



Pearson
Edexcel

Mark Scheme (Results)

Summer 2024

Pearson Edexcel Level 3 GCE

In Russian (9RU0)

**Paper 2 Written response to works and
translation**

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Publications Code 9RU0_02_2406_MS
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General Marking Guidance

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

Section A – Question 1 (translation) into assessed language

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

Marking principles

Soft signs: non-grammatical soft sign errors are tolerated, for example *только* rather than *только*, unless they cause ambiguity (for example *купит* rather than *купить*).

Spelling: non-grammatical misspellings are tolerated, for example *рассказать* rather than *рассказать*, as long as they are not ambiguous (for example *тошно* rather than *точно*) or in the wrong language.

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

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

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

| Sect ion | Text | Correct answer | Acceptable answers | Reject | Mark |
|----------|------------------------------------|-------------------------------|-----------------------------------|-------------------------------|------|
| 1 | New Year is usually considered | Новый год обычно считается | Новый год обычно рассматривает ся | Новый год обычно считалось | (1) |
| 2 | to be the most significant holiday | самым значительным праздником | как самый значимый праздник | самой значительной праздником | (1) |
| 3 | in Russia. | в России. | в РФ. | в Россию. | (1) |
| 4 | Traditionally, | По традиции, | Традиционно, | По традицию, | (1) |
| 5 | on 31st December every year, | 31 декабря каждого года, | 31 декабря в каждом году, | 31 декабря каждому году, | (1) |
| 6 | relatives and friends are invited | родных и близких приглашают | родственники и друзья приглашены | родные и близкие приглашают | (1) |

| | | | | | |
|----|-----------------------------------------------------|------------------------------------------|----------------------------------------|------------------------------------------|-----|
| 7 | for a very important celebratory dinner. | на очень важный праздничный ужин. | на очень важный праздничный обед. | на важный праздничный ужин. | (1) |
| 8 | Russians prepare lots of special dishes, | Россияне готовят много специальных блюд, | Русские готовят много специальной еды, | Россияне готовят много специальных блюд, | (1) |
| 9 | for example, the famous 'Olivier' salad, | например, знаменитый салат «Оливье», | например, известный салат «Olivier», | например, знаменитая салат «Оливье», | (1) |
| 10 | and there is always | и всегда есть | и есть всегда | и есть | (1) |
| 11 | champagne and vodka for toasts. | шампанское и водка для тостов. | водка и шампанское для тостов. | шампанское и водка для тост. | (1) |
| 12 | People give each other gifts, | Люди дарят друг другу подарки, | Люди дают друг другу подарки, | Люди дарят друг друга подарки, | (1) |
| 13 | and children receive theirs from Grandfather Frost. | и дети получают свои от Деда Мороза. | и дети получают их от Деда Мороза. | и дети получает свои от Деда Мороза. | (1) |
| 14 | Families often watch | Семьи часто смотрят | Семьи зачастую смотрят | Семья часто смотрят | (1) |
| 15 | old Soviet films together. | старые советские фильмы вместе. | старые советские фильмы друг с другом. | старые советские фильмы вместо. | (1) |
| 16 | At midnight, people gather | В полночь люди собираются, | В 00:00 люди собираются, | В полночь люди собирают, | (1) |
| 17 | to watch the celebrations in Moscow | (чтобы) смотреть празднование в Москве | чтобы смотреть торжества в Москве | чтобы смотреть праздник в Москве | (1) |
| 18 | and the President's speech on television. | и речь Президента по телевидению. | и речь президента по телевизору. | и Президент речь по телевидению. | (1) |

| | | | | | |
|----|------------------------------------------|---------------------------------|---------------------------------------------|-----------------------------------|-------------------|
| 19 | Everyone says, "Happy New Year!", | Все говорят: «С Новым годом!», | Каждый говорит: «Счастливого Нового года!», | Все говорят: «С Новым год!», | (1) |
| 20 | but that is just the start of the party! | но это только начало вечеринки! | но вечеринка только начинается! | но это только начинать вечеринка! | (1) |
| | | | | | Total (20) |

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

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

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

General guidance on using levels-based mark schemes

Step 1 Decide on a band

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

Step 2 Decide on a mark

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

Critical and analytical response (AO4)

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

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

17-20

- Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.
- Detailed, logical arguments and conclusions are made that consistently link together.
- Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

