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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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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 firsthand response and thoughtful, personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer. This applies to films as well as literary texts. Texts and notes may not be taken into the examination.</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>		
<p>СЕМЬЯ</p>		
<p>1A</p>	<p>Сравните, как режиссёры выбранных вами фильмов изображают семью.</p> <p>Candidates should compare how the family is depicted in their chosen films. Answers should cover the relationships between husband and wives, parents and children, lovers and courting couples, siblings, (step)-parents and (step)-children, (step)-grandparents and (step)-grandchildren, individuals and their (prospective) in-laws. Answers are likely to conclude that the families depicted in the films are fundamentally dysfunctional and have complex problems with conflicts resulting from inequalities between men and women as well as different generational expectations about the nature of love, family life, lifestyle and personal freedom. The best answers may show that dysfunctionality and an absence of love in the main characters' relationships originate in older dysfunctional family relationships and that this dysfunctionality can be replicated in the relationships of the main characters with a younger generation. Candidates may also refer to the artistic methods employed by the directors and the degree to which these techniques are effective in establishing a point of view that makes the reader or viewer assume a particular attitude to what is being described or portrayed. However, for a candidate to access the top bands in the marking grids, mention of cinematographic techniques is not essential.</p>	<p>30</p>
<p>1B</p>	<p>«Мать по натуре всегда любящая, сильная, не думающая о себе». Изучив выбранные вами фильмы, вы согласны / не согласны с этим мнением?</p> <p>Candidates should discuss whether or to what extent they agree with the statement that a mother by nature is always loving, strong and selfless. While candidates are likely to disagree with the statement as a whole, they are likely to produce a range of opinion as to the degree the mothers depicted in the films (Rita, Elena and Zhenya) can be described as loving, strong and selfless or not. The best answers will discuss how maternal love can be expressed, whether an apparently unloving mother might nevertheless show love to a partner, how individuals show strength, particularly in a crisis-situation and whether that strength can be sustained, the nature of selfish or selfless acts or behaviour.</p>	<p>30</p>

Question	Answer	Marks
РЕЛИГИЯ И ОБЩЕСТВО		
2A	<p>Выберите по одному персонажу из каждого изученного вами произведения и сравните, какую роль играет религия в их жизнь.</p> <p>Candidates should choose a character from each of their chosen works and compare what role religion plays in their lives. Answers are likely to focus on the main characters and their spiritual development. Candidates should describe and analyse the attitudes, motivation, beliefs, words and deeds of the characters as well as the consequences of their behaviour. The best answers will assess whether or to what extent the author and directors are supportive or critical of the characters' points of view and behaviour and whether religion is being depicted as a force for good or ill.</p>	30
2B	<p>«Религия – это просто опасная сила, которая вредит и личности и обществу». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should discuss whether or to what extent they agree with the statement that religion is simply a dangerous force which harms both the individual and society. A range of situations and characters should be discussed as well as their circumstances, problems, dilemmas, beliefs, words, deeds and consequences of their behaviour. In the best answers, clear reference will be made to the works' temporal, historical, political and social contexts and the general message about religion which the author and directors are trying to give about religion.</p>	30

Question	Answer	Marks
ПРЕСТУПНИКИ И ОКРУЖАЮЩИЙ ИХ МИР		
3A	<p>Что мы узнаём из выбранных вами произведений о жизни преступников?</p> <p>Candidates should describe and analyse what we learn about the lives of criminals in their chosen works. Answers should feature a discussion of their backgrounds, activities, relationships, aims, achievements, desires, successes, failures and ultimate fates in the contexts of the physical, social and temporal situations in which they find themselves. Candidates should examine in detail the words, behaviour and moral values (or lack of them) of the featured criminals and may refer to their criminal acts and the effects all of this on those they encounter. While an apparent lack of moral scruples and a propensity to violent acts will likely cause disapproval and revulsion in most, some candidates may be equally surprised by the incidence of good deeds by those capable of exercising ruthless barbarity to achieve their aims. The best answers may discuss the depiction of criminality in Soviet times, when officially such behaviour and attitudes were supposed to occur but rarely in a land where equality and altruism were meant to prevail and social deviance was barely mentioned. An analysis of how the structure, power and influence of criminal organisations and their traditions of punishment, revenge, loyalty and reward affect the characters in question may feature. Candidates are likely to conclude that the lives of criminals are complex, harsh and stressful, often unpredictable, in many ways unsatisfactory and usually ending in sadness or failure, though they may contain fleeting moments of happiness and apparent success.</p>	30
3B	<p>«Преступники всегда негативно влияют на жизнь людей в окружающем их мире». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should express an opinion as to whether or to what extent criminals always have a negative influence on the lives of those around them. Answers should show how the criminal main characters in the chosen works have short-term and long-term effects on the lives, fortunes and emotions of those with whom they come into contact and form relationships of various kinds. While there are mostly negative outcomes and consequences for those who voluntarily or involuntarily interact with criminals in the end, there are sometimes occasions when happy or pleasurable situations arise in every-day life. It is likely therefore that the best answers will take issue with the word <i>всегда</i> in the quotation. Answers should discuss a range of interactions between the main criminal characters and others. There is likely to be a range of opinion as to the degree of culpability of the criminals as the words and deeds of many non-criminal characters are often also morally questionable.</p>	30

Question	Answer	Marks
ЛИЧНОСТЬ, ОБЩЕСТВО И ВЛАСТЬ		
4A	<p>Сравните, как создатели выбранных вами произведений изображают советское или российское общество.</p> <p>Candidates should compare how Soviet or Russian society is depicted in their chosen works. Answers are likely to discuss how the author and the directors present both versions of society as almighty and exploitative as well as ruthless and merciless if challenged by ordinary citizens, even those considered to have some status within them. While it is possible to live well within society while not in conflict with it, the individual is seen to be helpless should the aims and desires of the individual and the authorities cease to be synchronised. All three works 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, 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. As a result of the effects of the actions of the authorities on an individual, relatives, friends and bystanders can also be negatively affected. To survive, let alone be successful in this society, an individual may have to betray friends and associates through acts of omission or commission, having been placed in soul-searching moral dilemmas. Candidates may also refer to the artistic methods employed by the author and directors and the degree to which these techniques are effective in establishing a point of view that makes the reader or viewer assume a particular attitude to what is being described or portrayed. However, for a candidate to access the top bands in the marking grids, mention of narrative and cinematographic techniques is not essential.</p>	30
4B	<p>«Конфликт между маленьким человеком и советской или российской властью всегда заканчивается трагедией». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should provide an opinion as to whether or to what extent they agree with the statement that conflict between the little man and Soviet or Russian authority always ends in tragedy. Answers should feature an explanation of the causes of conflict between the characters and those representing authority in the chosen works, an examination of the course of the conflict and an exploration of the characters' ultimate fate. Candidates may take issue with the word 'always', but will likely conclude that the quotation is true for almost all of most of the characters, though the negative outcomes for individuals to some extent vary. However, all ordinary citizens are, at the very least, damaged, for ultimately the State, its institutions and representatives always come off best, regardless of the historical context.</p>	30

Question	Answer	Marks
ГЕРОИ И ГЕРОИНИ В РУССКОЙ И СОВЕТСКОЙ ЛИТЕРАТУРЕ И КИНЕМАТОГРАФЕ		
5A	<p>До какой степени героизм в выбранных вами произведениях является интересным для читателей и зрителей 21-ого века?</p> <p>Candidates should provide an opinion as to whether or to what extent heroism, as depicted in their chosen works, is an interesting theme for 21st century readers and viewers. Answers should define the nature of the heroism depicted in the social, temporal and historical contexts of the chosen works. A distinction may be made between heroism which results in personal inconvenience or non-life-threatening punishment, heroism which leads to self-sacrifice and death for a political or ideological cause and heroism in the cause of scientific progress which entails serious risk. Some may question the desirability or credibility of self-sacrifice for a political cause or of personal risk for scientific progress or the common good in the light of the attitudes of 21st century youth, while others may decide the actions of many in the coronavirus crisis have shown that the concept of heroism can still be understood today. All are likely to find the concept interesting, regardless of whether or not they can identify with their chosen works' heroes and their attitudes and actions. Candidates may also refer to the artistic methods employed by the author and directors and the degree to which these techniques are effective in establishing a point of view that makes the reader or viewer assume a particular attitude to what is being described or portrayed. However, for a candidate to access the top bands in the marking grids, mention of narrative and cinematographic techniques is not essential.</p>	30
5B	<p>«В жизни героя или героини есть многое, чем можно гордиться, но иногда даже эти замечательные люди ошибаются». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением?</p> <p>Candidates should describe the character traits, attitudes, words, deeds and achievements of the heroes and heroines of their chosen works in order to establish what these characters can be justly proud of. They should then also examine whether there is anything in their nature or behaviour which could be considered a fault or mistake. A range of characters displaying heroic qualities might be discussed if there are several in the chosen works. Answers should highlight those aspects of character and behaviour which appear too good to be true and actions which stretch credibility. Candidates are likely to conclude that there is indeed much to be proud of in the lives of the heroes depicted in the novel and films, but that sometimes the hero figures are shown to have minor weaknesses such as jealousy or a lack of confidence. While they may make minor errors or occasionally display inconsistent behaviour, their depiction is by and large exceptionally positive, however.</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.
Part II: Texts – Structure		
5	<i>Very Good</i>	A well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure

