will agree that that story should belong. Answers might illustrate the common themes of the seven stories which illustrate the personal and professional development of the young doctor in a remote country practice. Minor characters from several of the stories might be mentioned. These are presented and characterised largely through dialogue. Candidates might also discuss imagery and symbolism common to the stories (light / darkness for enlightenment / ignorance) and the use of bright colours contrasting with the more usual grey and darker hues for various effects. Evidence that the individually published stories still required some modifications by the author to make them work smoothly as a story-cycle include: a degree of repetition in the content (the description and introductions of the doctor's staff, the description of his flat); inconsistencies in the chronology of events and in some proper names (the name of the doctor's predecessor and that of the rural hospital).</p>	30

Question	Answer	Marks
11(c)	<p>'Записки юного врача are a harrowing, yet sometimes amusing account of a challenging medical apprenticeship.' Do you agree?</p> <p>Candidates should offer an opinion as to whether or to what extent the stories are a harrowing, yet sometimes amusing account of a challenging medical apprenticeship. Most will agree that the statement is accurate. Answers should contain detailed information about incidents in a number of the stories which illustrate the apprehension, fear and occasionally panic of the young doctor during his first year or so in a remote provincial practice where he has no visitors save for his peasant patients.</p> <p>'Harrowing' can be applied both to the feelings of the doctor-narrator and to the nature of the operations he performs and the diseases he treats.</p> <p>'Amusing' can be applied to the attitudes and behaviour of many of his patients whose ignorance and backwardness assume tragicomic proportions.</p> <p>Я убил and Морфий 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.</p>	30

Question	Answer	Marks
12	А. Солженицын, <i>Один день Ивана Денисовича</i>	
12(a)	<p>Context:</p> <p>From roughly half-way through the text. The prisoners have had their midday meal and are sitting around iron stoves in the machine-shop in the power station where they are carrying out building work in conditions of extreme cold. The men of brigade 104 are in high spirits. One has passed the news on to Shukhov that Tyurin has succeeded in fixing the work-report so that it appears they have carried out more work than they actually have. In fact, everything they had done so far that day had not been for the building-site, but for themselves: fixing the stoves and sorting out a place where they could warm up. The good report means good rations for 5 days or rather 5 days' work for 4 days' rations because the camp authorities would purloin some for themselves, putting the prisoners on a lower, guaranteed minimum.</p> <p>Content:</p> <p>In the first paragraph, the narrator describes the prisoners gazing into the fire, some smoking. He describes the brigade as a family, illustrating the need to work together and support each other to survive the dreadful climatic conditions and cruel prison rules and regulations over many years. They are listening to the brigade's foreman talking to 2 or 3 men. The narrator then describes Andrey Prokof'ich Tyurin as one who never wastes his words: if he does talk, it means he is in a good mood. In the second paragraph, the narrator informs us that the foreman has never learned to eat with his hat on. Thus, he reveals some white hair, despite his close-cropped prison haircut. In the third paragraph, Tyurin describes the interview with his regimental commander during which he was discharged from the army at the age of 22. Though he had tried to conceal his social origins by not writing to his family for a year, the truth came out that his father was a kulak when a document had arrived into the hands of the army authorities. The commander had asked angrily whether he was not ashamed to have deceived the authorities of the workers and peasants before writing an order to have him thrown out that very day. Tyurin was wrongly made to give up his winter uniform for a shabby summer one, though it was November, and was sent away with a discharge document stating the reason – he is the son of a kulak. Tyurin comments sarcastically that this was a fine reference for getting a job. Candidates can comment on the character of Tyurin, the unfairness of what happened to certain social groups after the Revolution and how Solzhenitsyn makes use of the characters and plot to draw attention to these injustices.</p> <p>Use of Language and Narrative Techniques:</p> <p>There is a very subtle difference between the 2 voices in the extract. Both the skaz narrator of the first 2 paragraphs and Tyurin as first-person narrator in paragraph 3 essentially use standard Russian forms overlaid with interesting and defining speech characteristics: colloquialisms – втихимолку, Сгрудились (para.1), diminutive – Стриженка (para. 2), abusive colloquialism – гад, obscenity – раз...бай, army jargon – комполка, б / у (para. 3).</p>	30