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

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

Additional guidance

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

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

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

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

Complex language is considered to include the following:

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

Straightforward language is considered to be:

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

Accuracy of language (AO3)

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

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

Additional guidance

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

Errors that **do not hinder clarity:**

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

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message

- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

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

Indicative content

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

| Question number | Indicative content |
|-----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2(a) | <p data-bbox="387 398 932 434"><i>Пиковая дама (Александр Пушкин)</i></p> <p data-bbox="387 439 1114 474">Students may refer to the following in their answers.</p> <p data-bbox="387 519 1362 636">It could be argued that the Lizaveta Ivanovna, the Countess's ward, is a very important character in Pushkin's story. Her apparent innocence is portrayed in contrast to Germann's increasing depravity.</p> <ul data-bbox="440 680 1391 1675" style="list-style-type: none"><li data-bbox="440 680 1391 994">• Lizaveta Ivanovna is a particularly important character because she represents the key link between Germann and the Countess, e.g. Germann uses her to gain access to the Countess, and because Lizaveta has been treated badly in the past and longs for attention, she does not realise what is happening, and perhaps this leads her to respond to Germann's advances. Without Lizaveta, Germann would not have been able to threaten the Countess, a key part of the plot of the story.<li data-bbox="440 1039 1391 1352">• Lizaveta is also a very important part of the story because she is the only character who is shown to be morally 'good' and has a seemingly happy ending, e.g. after being rejected by Germann and calling him 'a monster', she goes on to marry a pleasant young man herself, fulfil her dreams, and have her own ward. Some suggest she is not as naïve as she first appears, and she is certainly a strong and important contrast figure to Germann in Pushkin's narrative.<li data-bbox="440 1397 1391 1675">• On the other hand, it could be argued that Germann is actually a more important character in Pushkin's story because he is the one who exploits all the other characters in order to gain access to the secret of the three cards, e.g. he considers becoming the Countess's lover, eventually scaring her to death, and pursues Lizaveta with the purpose of getting closer to the Countess. He is the figure around which the whole story revolves. |

| Question number | Indicative content |
|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2(b) | <p data-bbox="391 203 932 237">Пиковая дама (Александр Пушкин)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1390 472">The theme of gambling through card games is central to Pushkin’s story, and could be considered to be the most important theme. On hearing of a gambling secret that could win him a fortune, Germann becomes obsessed with it and it is this that eventually leads to his madness.</p> <ul data-bbox="440 521 1374 1469" style="list-style-type: none"> <li data-bbox="440 521 1374 752">• The theme is an important one because it is where the story begins and sets the scene for what is to come. At the beginning, Germann watches others play cards and gamble but never plays himself, e.g. we are told that he prefers to stick to his own three cards of ‘thrift, moderation and hard work’. He seems to look down on the other officers who spend their time gambling. <li data-bbox="440 801 1374 1151">• The theme of gambling is also important because it gives a clear lesson for the reader. At the end of the story, we see that the desire to win money has totally consumed Germann, e.g. at the gambling table we see him use the secret, win the first two games, but then his ace turns into a Queen of Spades that appears to wink at him. He loses, and we see him in an asylum, completely having lost his mind. His pursuit of wealth has sent him mad, and as a reader we are taught a clear lesson about the consequences of gambling and the desire for riches. <li data-bbox="440 1200 1374 1469">• On the other hand, the most important theme in the story could be considered to be the role of mysticism and supernatural forces, e.g. without the apparition of the Countess, the events at her funeral, and the ‘winking’ Queen of Spades, the narrative of the story would not work. Pushkin is also drawing our attention throughout the story to the ideas of mysticism that many believed in at the time. |