Question	Answer	Marks
<p>Part II Texts: 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>		
<p>A. Пушкин, Пиковая дама</p>		
6A	<p>Context: From the middle of Chapter 4. Lizaveta Ivanovna, the impoverished ward of the difficult, elderly Grafinya Anna Fedotovna, has returned from attending an embassy ball with her benefactress. Sitting in her room, she has been thinking over the events of the last 3 weeks during which she had fallen for Germann, a young man in uniform who had appeared outside her window, pursued her with letters and with whom she had made a nocturnal tryst for that very night, though she had never spoken to him. Lizaveta, hoping to find Germann, but at the same time wanting not to, has been recalling some small talk with Tomskiy, the Grafinya's grandson, which has disquieted her. While dancing a mazurka with Lizaveta, Tomskiy had teased her about her partiality for officers from the Engineers, 2 of whom, he says, admire Lizaveta, including a certain Germann, а замечательный человек with the профиль Наполеона, а душа Мефистофеля.</p> <p>Content: The narrator tells us Tomskiy's words had sunk deep into the heart of the young daydreamer who, due to her reading of contemporary novels, had a similar image of Germann that both frightened her and captivated her imagination. Mention might be made of the letter which Germann shoved into her hand as she was going out at the start of Chapter 3. This contained a declaration of love copied word for word from a German novel. Lizaveta knew no German, had not noticed the deceit and had been delighted with it. The narrator's description of the young, inexperienced woman with her bare arms crossed and her head, still adorned with flowers, sunk on her naked bosom as she recalls words, events and feelings is both erotic and poignant. With Germann's sudden entrance, Lizaveta starts to shudder, asking the intruder where he has been. Germann further shocks her with his candid revelation that he has been in the Grafinya's room, that the Grafinya has died, and that he, it seems, is the cause of her death. Lizaveta recalls Tomskiy's words about Germann while he sits in the window, telling her everything. Lizaveta is horrified as she reassesses all that has happened during her 'courtship', coming to the conclusion that his passionate letters, ardent pleas and stubborn, daring pursuit were not inspired by love. It is money his soul craves. It is not she who can satisfy his desires and make him happy. She has been nothing more than the blind assistant of a thief, the murderer of her benefactress.</p>	30

Question	Answer	Marks
6A	<p>The narrator informs us she weeps bitter tears of remorse and that Germann silently watches her. His heart is also tortured, but it is neither Lizaveta's tears nor pangs of conscience about the death of the Grafinya which affects him. He is only horrified about the loss of the secret of the cards from which he had been expecting to get rich. Lizaveta calls him a monster, while Germann defends himself by saying he did not want the Grafinya's death and that his pistol was not loaded. The extract concludes on a highly tense note with a two-word paragraph which emphasises the force of the silence it describes. Candidates should explore the characters of Liza, Germann and the Grafinya, explaining how they interact in terms of the plot and whether Germann is indeed a monster.</p> <p>Use of Language and Narrative Techniques: The episode is marked by excitement, tension and pathos created by a number of methods. There is an interesting and effective mixture of externally focalised third-person narration, internally focalised narration from the points of view of both Lizaveta and Germann, fast-moving, dynamic direct speech and free indirect speech. The reader in effect is shown the scene from three intermingled perspectives. Tension and excitement are also created by the use of short sentences when Germann enters at the end of paragraph 1, throughout the characters' dialogue, the narrator's discourse in paragraph 6 and in the final paragraph. This is reinforced by the frequent use of main verbs and almost total absence of adjectives in these sections and the broken syntax in paragraphs 1 and 7. In paragraphs 6 and 7, we see skilful use of free indirect speech where the voices of Lizaveta and the narrator are blended. The exclamation marks could belong to either or both. Most likely, the exclamation mark in paragraph 6 belongs to Lizaveta as it follows a paraphrased version of Tomskiy's words reported by the narrator earlier in the chapter – Я думаю, что на его совести по крайней мере три злодейства. The first three exclamation marks in paragraph 7 could belong to either, while the one following благодетельницы most likely is the narrator's as the use of Бедная воспитанница at the start of the sentence does not fit naturally with Lizaveta's discourse. There are two images in the extract which suggest the male narrator is slightly eroticised: the reference to Lizaveta's голые руки, наклонив на открытую грудь голову in paragraph 1 and the more disturbing, condescending, if not perverted прелесть её ропести in the last paragraph.</p> <p>Relevance to Rest of Work: This is the point in the text where Lizaveta realises she has been used and ceases to be naïve. Though still in shock and frightened to take Germann out via the secret staircase though the bedroom past the Grafinya's body, she still has the presence of mind to give him precise instructions and a key opening a door to a passage leading to the street. Candidates can discuss further the character of Germann, explaining his background and motivation for wanting to become rich, how he came to acquire the secret of the cards through his deception of Lizaveta Ivanovna, as well as his threatening of the Grafinya which resulted in her death in Chapter 3. Mention should be made of the fates of both Germann and Lizaveta, as presented in the Conclusion – the mad Germann is confined to an asylum where he is reduced to the obsessive muttering of three, seven, ace, three, seven, queen, while the once dependant and vulnerable Lizaveta is married to a civil servant with a good income, allowing her to bring up a poor relative. Thus, the characters' attributes of strength and weakness have been ironically reversed.</p>	

Question	Answer	Marks
6B	<p>To what extent is Pushkin’s literary style in <i>Ликовая дама</i> of more interest to the reader than his characters?</p> <p>Candidates should assess whether or to what extent Pushkin’s literary style is of more interest to the reader than his characters. Answers will contain a range of opinion, but all should comment on the text’s narrative structure and a number of the narrative techniques employed by its author. In addition, they should discuss the depiction of the 3 main characters, before deciding which aspect of the text (style or characters) is of greater interest to the reader by providing reasons. It will not be necessary to mention all the points regarding style below to achieve a high mark, but the best candidates will cover a good number of them, quoting specific examples and explaining how far the reader finds them effective. Candidates may comment on the following: the balance between showing and telling; the division of the text into chapters, their length and balance of content; the concise nature of the language with its predominance of verbs over adverbs and adjectives to create a sense of rapid pace and the use of short sentences to propel the narrative forward or to indicate characters’ nervous excitement and growing tension as well as the use of longer sentences to retard the narrative or allow for comprehensive descriptions; the use and significance of French or English in the narratorial discourse and that of individual characters; the combination of features which may signal we should interpret the text as a parody; self-conscious narration (e.g. C.2); intertextual references (<i>Karamzin’s Бедная Лиза</i>, references to contemporary Russian novels etc.) Pushkin’s innovative use of Russian in the literary historical context. Candidates are likely to conclude that the text is a well-crafted one, and thus highly effective due to the author’s use of interesting narrative techniques and skilful methods of characterisation, regardless of which aspect they consider of greater interest to the reader.</p>	30
6C	<p>‘In <i>Ликовая дама</i>, Pushkin is mainly concerned with the depiction of the destructive effects of greed.’ Do you agree?</p> <p>Candidates should assess whether or to what extent they agree with the quotation that Pushkin in his text is mainly concerned with the depiction of the destructive effects of avarice. Candidates are likely to agree with the quotation, but while most will describe and analyse how the narrator depicts the causes, onset, progress and final state of Germann’s madness caused by his obsession with acquiring wealth, the best will also discuss to a lesser extent other aspects of the text which make it memorable (the role of the supernatural, Pushkin’s style with particular reference to the deliberate creation of ambiguity to sow uncertainty in the mind of the reader as to when the main character actually loses touch with reality. Candidates might also consider the degree to which Germann’s transformation from reserved rationality to obsessive irrationality and ultimately to a complete loss of rationality can be considered realistic.</p>	30