Question	Answer	Marks
12(a)	<p>The narrator gives the impression of thinking and talking aloud as his phrases are short and apparently random with few literary connectives and sometimes no verbs. Tyurin’s discourse, on the other hand, seems better organised, despite its obvious oral characteristics (exclamation marks, movement between past into present tense to create a feeling of immediacy in the narration for the audience, repetition of Говорю, use of phatic gesture – хлоп! Sometimes the word order creates the impression that Tyurin has told the story to others before: Из-под бровей диких уставился:</p> <p>Relevance to Rest of Work:</p> <p>The extract serves to reveal much about the character of the foreman, transforming our perception of him from that of a distant, tough authority figure to that of a sympathetic character as he describes his background and recounts the circumstances by which he fell from grace as a first-class machine-gunner in the army. Hitherto, in his capacity as foreman he has seemed cold, morose and remote from his men and, because he has to get work out of them, part of the system of control, though he is, in fact, also a prisoner, a victim of Stalin and the political and prison systems. From here on, we stop seeing Tyurin just as a skillful intermediary and manipulator of the camp authorities and as their agent. (E.g., earlier he was able to stop his brigade from having to go to work in the particularly cold conditions of the Sotsgorodok by bribing the right people with a kilo of pork-fat.) From now on, our sympathy grows for him since his life in the camp is probably worse than for the ordinary prisoners as he is isolated and friendless.</p>	

Question	Answer	Marks
12(b)	<p>Describe and analyse Solzhenitsyn’s methods of characterisation in <i>Один день Ивана Денисовича</i>. To what extent are they effective?</p> <p>Candidates should describe and analyse Solzhenitsyn’s methods of characterisation, offering an opinion as to whether or to what extent these are effective. 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.</p> <p>Apart from the unnamed narrator and 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.</p> <p>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 (зек, шмон, КВЧ, ППЧ, вертухай). This features in the narrative voices of the narrator and Shukhov and also extensively in the marked direct speech of other characters throughout the text.</p> <p>Sometimes the spelling of individual words is altered so as to reflect the pronunciation of non-Russian characters (e.g. the Ukrainian Pavlo’s Четырнайцать or отдасьтэ), and this gives both colour and verisimilitude to the range of linguistic and ethnic types depicted.</p> <p>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 as he lives through his day. The effect is initially confusing, but undoubtedly effective for the reader who is prepared to work hard at interpreting the text.</p> <p>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. Answers should illustrate this point with detailed reference to the information provided about Shukhov and a few other characters, showing how the reader acquires information, modifies this, then concretises a final impression of various characters at the end of the text.</p>	30

Question	Answer	Marks
12(c)	<p>‘Один день Ивана Денисовича should be regarded more as a historical document than a work of art.’ Do you agree?</p> <p>Candidates should express an opinion as to whether or to what extent the text should be considered more of a historical document rather than a work of art. Answers should feature some information about the text’s historical, political and social context, its appearance in <i>Новый мир</i> in 1962 during the Thaw and the reasons why it could be published (Khrushchev wished to use it as a weapon in his struggle to establish himself in the minds of the Soviet people as a defender of historical truth). Mention might be made of its successful reception from the public at home and abroad and its attempted suppression after Khrushchev and Solzhenitsyn fell from grace. Candidates should then present a description of the characters, plot and setting of the text, illustrating the dreadful conditions for both prisoners and guards in the camp as well as highlighting the unfair and cruel prison system. Candidates may discuss and question whether or to what extent the ways the characters react to and deal with adversity are realistic. They should then discuss some of the text’s stylistic features in order to establish whether or to what extent it is a work of literature before concluding that the quotation is true or false or that its historical and artistic values are equally important.</p> <p>Answers are likely to concentrate on Shukhov, the protagonist, but must also refer to a number of other prisoners. The best answers will also show the guards as also suffering, despite their having to enforce cruel aspects of the prison regime (cold, not being allowed protected cloths over their faces, having insufficient firewood and having to confiscate the prisoners’).</p> <p>The text aims to show the camp as a microcosm of Soviet society with a representative set of male characters from various backgrounds, though a number of ethnic and religious groups are missing.</p> <p>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 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.</p> <p>Candidates should discuss the range of narrative techniques employed. The best answers will consider the degree to which these are effective in creating a powerful description of the suffering of the central character, the other prisoners and the guards. Answers will likely focus on the skaz narrator whose voice conveys the feelings and thoughts of Shukhov.</p>	30