| Question number | Indicative content |
|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3(a) | <p data-bbox="391 203 794 237">Ревизор (Николай Гоголь)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1358 477">The Mayor (sometimes called 'Governor', 'Chief of Police' or 'Town Prefect' in English) is a corrupt provincial official, typical of those who could be found in small towns in Russia at the time. It could be argued that he is a tragic character in this play by Gogol.</p> <ul data-bbox="440 521 1390 1541" style="list-style-type: none"> <li data-bbox="440 521 1390 853">• The Mayor could be considered a tragic character because he has become a victim of the way that things were run in Russia at the time, e.g. his actions throughout the play become increasingly ridiculous as he worries about the possible consequences for the town of the Inspector's visit, and he repeatedly urges others to get things in order. Many other characters are corrupt, and the Mayor is no different, but it could be argued that he is a tragic embodiment of all that was bad in provincial Russia at the time. <li data-bbox="440 909 1390 1155">• In some ways, the audience may sympathise with or feel sorry for the Mayor, despite his corrupt actions. We see this in the penultimate scene, e.g. when the Mayor gets into a rage and tells the audience that we are laughing at ourselves, pointing at our own failings and weaknesses. He may not be a sympathetic character, but he could be a tragic one. <li data-bbox="440 1211 1390 1541">• On the other hand, it could be argued that the Mayor is simply a 'bad person' and not someone with whom we can sympathise. On many occasions throughout the play we hear of the acts that the Mayor has committed that could be called morally reprehensible, e.g. he has beaten up a woman for alleged fighting, ruined the town's merchants with compulsory billeting, regularly helped himself from shops and sent the wrong men to be conscripted, having taken bribes from others. |

| Question number | Indicative content |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3(b) | <p data-bbox="389 241 791 275">Ревизор (Николай Гоголь)</p> <p data-bbox="389 282 1110 315">Students may refer to the following in their answers.</p> <p data-bbox="389 360 1386 472">How Gogol depicts life in Russia at the start of the 19th Century could be seen as successful because we get a clear picture in his play of a place that is totally corrupt and lacking in moral rectitude.</p> <ul data-bbox="440 521 1386 1518" style="list-style-type: none"> <li data-bbox="440 521 1386 790">• The portrayal is successful because we are shown clearly through satire the problems with various aspects of Russian society in the early 19th Century, e.g. the social and political system in 1830s Russia, the corrupt and incompetent bureaucracy amongst local officials, especially in the provinces far from the capital, and the moral mediocrity (<i>poshlost'</i>) of characters representing the whole of society. <li data-bbox="440 842 1386 1178">• Key characters in the play successfully represent various levels of Russian society as a whole (the Mayor, the Judge, the Postmaster, the Superintendent of Schools and the Supervisor of Charitable Institutions), and there are many examples of their corruption, e.g. the streets are dirty, the police are drunk, prisoners are poorly fed, the mail is illegally opened, and the wrong people are being conscripted. In this way, we are clearly shown the corruption in Russia more widely at the time. <li data-bbox="440 1229 1386 1518">• On the other hand, it could be argued that how Gogol portrays Russia at the time is not successful because it is just too ridiculous to be believable, e.g. the extreme levels of corruption and deceit shown by every character, the ridiculously obsequious way that the Mayor and other officials behave, and the apparent stupidity and greed of Khlestakov. The extreme nature of these portrayals could mean that we do not take them seriously. |

| Question number | Indicative content |
|-----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4(a) | <p data-bbox="391 241 831 275"><i>Вишнёвый сад (Антон Чехов)</i></p> <p data-bbox="391 282 1114 315">Students may refer to the following in their answers.</p> <p data-bbox="391 360 1385 555">Ranevskaya and Lopakhin are two important, and perhaps the central, characters in Chekhov's play. The portrayal of the relationship between them could be considered to be a successful portrayal of that between a member of the old aristocracy / landowner (Ranevskaya), and a member of the new emerging middle class (Lopakhin).</p> <ul data-bbox="440 600 1385 1621" style="list-style-type: none"> <li data-bbox="440 600 1385 891">• The depiction of the relationship between the two characters could be considered successful because we learn a great deal about how Lopakhin was treated by Ranevskaya in the past as the son of a former serf on her estate, e.g. we learn that she brought him into the house to care for him when he was crying, and we learn that although he is now rich and well dressed, she believes that he is still 'just a peasant'. <li data-bbox="440 943 1385 1279">• It could also be considered a successful portrayal because both characters' motivations and attitudes to each other are clearly set out through their words and actions, e.g. Lopakhin tries to convince Ranevskaya to sell some of her land, but is repeatedly ignored by her, showing her contempt for his 'business-like' approach. Despite her financial issues, Ranevskaya continues to have a positive outlook on life, and she repeatedly tells Lopakhin that that the family will find a way to survive. <li data-bbox="440 1330 1385 1621">• On the other hand, it could be argued that the portrayal of the relationship is not successful because it is unrealistic that both characters would act as they do, e.g. Lopakhin is triumphant when he has bought the cherry orchard despite having recalled earlier how kind Ranevskaya was to him as a child, and she is dismissive of his actions to the very end, despite her increasingly worrying financial situation. |