Question	Answer	Marks
Н. Гоголь, <i>Повесть о том, как поссорился Иван Иванович с Иваном Никифоровичем</i>		
7A	<p>Context: From Chapter 2. The skaz narrator has informed us how on a hot July day, Ivan Ivanovich, a refined, childless gentleman–widower and inseparable friend and neighbour of Ivan Nikiforovich, has observed IN’s old servant bring a range of little-used items out to air on a clothesline (underwear, uniforms, a saddle, two swords and a rifle). On noticing the rifle, a type he had long desired, II discusses it with the old woman, then, to obtain it for himself, goes round to his neighbour’s house where he encounters the corpulent IN relaxing naked because of the Ukrainian summer heat. An unusual tension starts to show early between the old friends when IN curses the weather and II, who sings bass in the church choir every Sunday, reprimands him for invoking the Devil. IN is somewhat taken aback, insisting he had not insulted his guest. After a short silence, II asks IN directly why he has had the clothes hung out and whether he really needs the rifle. IN tries to distract his visitor by offering him some snuff, but II persists, suggesting the rifle is no use for IN, though its owner claims he might want it for shooting. II then says IN has never shot a duck as this is not in his nature. IN counters by saying the rifle is valuable and indispensable for defending his property from robbers. II points out the lock is broken, but when IN says he can have it mended, II accuses his neighbour of not being well disposed towards him. IN points out how this is not true, causing II to now offer his brown sow in exchange for the weapon if IN does not want to just give it to him. IN replies has no use for the pig, invoking the Devil once more, which causes II to reprimand him yet again for committing a mortal sin of swearing. A burst of heated argument follows. II says he will not mention the matter again. After another silence, II starts to talk politics, mentioning that the 3 kings have declared war on the Tsar. II agrees with IN that their country will beat the enemy.</p> <p>Content: II uses their common political position to renew his request for the rifle. IN suggests II’s continued repeated request makes him, a person of ability, sound like a young ignoramus. He would be a fool to agree to it. II quickly urges him to sit down: To hell with it! He will not speak of the weapon again. The refreshments, ordered by IN when II first arrived, are brought in and II quaffs some vodka and eats a sour-cream pastry before resuming his demand, this time offering two sacks of oats along with the pig as IN has not yet sown any. IN tells II it is a waste of time talking to him, though he implies he might be tempted by II’s fur coat. II appears to think he is offering enough and repeats his offer of the sow plus two full sacks of oats. IN ends the quick-fire exchange by telling II in colourful terms what II can do to his sow and also to the Devil. Once again, II tells IN off for invoking the Devil in his swearing, foretelling that in the next world, IN will have red-hot needles stuck in his tongue for his sacrilegious words. II finds one needs to wash and be disinfected after talking to IN who proceeds to praise his weapon by saying it is a noble item, an interesting amusement and a nice decorative addition to a room. II’s increasing anger creeps into his voice as he calls IN a silly kid making a fuss about nothing. This prompts IN to call II a goose. The narrator informs us that had IN not used that word, the neighbours would have parted, as usual, as friends, but now events took a different course. Candidates can comment on the character of the two Ivans as described by the narrator before and after this key incident in the text.</p>	30

Question	Answer	Marks
7A	<p>Use of Language and Narrative Techniques: The extract consists almost entirely of the direct speech of II and IN with minimal narrative presence from the skaz narrator who makes only minor intrusions on what is dynamic, quick-fire dialogue by the two main characters. The extract is atypical in that the idiosyncratic personality of the narrator is not observed. The references to the taking of refreshments and the intermittent silences in the exchange of words merely record events and are made without the irony which exists elsewhere in the text. The narrator’s sentence in brackets tells us both about IN’s use of derogatory language and the narrator’s own attitude to this, however, while the last paragraph indicates narratorial omniscience from what elsewhere emerges as a first-person voice. The language used by all three voices is essentially the standard Russian of the period with the occasional use of archaisms, colloquialisms, derogatory language and contemporary expletives by the characters to create a sense of folksy colour (e.g. II describes the weapon with an affectionate diminutive, calls IN by the colloquial and derogatory term дурень с писаную торбою and uses outdated grammar – после разговору. IN uses the colloquial Небось and some expletives which suggest his manner of speech does not really befit the дворянин he claims to be, and which would have been highly amusing to Gogol’s readers due to their shock-factor.</p> <p>Relevance to Rest of Work: Candidates can describe how the chapter ends with the quarrel becoming fiercer, the still naked IN ordering II to leave and threatening to smash II’s face while II responds with a rude gesture as he bangs the door on his way out. They should summarise the rest of the story whose key scene forms the extract. IN goes on to build a goose-shed which encroaches on II’s land. II decides to take matters into his own hands, and saws through the legs so that it collapses. Frightened that his neighbour will now smash up his home, he files a writ at Mirgorod Court. IN does the same, claiming, among other things, that II has been damaging his property and trying to harm him. However, his document is eaten by II’s sow which accidentally gets into the building. No progress is made with the cases for over two years due to the inadequacies of the court system. Meanwhile, both the judge and the mayor make sterling efforts to get the litigants to stop their proceedings, but all is in vain. A last attempt is nearly successful when IN is persuaded to attend a dinner at which he is told II will not be present. The two enemies are physically forced together and nearly make up, but the quarrel resumes when IN innocently repeats what he called II to cause offence, this time in important company. The litigation is never resolved, even after years of legal proceedings and expectation. Finding this to be the case some 12 years after first visiting the town, the narrator describes the world as a dreary place. It might be suggested that the theme of friends falling out over something trivial is simply a device round which the comic narration can be constructed.</p>	

Question	Answer	Marks
7B	<p>Describe and analyse Gogol's use of comic techniques in <i>Повесть о том, как поссорился Иван Иванович с Иваном Никифоровичем</i>. To what extent are they effective?</p> <p>Candidates should describe and analyse the range of comic techniques employed by Gogol in the story, assessing whether or to what extent these are effective. The best answers will contain some attempt to evaluate the relative importance of the techniques in imbuing the povest' with humour. Candidates are likely to refer to the bizarre plot, farcical scenes, the satirising of court proceedings and officials, the grotesque, caricature-like main and secondary characters whose overall lack of personality prevents the reader from sympathising with them, and the creation of an unreliable skaz-narrator with a subjective take on people and events so that he becomes a character in his own right, albeit sketchily drawn. It is the presentation of the story by the narrator who teases the reader and surreptitiously confuses him which renders the text essentially comic. Detailed analysis of specific narrative techniques and literary devices appearing to belong to the narrator's discourse should feature, all supported by appropriate quotation and explanation. Mention should be made of some of the following: defining characters by using selective, often idiosyncratic elements, the presentation of deliberately confusing, often irrelevant facts, the use of sexual, vulgar or grotesque imagery, the use of Sternean digression to retard the narrative, thereby preventing the reader from discovering quickly what will happen next, the frequent use of comic and somewhat unlikely names to subvert credibility and empathy with characters, hyperbole, alogism or dissonance between logic and syntax, negative comparison, the sending-up of legal documents, and the use of irony. Candidates are likely to conclude that Gogol's wide range of comic techniques are indeed effective.</p>	30

Question	Answer	Marks
7C	<p>‘This tale has practically no meaning: it is purely an exercise in style.’ Do you agree?</p> <p>Candidates may produce a range of arguments and opinions when answering this question, but most will likely disagree with the quotation. They should first explore the possible meanings of the text before describing its style and discussing whether this is the only reason for its value as an object of serious criticism. ‘Practically’ and ‘purely’ are therefore significant words in the quotation which need to feature in the answer. At face value, the story has a linear plot with an indeterminate conclusion outlined in. As such, the text can be summed up as an illustration of how nothing, in this case a firm friendship, is lasting in a world that is therefore depressing. It can also be read as a satire and social commentary on the Ukrainian court system of the time. It can also be taken as a literary polemic with V. T. Narezhny’s earlier work, <i>Два Ивана, или страсть к тяжбам</i>. There have been attempts to attribute a Freudian meaning to the story, though the symbols are inconsistent and contradictory. Candidates can explore the possible Freudian reading of the text, alluding to the other sexual imagery in it. Fundamental to the literary merit of the text, however, is Gogol’s creation of its skaz narrator. In this case, it is a self-conscious narrator who often address the reader directly, referring to the reading process in the chapter headings and in the body of the text. By displaying emotions through the use of exclamation marks, personal views through bracketed comments, digressions and subjective descriptions of characters and events, all of which can contain irony, the narrator becomes a character in his own right. His discourse assumes a sense of spontaneous oral narration, despite the organisation of the text into chapters with headings reminiscent of 18th-century works.</p>	30

Question	Answer	Marks
A. Островский, Гроза		
8A	<p>Context: Act 4, Scene 6, (the last scene of Act 4). Katerina, a meek, religious young wife, trapped in a loveless marriage to the well-meaning Tikhon, has fallen in love with Boris, the educated, young nephew of a bullying, successful merchant. During her husband's absence on a business trip, Katerina has spent time with Boris, unknown to her repressive, controlling mother-in-law, but encouraged by the rebellious Varvara, Tikhon's sister. Though she had gone along with Varvara's plan on the grounds that she might one day regret not taking advantage of a unique opportunity, she had instantly regretted her behaviour, seeing it as a sin, but her love for Boris had overcome this for the days of her husband's absence. The scene is set at a narrow arcade running round a decaying building with the banks of the Volga and the view beyond in the background. The arcade has been used by some inhabitants of Kalinov to take shelter from the rain which has now stopped. Varvara has encountered Boris, informing him that Tikhon has unexpectedly returned, that Katerina is beside herself, crying like a madwoman, thus rousing Kabanova's suspicions. Boris is alarmed and asks Varvara to calm Katerina down. Varvara replies that she has tried without success and fears Katerina will confess all to her husband. With the return of the rain, Varvara tells Boris to make himself scarce as Katerina, Tikhon and Kabanova approach to take shelter. The act approaches its climax with several ironic comments from major and minor characters. A member of the public remarks that Katerina seems terribly frightened as she seeks shelter. Varvara tells her to pull herself together. Tikhon in jest suggests his wife might have done something very wicked in his absence and that she should repent. Boris suddenly appears, causing Katerina to shriek and Varvara to try to redeem the situation by suggesting that outsiders are just making it harder for them to deal with Katerina. Tikhon makes a speech, telling the crowd the storm is a blessing, not a prophecy of doom, while a member of the public maintains it will strike someone dead. Despite Varvara's attempts to get her sister-in-law to keep quiet, Katerina tells her husband she knows who will be struck dead and that it will be she. The appearance of the barynya prompts Katerina to shriek once more and cover her face.</p> <p>Content: The barynya addresses Katerina directly, asking her why she is trying to hide. Noticing Katerina's fear, she remarks that Katerina has no wish to die: the beautiful girl wants to live. After some ironic laughter, she embarks on a diatribe against beauty, appearing to address both Katerina and beauty simultaneously: Katerina should pray for her beauty to be taken away as it is our ruin, ruin to women and to men who are led into sin. Foolish men will fight duels and old and honourable men will forget they must die, all tempted by beauty. Katerina will have to answer for everything: it would be better to go with her beauty into the abyss. As the young girl attempts to hide herself, the barynya tells her she cannot hide or escape God. The thunderclap suggests a divine reinforcement of these sentiments as the barynya tells all they will burn in unquenchable fire.</p>	30