Question	Answer	Marks
12(c)	<p>Though at first sight the text appears to be an extended interior monologue periodically interrupted by dialogue, closer examination reveals that the text, in fact, consists of a more complex and subtle blend of voices. Shukhov's voice is at times blended with a more intellectual authorial voice, presumably Solzhenitsyn's, though the syntactical and lexical distance between them is deliberately blurred, often through the use of rhetorical questions which appear as free indirect thought. Frequently, the opening of a scene is described by a reasonably objective authorial voice which then gives way to the more emotionally coloured voice of Shukhov. This allows the narrative to contain critical views from which the author can distance himself. The reader has to work hard to detect the authorial intrusions since the language of the two narrative voices are not wholly distinct.</p>	

Question	Answer	Marks
13	В. Войнович, Путём взаимной переписки	
13(a)	<p>Context:</p> <p>The end of Chapter 12. Altynnik, a naïve 23 year old conscript, has been made drunk by the scheming Lyudmila Ivanovna Syrova and her brother, Boris. The young soldier can remember little of what actually happened when he spent the previous night with his correspondent who claims to be just 35, not even whether sex actually took place, though Lyudmila has hinted that it did. Boris has told a shocked Altynnik that he even had promised to marry his sister, though the young man has no recollection of this whatsoever. When Lyudmila reacts angrily and hysterically at his protests that she is old enough to be his mother, that he is too young to marry, has his whole life before him and wants to study engineering, he eventually gives in to her histrionic behaviour, telling Boris that he will even marry her that same day. He then collapses in a drunken stupor. Boris has woken the still drunk Altynnik to take him and his now smartly dressed sister to the village soviet. On the way, they have collected a girl called Katya and persuaded her that Altynnik is a willing bridegroom, though he is clearly too drunk to make out the letters on the sign of the hut to which he is next brought.</p> <p>Content:</p> <p>Boris lets Altynnik enter first into the freezing building which the young man takes for a police station. Seating Altynnik on a chair, Boris does nothing to enlighten him. The tragi-comic scene continues with a reference to Lyudmila's unromantic chattering teeth and the hampering of formalities by the registrar finding the ink had frozen in the inkwell into which she had dipped her pen. Throughout, it is Boris who takes the lead in carrying off the ruse, offering Katya his pen and working out where Altynnik's service document should be before extracting it from his right-hand breast-pocket. The depiction of Katya trying to warm up the frozen official stamp by continuously blowing on it and pressing down on it firmly with both hands is comic, but also reinforces the idea of Altynnik's forced marriage in the mind of the reader. The tragi-comic scene continues with Altynnik realising that something bad is happening to him, though he cannot work out what, his failed attempt to stand up, his hand gesture of surrender and a further onset of complete unawareness of reality as he is physically made to sign his name on the marriage document. Candidates can discuss the characters of Altynnik, Lyudmila and Boris as well as the roles and motivations of the siblings in the entrapment of the young soldier.</p> <p>Use of Language and Narrative Techniques:</p> <p>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 direct speech of all 4 characters in the room. The narration is partly externally focalised from the point of view of the unnamed narrator and partly internally focalised from the points of view of the young conscript and, to a lesser extent, of his bride.</p>	30