| Question number | Indicative content |
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| 4(b) | <p data-bbox="427 203 868 237">Вишнёвый сад (Антон Чехов)</p> <p data-bbox="427 241 1150 275">Students may refer to the following in their answers.</p> <p data-bbox="427 322 1382 434">Chekhov uses a range of different dramatic techniques in different ways in his play. Some of these were new techniques at the time, and represent a different approach to drama to that seen previously.</p> <ul data-bbox="480 481 1390 1458" style="list-style-type: none"> <li data-bbox="480 481 1390 815">• One technique for which Chekhov is famous in his plays, and which he developed, is the use of ‘indirect action’. Action that is important to the play’s plot often occurs off stage out of view of the audience, but is discussed or mentioned by the characters, thus focusing the audience’s attention on the emotions of the characters rather than the events themselves, e.g. Lopakhin’s speech at the end of Act 3 where he recounts the sale of the cherry orchard. <li data-bbox="480 869 1390 1115">• Chekhov frequently uses symbolism to help us to understand the view of different characters about the events in the play, e.g. the unseen cherry orchard symbolises the positive aspects of the past on the one hand, but on the other hand, its destruction symbolises the importance of social change and progress to the characters. <li data-bbox="480 1169 1390 1458">• The play is often seen as a key example of Chekhov’s trademark combination of comedy and tragedy (‘tragicomedy’). Before Chekhov, plays were usually either one or the other. The mark of tragicomedy is that serious or life-changing events are occurring on stage, but there are also comic elements. There are comic and tragic elements throughout Chekhov’s play. |

| Question number | Indicative content |
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| 5(a) | <p data-bbox="391 199 1236 232"><i>Один день Ивана Денисовича (Александр Солженицын)</i></p> <p data-bbox="391 237 1114 271">Students may refer to the following in their answers.</p> <p data-bbox="391 320 1366 432">It could be argued that Solzhenitsyn uses various techniques, including the details of daily life in the Gulag, successfully to portray Shukhov's character in his novella.</p> <ul data-bbox="440 481 1366 1413" style="list-style-type: none"> <li data-bbox="440 481 1366 752">• The portrayal is successful because we get a clear understanding of Shukhov's determination to keep himself well and alive, and his ingenuity in the face of adversity, especially in relation to his struggle for food, e.g. he worries at the start of the novella about whether he will miss breakfast, he ponders on whether he should report as sick, and we learn how he stores part of his ration in his mattress to avoid theft. <li data-bbox="440 801 1366 1072">• It is also successful because we understand how Shukhov's daily thoughts and actions are focused on the camp, as opposed to on any dream of when he might leave or what might happen in the future, e.g. he shows no affection or interest in his wife or daughters and no nostalgia for his past or home. This is a striking feature of the narrative and shows us clearly the camp's dehumanising effect on its inmates, including Shukhov. <li data-bbox="440 1122 1366 1413">• On the other hand, it could be argued that the setting of the novella in one day has a limiting effect on our understanding of Shukhov's character and the impact of his time in the Gulag on him, e.g. we do not get a sense of his supposed crime or the length of his sentence, we do not see how he has changed over time, and we do not understand much of his character or motivation beyond immediate survival. |

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| 5(b) | <p data-bbox="427 199 1273 235"><i>Один день Ивана Денисовича (Александр Солженицын)</i></p> <p data-bbox="427 237 1150 273">Students may refer to the following in their answers.</p> <p data-bbox="427 320 1370 472">It could be argued that Solzhenitsyn uses the symbol of the cold successfully in his novella. It features on nearly every page as well as being a key method to aid our understanding of the prisoners' experiences, which is seemingly Solzhenitsyn's aim.</p> <ul data-bbox="480 519 1382 1406" style="list-style-type: none"> <li data-bbox="480 519 1382 790">• The symbol of the cold is successful because through it we get a picture of the relentless Siberian weather that the prisoners experience every day, e.g. Shukhov constantly worries about how to keep himself warm, the prisoners are subjected to humiliating body searches in the cold, boots, mittens and other clothing (e.g. undershirts) are highly prized and in constant demand. <li data-bbox="480 837 1382 1108">• The literal cold can also be seen as an effective symbol of the coldness with which the prisoners are treated by the guards, e.g. they constantly have to protect themselves from the cold in the same way they must protect themselves against the arbitrary punishments of the guards. No one ever considers escaping from the camp because the weather would mean certain death. <li data-bbox="480 1155 1382 1406">• On the other hand, it could be argued that the constant reference to the cold on every page of the novella distracts from more important aspects of the narrative, e.g. we focus more on this than on the fact that the prisoners are all in the inhospitable and inhumane camp for very long sentences for what appear to the reader to be relatively minor crimes. |