Question	Answer	Marks
8A	<p>This prompts the religious-minded and guilt-ridden Katerina to explain she is dying. Varvara attempts to control Katerina by suggesting she pray rather than torture herself. Katerina readily does as Varvara suggests, but jumps up quickly from kneeling when she notices the picture on the wall. This has been described in the first scene of the act. It displays the fires of hell and a variety of people descending into them. The shock of this image makes Katerina confess her sin against her husband, mother-in-law and God. As Katerina starts to provide detail, the well-meaning Tikhon, in tears, tries to stop her, reminding his wife of his mother's presence. Kabanova forces Katerina to speak, however, ordering her son to leave his wife alone when he tries to comfort her with an embrace. Varvara once again tries to defend Katerina by suggesting she is telling fibs and does not know what she is saying, but her mother orders her to be quiet and forces Katerina to name Boris as her lover. The thunderclap so shocks Katerina that she falls unconscious into her husband's arms. Kabanova ruthlessly turns on her son, telling him that this is what freedom has brought. She had told him so, but he had not listened and had brought it all on himself. Candidates can comment on the characters of the two women and their contrasting attitudes to infidelity; Katerina's traditional religious-based guilt and remorse and Varvara's pragmatic, rebellious adventurousness. Though both women are roughly the same age and inhabit the same environment, their attitudes are diametrically opposed. In the extract, Katerina allows her emotions and belief-system to control her, while Varvara is not only in control of herself, but tries to prevent her sister-in-law from ruining her relationship with her husband through her confession. They might also comment on the characters and behaviour of Kabanova, the samodur, and her son, and the nature of the young couple's relationship.</p> <p>Use of Language and Dramatic Techniques: The appearance of the barynya along with apparently divine intervention, is highly dramatic, affecting both Katerina and the audience. Katerina's fear is increased as the barynya has already made an appearance in Act 1, Scene 8 where she makes similar remarks about beauty and its dangerous consequences: death in the Volga and the flames of the bottomless pit. Her comments therefore serve as a kind of chorus, commenting on events and people. The extract is highly dramatic with fast-moving, emotionally charged dialogue, likely to cause the audience to feel for Katerina as she struggles to deal with her feelings of guilt and the bullying of her mother-in-law. The barynya, Katerina, Tikhon and Kabanova all use many short sentences or phrases which turn into powerful emotionally charged exclamations. The thunder-claps alarm both the characters and the audience who will also be moved by Katerina's reaction to the painting of hell, her sobbing, her fainting, her husband's tears and comforting body-language. That Kabanova cuts Tikhon's compassionate reactions short inspires a range of feelings – compassion for Katerina, compassion and contempt for her weak-willed husband and dislike for Kabanova. Katerina's being surrounded by Kabanova, her husband and Varvara symbolises the young woman's struggle with conflicting forces throughout the play. The language of all characters is essentially standard Russian, overlaid with colloquialisms and archaisms. (Barynya: умирать-то, красота-то, чтоб, Katerina: все-то, Varvara: мучаешь-то, да, Kabanova: коли, Вот оно что!, воля-то).</p>	

Question	Answer	Marks
8A	Relevance to Rest of Work: The extract is a key moment in the drama where Katerina, no longer able to deal with her guilt, finally confesses, thus setting the play on course for the final tragedy. Katerina's mother-in-law's predictable reaction results in the weak young woman being treated more severely than ever. Unable to put up with this and being parted from her lover who is sent to Siberia by his uncle, Katerina sees no end to her misery and takes her own life. The strong-minded Varvara, however, remains untroubled by feelings of religious guilt, takes charge of her life and simply runs off with her lover, Kudryash.	

Question	Answer	Marks
8B	<p>To what extent do you consider <i>Гроза</i> an appropriate title for Ostrovsky's play?</p> <p>The storm of the title has several functions, each of which should be discussed in the answer, though some are of more significance than others and therefore require greater discussion. The best answers will devote appropriate amounts of discussion to each, but concentrate on the symbolic nature of the natural phenomena (clouds, thunder, rain) which represent the effects on the main characters of Katerina's decision to spend time with Boris while her husband is away. For Katerina, the storm symbolises her mental and emotional confusion in respect of her feelings for her husband and lover as well as her struggle with transgressing the morality of the religion she holds dear as well as her dealing with the practical and emotional consequences of her behaviour. This is likely to take up the biggest part of the answer for most candidates. The storm also symbolises the destruction of the lives and relationships of both Boris and Tikhon, the challenge to the harsh, traditional values of Kalinov society in general and the tyrannical Kabanova and Dikoy in particular by Katerina, Varvara and Kudryash and the general havoc caused by Katerina's infidelity. Since <i>Гроза</i> is the work's title, the reader or member of the audience is immediately given notice of its symbolic nature and thus prompted into taking note of significant moments in the plot whenever the physical reality of clouds, thunder and rain manifest themselves. The leitmotiv hovers in the background, posing both a physical threat to individual characters and an existential threat to them and the society of which they are a part. It also serves as a metaphor for the havoc caused to characters and society by Katerina's infidelity. Candidates should make reference to some of the scenes where the physical storm is mentioned or manifests itself: Act 1, Scene 9 when Varvara mentions a storm is brewing, prompting Katerina, already frightened at the prophetic words of the barynya, to express a desire to get to the relative safety of home as quickly as possible; Act 2, Scene 4 when Tikhon rejects Katerina's request not to leave her and her subsequent request for him to take her with her – недели две никакой грозы надо мной не будет; Act 4, Scene 1 when spots of rain cause members of the public to take shelter under the arcade and then to comment on the pictures of the fires of hell; Act 4, Scene 2 when Dikoy rejects Kuligin's suggestion for him to support the installation of lightning conductors on the grounds that Гроза-то нам в наказание посылается, чтобы мы чувствовали; thunder clap in Act 4, Scene 3 when Varvara advises Boris to avoid meeting Katerina as she may lose her head completely; Act 4, Scene 4 when Katerina and others run for shelter and Katerina is perceived as being frightened. Kuligin makes a speech advocating a rational explanation of natural phenomena – Гроза убьёт! Не гроза это, а благодать!; Act 4, Scene 6. Candidates are likely to agree that the title is indeed most appropriate.</p>	30

Question	Answer	Marks
8C	<p>'Гроза is a poignant critique of religion, superstition, hypocrisy and closed minds.' Do you agree?</p> <p>Candidates should assess whether or to what extent the play can be described as a poignant critique of religion, superstition, hypocrisy and closed minds. They will likely agree with the quotation, but in their argument may pay different amounts of attention to the specific words and concepts of the quotation. No one is likely to disagree with the assertion that the play is poignant which will be evidenced by a summary of the plot in relation to the tragic fate of Katerina. They will then describe and analyse the depiction and role of religion and superstition in the play with particular reference to the hypocritical attitudes of the older generation (Kabanova and Dikoy). 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. Candidates might refer to the attitudes of the oppressing older generation, but also those in the younger generation, Katerina included, who simply accept the status quo morality, unlike Varvara and Kudryash who challenge it by actively choosing to rebel.</p>	30

Question	Answer	Marks
A. Чехов, Чайка		
9A	<p>Context: From near the beginning of Act 1. Work continues on setting up the open-air stage on the country estate of retired civil servant, Petr Sorin, for a performance of an experimental symbolist play by his nephew, a serious, well-intentioned, but as yet unsuccessful, young writer, Konstantin Treplev. The main role is to be played by Nina Zarechnaya, an aspiring young actress with whom Treplev is in love. Treplev is worried Nina will be late as her landowner father and stepmother keep a sharp eye on her, making it hard for her to escape the confines of their house. Sorin has asked his nephew why his mother, Sorin's sister, the famous actress, Irina Arkadina, is out of sorts. Arkadina has recently arrived on the estate with her lover, the established writer, Boris Trigorin. Treplev has informed him it is because she is bored and jealous of Nina's potential acting triumph. Though she does not know her son's play, she is already hostile to it. A self-centred prima donna, Arkadina cannot tolerate any other actress being praised, despite her own talents. She is superstitious and though she has 70 000 roubles in a bank, she refuses to lend money, pleading poverty.</p> <p>Content: The extract reflects two of the play's major themes – the dysfunctional relationship between Treplev and his mother and the conflict between the forms of theatrical art they both represent. While Arkadina has attained her fame, acting in traditional, conventional drama, the young Treplev is presented as an advocate of new forms of theatre. Sorin points out to his nephew that he is imagining that his mother does not like his play and tries to reassure him that she actually adores her son. Treplev concludes his mother does not love him by pulling petals from a flower. He then describes her as a woman who wants to live, love, wear light blouses (typical of younger women). She pretends to be 32 when he (aged 25) is not around, but when he is, she is 43. She hates him as he reminds her she is no longer young. She knows her son has no belief in the traditional theatre which she loves and religiously serves, regarding it as a holy art form. Treplev then describes what he considers to be the faults of the conventional theatre which he regards as hackneyed and repetitive. In particular, he criticises the drawing of petty, simplistic morals. Illustrating his cultured and educated background, he likens his rejection of this to Maupassant's running away from the Eiffel Tower (described in his autobiographical <i>La Vie errante</i>). Sorin states that one cannot do without the theatre which allows Treplev to state his core belief about the necessity of new forms. He then goes on to say he loves his mother, but finds her life senseless, always taken up with her literary gentleman (Trigorin). He is wearied by the constant references to her in the papers. As an ordinary mortal who is selfish, he is sorry she is a famous actress and feels he would have been happier had she been an ordinary woman.</p>	30