Question	Answer	Marks
13(a)	<p>The humorous description of Lyudmila's teeth chattering is internally focalised from her point of view as the narrator does not know whether this is happening because of the cold temperature or her excitement. Those moments internally focalised from Altynnik's point of view are humorous as they reveal his very limited awareness of reality: his ignorance of who Katya is and the nature of the documents she puts on the table, his sudden awareness that an unspecified что-то непоправимое, какое-то ужасное шарлатанство is going on, his sensation, when trying to stand, that пол под его ногами стал подниматься к потолку и одновременно переворачиваться and his not recalling как подносили ему бумагу, вложили в пальцы авторучку и водили его рукой... In the extract, the narrator and all 3 characters use modern standard Russian, though Boris's relatively low level of education is indicated by his wrongly stressing the second syllable of документ.</p> <p>Relevance to Rest of Work:</p> <p>This scene is pivotal in the sequence of the plot. Candidates can describe and comment on what happens after Altynnik unwittingly marries Lyudmila. The soldier becomes the father of a baby boy and, in time, of at least two other children, despite a number of attempts to disclaim paternity of the child conceived during their drunken one-night stand and several assertions that he was tricked into marriage. At the end of the story, the hero is depicted as being fully under the control of his harridan wife, having exchanged the privations of military service for a form of domestic servitude.</p>	

Question	Answer	Marks
13(b)	<p>Describe the narrative structure and narrative techniques employed in <i>Путём взаимной переписки</i>. To what extent are they effective?</p> <p>Candidates should describe the narrative structure and narrative techniques employed in the text, providing an opinion as to whether or to what extent these are effective and how. The text is narrated by a first-person narrator who, we learn in the first and last chapters, belongs to Altynnik's regiment. We learn little of the identity of the narrator, but he clearly has intimate knowledge of how Altynnik and his fellow conscripts behave. In the final chapter, the former soldiers recall their time in service and the officers under whom they had served.</p> <p>The effect of having the narrator appear as a character in the text adds an air of verisimilitude to the skaz persona as well as to the story, rendering the events described more credible in the mind of the reader. The narrator's first-person reference in chapter 2 reinforces the narratorial authority while, at the same time, the reader is reminded we are reading a fictitious account of an implied author and should be wary of accepting the description of events as gospel truth or objective reality. However, because the narrator's presence in the story is minimal, most of the narration of the 21 chapters appears to be third-person omniscient narration. This is interspersed with dialogue spoken by the characters and occasional letters ostensibly written by Altynnik and Lyudmila. The narrator's discourse is standard 20th century literary Russian overlaid with a slightly colloquial tone. Nevertheless, his level of education appears to be higher than that of the characters he describes whose language is more thickly overlaid with dialect forms and colloquialisms. This adds charm and a folksy colour to the setting, and can at times be highly comical.</p> <p>The letters of the main characters, particularly of Lyudmila, provide a rich source of humour. In the letters contained in chapter 16, Lyudmila's lack of education is illustrated by her detaching prefixes (по лучили, по старому, ис ход, пере полняет etc), wrongly separating не много, the lacuna: будет...ребёнок, the overuse of question and exclamation marks and a generally colloquial tone containing comic non-sequiturs.</p> <p>Altynnik also uses a rambling, colloquial tone reinforced by equally amusing non-sequiturs and comma splices. The ending to his letter where he fuses an attempt at a formal ending with his comment about being sick of her pirozhki and a rejection of any attachment to her is particularly funny. Sometimes this can appear to be free indirect speech. Other points which could be discussed include: the slightly vague time structure of the narrative, the use of comic names (Ишты-Шмишты) and names with symbolic significance. For example, Altynnik is cast as a picaro figure reinforced by his name: Ivan (Vanya) – an Everyman-figure of humble origins with universally recognisable classic male sexual desire and altynnik – a rip-off merchant or small-time wheeler-dealer.</p>	30

Question	Answer	Marks
13(c)	<p>'Altynnik is a victim for whom the reader can have considerable sympathy.' Do you agree?</p> <p>Candidates are likely to differ in their opinions as to whether or to what extent Altynnik can be considered a victim and whether the reader can and should sympathise with him. Any opinion will be valid, provided it is justified by textual evidence. While some may argue the young man gets his just deserts for attempting to indulge his sexual desires, more may make a case that his lot is determined by his weak intrinsic nature and consequent behaviour and may not blame him entirely or at all for being taken advantage of by a predatory older woman, determined to acquire a husband at any price. Some will hold views in between.</p> <p>Ivan Altynnik is a young conscript (младший сержант) 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. The young man is cast as a picaro 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.) Candidates should describe how the reader's sympathy waxes and wanes 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.</p>	30