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| 6(a) | <p data-bbox="391 203 1002 237"><i>Неделя как неделя (Наталья Баранская)</i></p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1337 434">It could be argued that the theme of the ‘double burden’ of work and domestic life facing Soviet women is the most important theme of Baranskaya’s story.</p> <ul data-bbox="443 481 1372 1473" style="list-style-type: none"> <li data-bbox="443 481 1372 875">• The theme of the ‘double burden’ could be considered the most important because Ol’ga’s experience of it is absolutely central to the story, e.g. she is clearly well educated, holding an important and responsible job as a research scientist, but is also expected to look after the children and do the cooking and cleaning at home. On the surface, women were equal to men in the Soviet Union, but they had the same educational and work demands placed on them in addition to running the home. This was arguably the key message that Baranskaya wanted to communicate in writing her story. <li data-bbox="443 922 1372 1193">• It could also be argued that this is the most important theme because the balance of work and home lives in the Brezhnev era of the USSR has an impact not just on Ol’ga, but on every other woman in the story, e.g. they have limited time to do the shopping and so shop for each other in their breaks, public transport is poor and overcrowded and this makes them late and they therefore have to cover for each other. <li data-bbox="443 1240 1372 1473">• On the other hand, it could be argued that the most important theme of Baranskaya’s story is actually the poor living conditions for ordinary people in Moscow at the time, e.g. there are no shops near people’s homes, queues are long and transport infrastructure is poor. These issues affected all Soviet people. |

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| 6(b) | <p data-bbox="427 203 1038 237">Неделя как неделя (Наталья Баранская)</p> <p data-bbox="427 241 1150 275">Students may refer to the following in their answers.</p> <p data-bbox="427 322 1362 472">Baranskaya's story is written in the form of a diary over a seven-day period. This structure helps us to understand the important themes and can be seen as one of the reasons why the work was so successful.</p> <ul data-bbox="480 562 1382 1496" style="list-style-type: none"> <li data-bbox="480 562 1382 898">• The diary format helps us to understand how women's lives were affected by the 'double burden' of both work and domestic duties, e.g. the contrast between the weekdays and weekends in the narration is stark, with weekdays frenzied and focused on domestic and work practicalities, but with weekends allowing time for leisure and catching up. The language and style of the narration differ between these passages of the story. <li data-bbox="480 949 1382 1196">• Baranskaya's chosen format also helps us to understand the nature of the relationship between Ol'ga and her husband Dima, e.g. the passages of dialogue between the two highlight their different viewpoints, and the section where they argue on Sunday morning demonstrates the practicalities of their lives and the impact of these on their relationship. <li data-bbox="480 1247 1382 1496">• It could be argued, however, that the diary format is limiting and means that we do not have a rounded view of the way that other characters see life in the Soviet Union, e.g. we only understand Dima's opinions through Ol'ga's eyes, and Ol'ga's work colleagues' views are also filtered through her interpretation. |

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| 7(a) | <p data-bbox="391 203 837 237">Сонечка (Людмила Улицкая)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1358 472">Ulitskaya’s novella is set against a backdrop of the Great Patriotic War. Although the War itself is rarely mentioned, the effects of the shortages, poverty caused by the War, and subsequent development of Soviet society, are clearly seen in the different characters.</p> <ul data-bbox="440 519 1369 1541" style="list-style-type: none"> <li data-bbox="440 519 1369 813">• The War is shown to have had a significant impact on women of Sonechka’s generation. They are shown to have been prepared to sacrifice their own personal interests or needs to support their families, e.g. Sonechka refuses to remain in Sverdlovsk when her exiled husband is ordered to leave, despite her pregnancy and the concerns of her family. She works tirelessly to support the family, saving money to secure a house. <li data-bbox="440 864 1369 1111">• The War is shown to have had less of an impact on men such as Robert Viktorovich, who is much older than Sonechka, and an artist, e.g. Robert does not stop working throughout the War, he prioritises his art over his family, and he earns very little money. The family becomes more prosperous later due to Sonechka’s hard work. <li data-bbox="440 1162 1369 1541">• We also see the impact of the War on younger people of Tania’s generation. They do not seem to appreciate the sacrifices that their parents’ generation made during the Great Patriotic War, e.g. Tania begs her parents to buy her things despite their financial difficulties, and they make further sacrifices to do so. The reader is left thinking that Tania is representative of a post-War Soviet youth who some felt had little respect for the material and emotional sacrifices made in the Soviet Union in wartime. |