Question	Answer	Marks
9A	<p>Use of Language and Dramatic Techniques: The characters express themselves in the standard educated Russian used by people of their class and high educational level. The extract contains an interesting and effective blend of serious intellectual ideas and mildly comic moments set against the random natural actions of Treplev pulling the petals from a flower to establish whether his mother actually loves him or not. Treplev's laughter at this point lightens the seriousness of his conclusion and the general mood of the episode, paving the way for his comic description of his mother's attitude to her age and her desire to remain young. His account of Arkadina's relationship and attitude to traditional theatre neatly leads into the section critical of conventional forms. Sorin's brief comment that one cannot do without theatre allows Treplev's demand for new forms and for a complete rejection of the old to be emphasised. Treplev then returns to the theme of his mother, leaving the audience with his thoughts about art in the forefront.</p> <p>Relevance to Rest of Work: Candidates can explore the complicated, dysfunctional and emotionally traumatic relationship between Arkadina and her son throughout the play as well as Treplev's disappointment in love and lack of self-confidence as a person and writer. Despite his eventual success, his perceived failures in life result in his suicide. The innovative features of Chekhov's play in relation to Treplev's ideas about the theatre can be mentioned.</p>	

Question	Answer	Marks
9B	<p>Describe and analyse the dramatic techniques employed by Chekhov in <i>Чайка</i>. To what extent are they effective?</p> <p>Candidates should describe Chekhov’s innovative dramatic techniques as employed in <i>Чайка</i>, assessing whether or to what extent these are effective in the context of the original and present-day productions. Answers are likely to mention the absence of a traditional hero figure and main plot, the broadly equal importance of the principal characters and the interweaving sub-plots relating to their lives over a period of over two years. The play deals with real and unrequited love, lust and passion, infidelity, guilt, hope, fulfilled and unfulfilled ambition as well as disappointment and disillusionment in relationships, careers and financial circumstances. Trapped by their physical environment, strained emotional bonds, the demands of their professions, conflicting intellectual and artistic tendencies, the characters are often frustrated in their ambitions to attain happy and fulfilled lives, both emotionally and in terms of their careers. All characters are credible with a mixture of positive and negative traits, The audience can readily identify with the range of realistic personality types with their respective foibles and attributes. The characters use natural speech patterns when interacting and often have linguistic idiosyncrasies which heighten the sense of realism. The interweaving sub-plots relating to unrequited love and the subsequent choices of characters move in sometimes surprising, but realistic directions. Major events occur off-stage or between acts so that the audience concentrate on their effects on the characters rather than the events themselves, the potential high drama of which is downplayed. Dramatic tension is skilfully manipulated throughout the play as we witness the interactions and clashing of personalities, the development of individual characters, the effects of the passing of time and events on individual lives and fates. For Chekhov, real drama is founded in the development of ordinary human relationships and the interactions between characters rather than in the heightened actions and stylised speech of traditional Russian drama. Pauses and silences are used to indicate the inner conflict of characters, to create suspense or anticipation and to vary the pace of action. The four-act structure as opposed to the traditional 5-act one may be mentioned as well as Chekhov’s technique of using the arrival and departure of characters as a catalyst for progressing characters’ relationships or triggering events which affect them. Mention is likely to be made of the Symbolist seagull leitmotiv which occurs in each act. Music is used to enhance, alter the atmosphere and define character, create or dispel tension, to bridge topics of conversation and to allow characters to enter and exit. Mention might be made of lighting effects to create atmosphere at the director’s discretion.</p>	30

Question	Answer	Marks
9C	<p>'Most of the characters in <i>Чайка</i> can be regarded as frustrated victims of their circumstances.' Do you agree?</p> <p>Candidates should first assess the natures, attitudes, relationships and actions of the characters in order to assess whether or to what extent they can be regarded as frustrated victims of circumstances. Candidates are likely to agree with the quotation, though opinions may differ as to the degree that this is true in respect of individual characters. Characters' frustrations relate to their private lives, relationships, careers and the philosophies about art, especially the theatre, which they advocate and embody.</p>	30

Question	Answer	Marks
М. Булгаков, <i>Записки юного врача</i>		
10A	<p>Context: From the middle of Полотенце с петухом. The young Dr Bomgard, a new graduate from Moscow, has just arrived in his first post at the remote village of Mur'ev on 17 September, 1917. After a tortuous journey, the nervous 23-year-old, numb with cold, revived himself in front of the fire, met his staff, checked the stock of medical instruments and the dispensary and was given a tour of the hospital wards. The young man, who had devised strategies to appear older and more experienced, has had to admit to himself that he does not know what some of the instruments and drugs are for. Told by Dem'yan Lukich, the feldsher, that these were there because of the previous doctor, Leopold' Leopoldovich, Dr Bomgard becomes increasingly alarmed at his own perceived inadequacies and ever more respectful of his busy predecessor. After a meal, he retreats to his study where he is amazed at the roughly 30 volumes in Russian and German on surgery, the books about therapy and the dermatological atlases. The doctor vacillates between reassuring himself he will cope by reminding himself of his academic achievements and worrying about how he will deal with specific medical emergencies (hernia, appendicitis, diphtheritic croup). Eventually, he takes refuge in sleep, assuring himself he will find his feet in the morning.</p> <p>Content: The doctor's slumbers have just been interrupted by the clatter of the bolt on the door, the voice of Aksin'ya the cook, and the creak of a cart outside. Suddenly, in the room there stands a hatless peasant with a tangled beard and crazed eyes. The man crosses himself, falls to his knees and bangs his forehead against the floor in a religious manner in the direction of the doctor who is much alarmed. In reply to the doctor's question about what he is doing, the peasant, his face contorted, mumbles in disconnected phrases something about 'his only one' before addressing God in a loud, youthful voice and resuming banging his head on the floor. He asks God why he and his daughter are being punished. Increasingly horrified, the doctor repeats his question. In short, jerky phrases, the man offers the doctor whatever money and food he might want to stop the girl dying. Addressing God by shouting at the ceiling, he promises that even if she is crippled, that will be fine as there is enough to keep her fed. This suggests genuine love and goodness at a time when peasants would not have had spare money or food for someone unable to earn their keep. After further prompting from the anguished doctor, the man finally whispers that the girl had fallen into a brake. The doctor is still ignorant of country life and has to be told by the cook what a flax brake is. The doctor is again horrified at having taken the job. The peasant finally whispers the identity of the girl as his daughter before shouting for help and falling once more to the ground. Because of the peasant's appearance and behaviour, the doctor's horrified reactions and ignorance about country life, the scene is both poignant and comic. The last paragraph begins the description of the amputation as the doctor observes his patient on the operating-table. As his training and sense of purpose kick in, he starts to gain confidence. This is indicated by his forgetting his earlier abstract fear of dealing with hernias.</p>	30

Question	Answer	Marks
10A	<p>Use of Language and Narrative Techniques: The extract is internally focalised by an objective, but not wholly omniscient, first-person narrator, the young doctor of the title of the story cycle. The doctor-narrator describes the events in which he participates, reporting in direct speech his own words and thoughts as well as those of the peasant and Aksin'ya and describing his thoughts and emotions as they happen when confronted with his first alarming medical case. These indicate: anguish when the man first enters the room and behaves strangely (Я пропал...тоскливо); physical reaction to fear when asking for detail about what has happened (чувствуя, что у меня холодеет лицо.); heightened sense of colour contrast and reality when overcome by anguish (Бледное лицо Аксины висело в чёрном квадрате двери. Тоска обвилась вокруг моего сердца.); painful impatience when still unable to get the facts out of the man (Что? Говорите! – выкрикнул я болезненно.); horror and regret when finally learning the truth and realising the implications of this («Вот начало. Вот. О, зачем я приехал!» в ужасе подумал я). Thus, the doctor appears very candid in revealing his youthful, inexperienced and unmanly thought processes. The narrator's register is standard educated Russian, in keeping with his social standing and education. The peasant and the cook also use standard speech here. The only trace of colloquial forms is the peasant's (Только чтоб не померла). Reference might be made to the kerosene lamp in the last paragraph and the whiteness of the oilcloth, both symbolic of medical knowledge and enlightenment, contrasting with the ignorance and religious superstition of the peasant.</p> <p>Relevance to Rest of Work: Candidates can describe the course of the gory amputation, its successful outcome, despite the doctor's fear and his assistants' instinct that the patient will not survive the procedure, and the visit of the peasant and his daughter two and a half months later when the girl presents him with the embroidered towel of the title as a token of thanks. They can compare and contrast the doctor's thoughts and behaviour here with his many, sometimes remarkable, medical successes mentioned in other stories (e.g. the successful tracheotomy in Стальное горло, the manipulation of the breach-baby in the womb in Крещение поворотом) or his failures (the death of the bride in Вьюга due to the doctor's late arrival or his misdiagnosis due to his stubborn refusal to listen to the explanation of the peasant woman in Пропавший глаз. The tragi-comic frenzied behaviour of the peasant and his religious superstition can be compared with that of others (e.g. 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 [a general remedy for throbbing pains] because she has been sharing her first with other women).</p>	

Question	Answer	Marks
10B	<p>Describe and analyse the narrative structure and the narrative techniques employed by Bulgakov in <i>Записки юного врача</i>. To what extent are they effective?</p> <p>Candidates should describe and analyse the narrative structure and the narrative techniques and literary devices used by Bulgakov, discussing whether or to what extent these are effective. They should provide examples of specific narrative techniques and quotations to support their argument. There is likely to be a range of opinion about the degree to which the techniques are effective as there is clear evidence that the stories constitute a form of literary experimentation by the young author as not all of his techniques and devices are equally well developed. Inconsistencies in names of people and places and the chronology of events as well as a degree of repetition in the content (the description and introductions of the doctor's staff, the description of his accommodation) immediately call into question whether the stories can be said to form a story-cycle. Mention may also be made of the following; methods of characterisation, narrative perspective and focus, use of leitmotiv and symbolism.</p>	30
10C	<p>'Through Bulgakov's revealing depiction of provincial medicine in <i>Записки юного врача</i>, the reader acquires both sympathy and respect for those who practise it.' Do you agree?</p> <p>Candidates should discuss the depiction of provincial medicine in the stories before offering an opinion about whether or to what extent the reader acquires both sympathy and respect for provincial doctors. Some candidates may extend the discussion to include minor characters (the feldsher and the midwives) in their assessment. Answers may focus on the seven stories primarily featuring the young doctor only or may also include Я убил and Морфий. Whatever the selection, the stories all present life as a provincial medic as challenging, exhausting, difficult, lonely and dangerous for the young doctor (eventually identified as Bomgard), the morphine addict Polyakov whose medicinal crutch leads to his death, and Dr Yashvin, forced to take orders from his violent and unpleasant captors. When discussing Bomgard, 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. Candidates are likely to agree that due to the difficult circumstances medics are seen to practise under and the effects these have on the characters' relatively youthful minds, we do acquire both sympathy and respect for them. The degrees of sympathy and respect may be qualified, depending on the stories selected for discussion.</p>	30

Question	Answer	Marks
Ю. Олеша, Зависть		
11A	<p>Context: From Part 1, Chapter 11. Nikolay Kavalero, 27, a would-be poet and writer of vaudeville repertoire, has been taken in by Andrey Babichev. Babichev, the hard-working director of a food trust, had found Kavalero lying drunk in the street and, feeling sorry for him, offered him temporary accommodation in return for some editing and selecting of materials. Kavalero has become increasingly envious of Babichev and his perceived importance in the new Soviet society. Kavalero, a man of the old world order, desires fame and respect and is thoroughly put out by the reality that in this new society remarkable people like him, who previously would have been considered significant, count for nothing. Kavalero's feelings of inadequacy and resentment of Babichev and his success have been compounded by events at an airfield during the maiden flight of a new Soviet model plane. While Babichev was feted by the crowd, the enraged Kavalero was ignored and denied entry to the centre of events, his cries apparently unacknowledged by the food-trust director. After a failed attempt to track down Babichev to tell him it was his fault that Kavalero had behaved badly, the disillusioned young man decides not to go back to Babichev's flat. With his former accommodation at the widow Prokopovich's taken, Kavalero spends the night on the street. In the morning, he writes Babichev a letter.</p> <p>Content: The extract consists of the opening of Kavalero's splanetic letter to Babichev in which he summarises the reasons behind his hatred of the man who took him in. That it is written in a beer bar suggests that Kavalero's negative feelings might be made more intense due to the effects of alcohol. The first paragraphs of the letter are written as though Kavalero is grateful and complimentary towards Babichev. Paragraph 1 describes how Kavalero was found, taken in and pitied. Paragraphs 2 and 3 suggest Kavalero was delighted with the smooth, cool linen sheets which soothed his fevered state and eased his fears and the blanket cover's bone buttons, the sensation of which made him recall distant pleasant childhood memories. Paragraphs 4–7 contain a series of poetic images, all evoking pleasant sensations to do with the comfort of a bed that is linked to happy childhood days with a promising future ahead. Both paragraphs 8 and 9 appear to express gratitude and praise for Babichev, a прославленный человек and a Замечательный деятель. In paragraph 10, the tone changes abruptly as Kavalero expresses the real purpose of his letter – the desire to make Babichev aware of his hatred for him and the reasons behind it as well as to take him down a peg. Kavalero lets it be known that from the start of his living with Babichev, he began to feel fear and that his host was crushing him spiritually. Paragraph 14 refers back to the description of Babichev washing, doing his exercises and getting dressed in the opening chapter of the text. In the letter, Kavalero again depicts his host with a series of negative images which so disgust him he is ready to scream. The remaining single-line paragraphs consist of a series of rhetorical questions through which Kavalero indicates the reasons for his envy and hatred of Babichev: Who gave him the right to crush him? What makes him better than he? Is he smarter, richer in spirit, stronger, more important? Is he essentially a better person, not just one with a better job? Why does Kavalero have to admit Babichev's superiority? The single-line paragraphs emphasise the force of Kavalero's hatred.</p>	30

Question	Answer	Marks
11A	<p>Use of Language and Narrative Techniques: The extract is from the first part of the text, all of which is narrated by Kavalero, an unreliable first-person narrator who is also a character taking part in the action. This causes a problem in terms of whether or to what extent the reader can accept as accurate the account of the action described and the words spoken, however persuasive the narration and however apparently plausible the dialogue. In the extract, however, we are reading words addressed directly to another character. The reader will have to accept the accuracy of the sentiments, but will equally have to interpret nuances in the discourse in the same way as the recipient of the letter would. This is a challenging, interesting and effective literary technique, but the reader is privileged since, unlike the character-addressee (Babichev), we have greater access to Kavalero's psyche on account of our being able to read his first-person account of events throughout the text. Kavalero, like all other characters, uses the standard Russian of educated people of the period. Kavalero's apparent use of literary techniques befits his claim to be a writer. The entire letter is written in a well-ordered, skilfully crafted manner, reflecting his high level of education and subtle purpose. The opening paragraph of the letter with its short sentences, often beginning with Вы, suggests gratitude and respectfulness towards Babichev. The almost sensuous description of the linen sheets (para 2) and the effects of the blanket cover's bone buttons with its synesthetic image плывало радужное кольцо спектра (para 3), both evoking childhood memories, give way to the repeated poetic phrase Я получил постель and the image of the children's toy, сепсо, at the end of a sentence indicating a self-conscious writerly presence. Paragraph 7 contains more images evoking the warmth and security of a bed, childhood and youthful promise; С высот благополучия, облако постели, ореол, прильнувший ко мне волшебным жаром. Paragraphs 8 and 9 appear to be a crescendo of gratitude, reinforced by the 2 exclamation marks. The tone changes abruptly in para 10, but the literary organisation and poetic style continue, though with unattractive imagery in para 14: Babichev in his pants, the sour smell of his sweaty body, the sensation that his face and torso are getting strangely bigger, taking the form of a clay idol. The series of rhetorical questions in the last paragraph is particularly forceful and effective.</p> <p>Relevance to Rest of Work: Candidates can go into detail about the characters of Kavalero and Babichev and the development of their complex relationship, especially as seen by the envy-consumed Kavalero, the narrator of Part 1, and the more objective third-person narrator of Part 2. The typicality and effective nature of the imagery and narrative techniques might also be discussed.</p>	

Question	Answer	Marks
11B	<p>Describe and analyse the female characters and their roles in <i>Зависть</i>.</p> <p>Candidates should describe and analyse the characters of Valya and Anechka Prokopovich. The best candidates will also discuss Ivan Babichev's machine, Ofeliya, since this is very much ascribed human characteristics. All six main characters in the text are more important for their symbolic and representative functions, rather than for their personal identities, though those of Kavalero, Andrey Babichev and his brother, Ivan, are considerably more developed in that order of degree. The three female characters, at first sight, have minor roles, but they are of vital significance to the plot and overall meaning of the text through their interaction with the male characters, especially Kavalero, either directly or in his imagination. Concrete information about the female characters is largely limited to what we are told about them by the narrator(s), and this information is therefore coloured by the feelings, impressions and imagination of the narrative presence. It is left to the reader to form a judgement as to the accuracy of any facts provided.</p>	30