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| 7(b) | <p data-bbox="391 203 837 237">Сонечка (Людмила Улицкая)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1369 472">It could be argued that Yasia, the orphaned Polish woman who comes to live with the family, is a negative character in Ulitskaya's novella. She could be said to have a profoundly disruptive influence on the family's life.</p> <ul data-bbox="440 519 1369 1496" style="list-style-type: none"> <li data-bbox="440 519 1369 768">• Yasia could be seen to have a negative influence on Tania, e.g. Tania becomes obsessed with Yasia when they first meet, and even tries to imitate her mannerisms. Tania becomes interested in sex and boys after meeting Yasia and the two of them develop a strong bond and often conspire against Tania's parents. <li data-bbox="440 819 1369 1115">• Yasia is shown as a character who uses sex as a way to express gratitude, and also to get her own way in a situation, e.g. she is said to have mastered an 'inexpensive technique' of settling her debts with men, and her affair with Robert Viktorovich begins almost from the first moment that they meet and continues until he dies. It is she who disrupts the equilibrium of the relationship between Sonechka and Robert Viktorovich. <li data-bbox="440 1167 1369 1496">• On the other hand, it could be argued that Yasia is actually doing all she can to secure a positive and more prosperous life for herself, e.g. we learn that she was in effect trafficked from the orphanage, but that she escaped her 'protector' and took a cleaning job to avoid prostitution. When Tania hears her story, she feels deeply sorry for Yasia, as does Sonechka, who takes Yasia in and looks after her as her own child. Later, when Yasia moves into the studio with Robert, she looks after him. |

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| 8(a) | <p data-bbox="391 203 815 237">Крылья (Лариса Шепитько)</p> <p data-bbox="391 241 1110 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1334 432">It could be argued that the theme of love and marriage is the most important theme in Shepit'ko's film, as it affects each of the different characters.</p> <ul data-bbox="443 483 1385 1503" style="list-style-type: none"> <li data-bbox="443 483 1385 857">• The theme is important because Nadezhda Stepanovna's relationships are central to our understanding of her character and her current preoccupations, e.g. she fails to communicate with her current boyfriend Pasha and is thinking about other things when he talks to her. This is in contrast to what we learn about her relationship with her former lover, Mitia, e.g. we see her laughing and joking with him in the flashback scenes. They clearly had a loving and carefree relationship much more like that of her daughter in the present. <li data-bbox="443 913 1385 1160">• We also see the theme through Nadezhda's daughter's relationship with her fiancé Igor', e.g. she has a loving and carefree relationship with him, of which her mother disapproves. We see Tania invite her mother to a party, but she fails to relate to Igor' and does not know what to say to him and Tania's other friends. <li data-bbox="443 1216 1385 1503">• It could be argued that Nadezhda Stepanovna's attitude is shown to have changed since the War, e.g. she now sees duty to the Soviet state as her principal function, rather than her own duty to find love and happiness. There is a nostalgia for wartime when both were possible; in the 1960s it seems to Tania that if Nadezhda is to find love and fulfilment, she must be less concerned about her duty to the state, as Tania herself is. |