Question	Answer	Marks
11C	<p>‘Зависть is a fascinating puzzle whose meaning is obscured by the writer’s craft.’ Do you agree?</p> <p>Candidates will likely agree with the first part of the statement, but there may be a range of opinion with regard to whether Olesha’s style obscures or enhances the clarity of the text’s meaning(s). The best answers will explore the various possible meanings of the text before discussing to what extent Olesha’s use of narrative techniques and literary devices facilitates our understanding of the text or obscures it. The themes from which meaning(s) may be derived are: the conflict between the pre – and post-Revolutionary societies and their value-systems, the nature and fate of literature, the role of the artist in the new world, the alienation of the individual in society and how he deals with this, gender and sexuality, the contrasting worlds of dreams, the imagination and reality. The six main characters can be divided into two sets. Literary-minded Kavalero, the engineer, Ivan Babichev and the widow, Anechka Prokopovich represent the old world while Andrey Babichev, his protégé, Volodya Makarov and Ivan’s daughter, Valya represent the world of the new Soviet citizen. Candidates who explore the theme of the alienation of the individual in society will concentrate on the actions, thoughts and words of Kavalero and Ivan as they strive to justify their value-systems and the emotions behind them. Some candidates may see the text mainly as a discussion about literature, the nature of creativity and the role of the artist in Soviet society in the NEP period and beyond. Candidates will agree that Olesha’s narrative structure, narrative techniques and use of literary devices are highly complex and, while some may argue that they can at times obscure meaning and have, therefore, a negative effect, most will argue that they pose an interesting, rewarding challenge to the reader, especially with regard to the rich and complex imagery, range of motifs and other devices used. The use of different perspectives and genres and the deliberately confusing interplay of dream and reality render the work memorable. The range of complex, original imagery, metaphors, similes and other devices does likewise, and candidates should discuss their use, giving appropriate examples to justify their argument. Those who wish to explore the worlds of dream, reality and the imagination should show how the same events are depicted from different and sometimes highly contrasting points of view so that the reader struggles to determine what is dream and what is reality (e.g. the impaling or not of Ivan by Ofeliya, which aspects of Andrey’s character and physique are real and which are formed in the jealous mind of Kavalero).</p>	30

Question	Answer	Marks
Н. Баранская, Неделя как неделя		
12A	<p>Context: From near the end of the Monday section. After an admonition from Yakov Petrovich for again being late and apparently having a somewhat casual attitude to her job, 26-year-old Ol'ga Voronkova has set about her work, though disconcerted by her boss's comments. Ol'ga has managed to persuade the laboratory assistant, Valentina Vasil'evna, to accommodate her latest tests in the Mechanics Lab schedule before joining her colleagues in the Polymer Lab where six pairs of eyes seem to understand that Ol'ga has been told off for lateness. Moving a box away to get at her logbook of experiments, Ol'ga has found a questionnaire on her table. This has been given to all the women and deals with their domestic situations, daily lives and routines, absences and illnesses. The document has unsettled the entire lab: Lyusya Markoryan thinks its purpose is to discover why women do not want to have babies, while Lyusya Belen'kaya, at first taking her namesake's joke about a State plan for having children seriously, voices her opinion that the authorities will provide the women with some benefits as a result of their answers. Lyusya Markoryan strongly disagrees. Seeing that Ol'ga is worried (about her lateness and not getting her tests done on time), she puts her arm round her colleague, reassuring her she will not be fired, and Lyusya Belen'kaya also joins in, telling Ol'ga she should not fret and that all will be well. The discussion of Lyusya Markoryan's proposal of a three-way exchange of accommodation and family circumstances ends noisily, causing Mar'ya Matveevna to come in and complain about the noise disturbing other people's work. Ol'ga grabs Lyusya Belen'kaya's arm to stop her telling MM what they have been discussing.</p> <p>Content: In the first two paragraphs, Ol'ga describes the women's sincere admiration and respect for MM, an old-school idealist, outlining her exemplary life as a worker in an industrial commune in the 30s and as an activist at the front in the 40s. She is still working at 70, well beyond pension age. She lives alone, committed to her work, and the Party. It is implied she has little contact with them since she had her children brought up in a home, due to her other commitments. The younger women, though respecting her life of sacrifice, cannot talk to her as MM does not understand their attitudes and problems, for she is part of a bygone age. MM asks what has been going on, and the Lyusyas explain they have been telling Ol'ga off for being late. MM shakes her head reproachfully, having thought that something serious has occurred. The 3 younger women all feel uncomfortable as they feel frivolity is out of place when dealing with MM, the respected role model of Soviet womanhood. Ol'ga tells MM she feels ashamed and uncomfortable that she has two children. At 26, she feels, as Lyusya Markoryan says for her, a throwback to pre-Revolutionary times. The elderly idealist is indignant and tells Ol'ga to be proud of herself as a good mother <i>and</i> worker. She is a real Soviet woman. In the last paragraph, we are privy to Ol'ga's self-doubt and gentle questioning of whether she really is a good mother and worker, what a real Soviet woman is and whether one really can be both a good mother and worker in the context of the Soviet system of the 1960s where men and women are supposed to be equal, but where women, with their double burden of work and domestic duties, feel permanently stressed and are at a disadvantage with men. Candidates can describe the characters of Ol'ga, the two Lyusyas and MM.</p>	30

Question	Answer	Marks
12A	<p>Use of Language and Narrative Techniques: The extract consists of Ol'ga's first-person narrative, ostensibly in the form of a diary entry. This is supposed to be written retrospectively, but an illusion of immediacy regarding the action and spontaneity with regard to Ol'ga's thoughts is created by the inclusion of broken syntax indicated by three dots in paragraph 1, a rhetorical question in paragraph 2 and an exclamation mark indicating strong emotion after «настоящая советская женщина)?! in the last paragraph. The direct speech of all the characters, including Ol'ga herself, is presented as though verbatim with incomplete phrases and broken syntax. This creates a feeling of reality, but at the same time stretches the credibility of being part of a diary entry made after the action has taken place (See Q12B). The pace of the dialogue is brisk and fits well with the depiction of a noisy, dramatic episode. The vocabulary and syntax of all characters is consistent with their educated status. The formal relationship between MM and the younger women is illustrated by MM's use of вы when addressing them as well as by her use of Оля and Люся, affectionate diminutives.</p> <p>Relevance to Rest of Work: Candidates can outline the plot, highlighting Ol'ga's continuous struggle to reconcile her roles as mother and scientist and her striving to be successful in both, though she always feels she is falling short. Reference should be made to the contrast between her life and circumstances and those of the other female characters, showing how, despite everything, it is she who has the best deal.</p>	

Question	Answer	Marks
12B	<p>Describe and analyse the narrative structure and the narrative techniques employed by Baranskaya in <i>Неделя как неделя</i>. To what extent are they effective?</p> <p>Candidates should describe and analyse the narrative structure of the text and the narrative techniques and literary devices used by Baranskaya, discussing whether or to what extent these are effective. They should provide examples of specific narrative techniques and quotations to support their argument. There is likely to be a range of opinion about the merits and demerits of the diary as a successful genre for telling a story, while the effects of individual techniques and devices on the reader will likely be more generally accepted as being successful. The seven sections (daily diary entries) for Ol'ga's typical week divide the narrative into logical units. With the exception of part of the Wednesday section, the text is presented as Ol'ga Voronkova's first-person narrative. This allows the reader to experience the central character's thought processes as she struggles to cope with the twin pressures of being a conscientious mother and professional scientist in a demanding role in an organisation where the working environment is not ideal. Candidates should provide examples of her worries and reactions. Together with causing a sense of spontaneity, the diary structure allows the reader to become intimate with Ol'ga's raw emotions and evolving critical attitudes to Soviet society, its values and expectations with particular reference to the position of women within it, but it nevertheless has several disadvantages. Though it helps us to understand well the overall message of the text, we can only perceive other characters through the prism of Ol'ga's consciousness. We do not have equal access to Dima's thought processes, for example, and therefore can never acquire an objective assessment of his character. The many sections of various characters' direct speech within Ol'ga's first-person discourse might seem to some to be out of place in a diary-account of thoughts and actions and reactions. Because these dialogue sections are often extended, the reader is required to suspend disbelief or to assume we are party to an unlikely verbatim account of events, punctuated by occasional narratorial intrusions. The courtship and honeymoon episode poses similar problems of credibility, given the text is presented as a diary. Here, third-person narrative is apparently used by Ol'ga to objectivise her own character. The flashback episode is placed in the middle of the text for effect and contrasts greatly with the rest of it in terms of the devices employed. It is a highly stylised piece of prose with carefully crafted sentences of variable length in past tenses, the repetition of elements of vocabulary and syntax, frequent use of assonance and alliteration, colourful and exotic nature imagery, some of it with sexual overtones, lyrical descriptions of sounds, scents and the heat of a southern summer. This idyllic time contrasts markedly with the drab, frenzied, humdrum world of the young couple's Moscow life, often described apparently randomly in the present tense, using broken syntax, short sentences or phrases, rhetorical questions indicating doubt about Ol'ga herself, her circumstances or her questioning of the Soviet system. Clusters of short sentences with many verbs and few adjectives are used to convey a sense of rushing and urgency. These feature more often in the weekday sections whereas the syntax of the weekend sections reflects a more controlled and leisurely pace of life. The vocabulary describing the period of the couple's Moscow married life is largely that of the banal, everyday world or of the technical and scientific environment in which Ol'ga works.</p>	30

Question	Answer	Marks
12B	References to colour are mainly monochrome, and there are few examples of alliteration and assonance. An exception occurs at the end of the Monday section when Ol'ga remembers her dream of waking up to the onomatopoeic sound of the kettle which turns out to be that of her nose. Here, too, there is some use of alliteration and assonance as well as an attempt to recreate in the words of the text the rhythmic breathing of someone asleep: Становится тихо-тихо. Темно. Темно и тихо. Тихая темнота. Тёмная тихота... The best candidates might make reference to the chain of intertextual references which indicate the couple's (and the author's) progressive political and social stance.	
12C	<p>'Неделя как неделя is a poignant critique of the life of Soviet women in the 1960s.' Do you agree?</p> <p>Candidates are likely to agree with the statement. They will prove it by providing a detailed account of the daily struggle at home and at work of a range of characters as described through the prism of Ol'ga's first-person diary-account of a typical week in her life as a loving young mother and conscientious research-scientist. The diary structure allows the reader to experience the central character's thought processes and emotions as she struggles to cope with these twin pressures. Candidates should describe and analyse Ol'ga's subjective account of a typical week of her life which primarily focuses on banal and humdrum events (washing, cooking, cleaning, queuing for shopping, struggling on and off crowded public transport, domestic squabbles, struggling to meet deadlines at work because of inadequate equipment, access to testing facilities, having to attend political meetings which impede her progress by taking up valuable time etc.). Mention must be made of the worse domestic situations of all the other female characters in the text. Candidates will probably conclude that though Ol'ga can sincerely say самая счастливая из нас – я, her diary is nevertheless a poignant critique of the life of Soviet women in the 1960s.</p>	30

Question	Answer	Marks
Л. Улицкая, Сонечка		
13A	<p>Context: About ten pages from the end of the text. Robert Viktorovich, an artist in late middle-age, had begun an affair with Yasya, the 18-year-old, Polish orphan friend of his daughter, Tanya. From an early age, Yasya had offered sex to men in exchange for protection and favours, thus not only surviving, but generally improving her lot and succeeding in obtaining a temporary residence permit to live in Moscow. Having spent the night at the artist's house after his family New Year party, Yasya had been accidentally woken by Robert Viktorovich, looking for a roll of artists' paper, and intuitively offered him sex. Though Robert had initially sternly rebuffed her offer, he had succumbed to her charms once he realised his wife, Sonechka, had gone to visit her sister and Tanya was sound asleep in her room. Later, unaware of what had happened in her absence, Sonechka had invited Yasya to live with them. Over the next two months, Yasya had established herself as a member of the family, but there had been no repetition of the events of New Year's morning. Robert Viktorovich had been tortured by Yasya's presence, but as she had become a surrogate daughter, he considered her out of reach. Somehow, towards the end of the second month, however, the artist started to paint after a break of 20 years. One day by chance, Yasya and Robert appeared on the veranda at the same time. Yasya offered to carry some of his art materials to his studio, and once there, the couple again made love. After this, Yasya had visited the studio almost daily, the whiteness of her complexion becoming the inspiration for the tones of Robert's paintings. In April, Robert had embarked on a series of portraits of Yasya, spending longer and longer in the studio. Meanwhile, the little suburb where the artist's family had enjoyed happiness had been designated for slum clearance.</p> <p>Content: Noticing in the letter box a slip of paper ordering the demolition of the house and the relocation of its residents, Sonechka runs over with it to the studio to show her husband. As she usually did not go there, she has never before seen the paintings of Yasya. Sonechka examines her husband's work and recognises the identity of the model and his inspiration. Not a word is spoken, but Robert knows that she knows the truth. Leaving the notice behind her, Sonechka leaves the studio. Deeply affected by the whiteness of the paintings, she is amazed that the ground is not white, but that shades of green are all around on this May day. As she walks home with tears flowing down her cheeks, she whispers that it all should have happened long ago, that she had always know it was too much to hope for. In the 10 minutes it takes her to return home, she recognises that her 17 years of happy marriage are over, that nothing in fact belongs to her now, neither Robert, nor Tanya, as she is quite different from her, nor the house. She thinks that it is right that her artist-husband will have someone young and beautiful at his side, someone soft and clever, as exceptional and outstanding as himself, that it is good that life should bring about a miracle which has made him turn again to the most important thing about him, his painting. Candidates can comment on the credibility of the relationship between Robert and Yasya, given their roughly 42-year age-difference and the perhaps surprisingly magnanimous and altruistic reaction of Sonechka to her husband's betrayal in the context of their previously happy marriage.</p>	30

Question	Answer	Marks
13A	<p>Use of Language and Narrative Techniques: The extract is presented in modern, standard literary Russian by an ostensibly omniscient third-person narrator. However, as well as being externally focalised, the extract is often internally focalised from the point of view of Sonechka to provide insight into her thought processes. This mixture of external and internal focalisation is highly effective in that it allows the reader to sympathise with Sonechka both intellectually and emotionally. The first two paragraphs are externally focalised, describing Sonechka's discovery of the paintings and the implications for her marriage. There is minimal internal focalisation from the points of view of husband and wife as she learns the truth and he realises she knows this. The second paragraph consists of short sentences with few adjectives or adverbs. This reflects the dynamic change in the couple's perception of the reality of their relationship even if the actions themselves are not happening quickly. The significance of Robert's knowing that Sonechka knows his secret and the couple's subsequent silence is reinforced by the use of И at the start of the last two sentences in paragraph 2. Having described in paragraph 3 Sonechka's leaving the studio, the narrator adopts internal focalisation through the use of Ей казалось to show her amazement at the greenness of the world around her. Зелень and its adjective are used three times in quick succession to reinforce this. The alliteration of the к-sounds and т – sounds in клубилась, кудрявилась and трамвайные трели suggest a beautiful, poeticised world which jars with Sonechka's emotional state and new situation. In paragraph 4, the mixture of external and internal focalisation continues. The perspective moves from the narrator's to Sonechka's with the repetition of дому reinforced by two emotionally charged adjectives (любимому and счастливому) and the use of почему-то which indicates an absence of narratorial omniscience and so must belong to Sonechka's discourse. This is followed by Sonechka's poignant rationalisation of her situation in direct speech. Her rationalising thought processes continue in the last paragraph: И за эти...с годами тело is the narrator's discourse, but it is interrupted by the question: а когда, кому он принадлежал? This could be either the narrator's or Sonechka's discourse and thus can be described as free indirect speech. The extract concludes with the character's thoughts provided by the narrator and clearly marked as such.</p> <p>Relevance to Rest of Work: This is the point at which the happy marriage of Sonechka and Robert Viktorovich comes to an end for both of them. Candidates can discuss the relationships of Sonechka and her husband, Robert and Yasya, and Sonechka and Yasya, how all behave after Robert and Yasya move into his studio, leaving Sonechka alone in the new, but less comfortable flat which he dutifully helps to improve. Though initially devastated, Sonechka comes to accept the ménage à trois situation, admiring Yasya's beauty and glad that this young woman has revived Robert's interest in painting, causing him to produce many masterpieces. After Robert's sudden death, the two women are united in grief and continue to have a mother-daughter relationship ever after. Reference might be made to the episode early in the text when Robert, having fallen in love with Sonechka, returns to her library two days after their first meeting to present her with her portrait as a wedding present.</p>	

Question	Answer	Marks
13A	The best candidates will mention that immediately after the extract, this episode in the text concludes with Sonechka taking solace in reading as she did prior to meeting her husband. Considering herself unattractive, Sonechka had lived a vicarious life in books ever since her unfortunate crush on Vit'ka Starostin as a young teenager. The first text which now comes to hand is Pushkin's Барышня-крестьянка where Sonechka finds joy both in its literary perfection and in its embodiment of true nobility of spirit, presumably in the behaviour of the romantic hero towards the heroine.	
13B	<p>In <i>Сонечка</i>, what does Ulitskaya appear to be saying about the role of art and the artist in Soviet society?</p> <p>Candidates should assess what the author appears to be saying about the role of art and the artist in Soviet society. Answers are likely to refer to the events of the main plot and to Sonechka's belief in the importance of art and her husband's talent as justification for his betrayal of her as evidence that the text illustrates the great significance of art and the artist in Soviet society in general. However, close reference to the text demonstrates that it is not Socialist Realist art which is being lauded by the characters or the narrator of the story.</p>	30
13C	<p>'In <i>Сонечка</i>, Ulitskaya disproves the myth of equality between men and women in Soviet society.' Do you agree?</p> <p>Candidates may offer a range of opinion with regard to the quotation. Answers should contain detailed examples of the attitudes and behaviour of Robert Viktorovich, Sonechka, Tanya and Yasya as well as that of various minor characters (e.g. Vit'ka Starostin, Yasya's 'protectors') to decide whether or to what extent the text disproves the myth of equality between men and women in Soviet society. Candidates may conclude that in matters of sex, with the possible exception of Tanya, it is the male characters whose initiatives and behaviour dictate the course of the lives and happiness of the female characters, though with regard to the family's economic day-to-day well-being, the roles of men and women are often different, but complementary, and women sometimes assume important roles, decisive for the well-being of the family unit. What becomes clear, however, is that even when mistreated or disadvantaged by men, the authorities or economic circumstances, the women in the text display a huge degree of resilience and courage and are never cowed by fate.</p>	30