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| 8(b) | <p data-bbox="389 199 815 232">Крылья (Лариса Шепитько)</p> <p data-bbox="389 237 1114 271">Students may refer to the following in their answers.</p> <p data-bbox="389 320 1382 432">It could be argued that the main character in Shepit'ko's film, Nadezhda Stepanovna, is a tragic character due to her unhappiness and loneliness throughout the film.</p> <ul data-bbox="440 481 1390 1330" style="list-style-type: none"> <li data-bbox="440 481 1390 770">• Nadezhda Stepanovna could be considered to be a tragic character due to her isolation. We see her in the film in contrast to the happy and carefree life of her daughter Tania, e.g. Tania is often seen laughing whilst Nadezhda (in the scenes set in the present day), rarely is. Tania has a fiancé, of whom Nadezhda Stepanovna disapproves, and they often disagree over Tania's attitudes to her duty to the Soviet state. <li data-bbox="440 824 1390 1025">• Nadezhda Stepanovna is also shown to be unlucky in love in the past, and lonely in the present day, e.g. her former lover, Mitia, with whom she was happy, died in the War. She seems to find it difficult to connect with her current boyfriend, Pasha, and we learn that she is nostalgic for a time when her life was happier. <li data-bbox="440 1079 1390 1330">• On the other hand, it could be argued that Nadezhda Stepanovna is actually a heroic and patriotic character, rather than a tragic one, e.g. we learn of her exploits as a fighter pilot, young children look up to her, and she cares about the children at the college where she is headteacher. She takes her duty to them and to the Soviet state seriously, and is thus to be admired. |

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| 9(a) | <p data-bbox="391 203 1034 237"><i>Утомлённые солнцем</i> (Никита Михалков)</p> <p data-bbox="391 241 1110 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1362 477">The theme of betrayal is a key element in Mikhalkov's film, and it could be argued that it is the most important theme because each of the characters is betrayed in different ways by other characters, and ultimately by the State.</p> <ul data-bbox="440 524 1390 1473" style="list-style-type: none"> <li data-bbox="440 524 1390 792">• Betrayal is a key theme for Kotov as a character because he is betrayed by Stalin and the Soviet state, e.g. he believes that Stalin could never have him arrested, but this is exactly what Mitia has been sent to do. Kotov believes 'blindly' in the benevolence of Stalin and the Soviet Union, and seemingly enjoys the respect and admiration of all around him. At the end of the film we see him as a broken man, a victim of Stalin's purges. <li data-bbox="440 840 1390 1171">• Betrayal is an important theme for Mitia as a character because he could be seen as the victim of betrayal by Marusia, e.g. Kotov feels that Mitia has arrived to seek revenge against him for this betrayal, or to steal Marusia from him. Mitia, alongside many others, is also betrayed by the State, e.g. he knows he is obliged to accept the mission to arrest Kotov or face arrest himself, and his apparent suicide at the end of the film shows that he too becomes a victim. <li data-bbox="440 1218 1390 1473">• On the other hand, the theme of the importance of family relationships could be considered to be the most important one in the film, e.g. the love that Kotov has for his family, and for Nadia, is drawn in stark contrast to Mitia's isolation. Mitia's arrival can chiefly be seen as a threat to an idyllic day that Kotov is having with his family, and to his relationship with Marusia. |

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| 9(b) | <p data-bbox="391 203 1037 237">Утомлённые солнцем (Никита Михалков)</p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1265 394">There are several scenes in Mikhalkov's film that best help us to understand more about the film's key character, Kotov.</p> <ul data-bbox="440 443 1385 1462" style="list-style-type: none"> <li data-bbox="440 443 1385 779">• The scene where Kotov is called from his <i>banya</i> to stop the tanks crushing crops shows us Kotov's status as a legendary commander, e.g. we learn that he occupies a position of prestige and respect. At first, he is not recognised by the soldiers, but when he puts on his cap, they see it is him and immediately respond to his order for them to retreat. Kotov is amused that they do not recognise him, but the soldiers are fearful of his power once they do. We learn that he is a powerful man. <li data-bbox="440 828 1385 1077">• The scene in the boat with his daughter Nadia shows us both Kotov's love for his daughter and love for and faith in the Soviet motherland, e.g. he tells Nadia that the future will be bright thanks to the Soviet motherland, and they exchange many kind words and much father-daughter affection. We learn that both family and country are important to him. <li data-bbox="440 1126 1385 1462">• The scene where Kotov and Mitia are playing football in the woods following Mitia's announcement to Kotov that he is there to arrest him shows us Kotov's determination and continuing faith in the system and in Stalin, e.g. Kotov tells Mitia not to tell anyone about the arrest. Kotov interprets Mitia's threat to arrest him as personal revenge rather than an act of the State. We learn of Kotov's self-belief and 'blind belief' in Stalin, despite evidence to the contrary. |

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| 10(a) | <p data-bbox="391 203 954 237"><i>Кавказский пленник (Сергей Бодров)</i></p> <p data-bbox="391 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="391 322 1345 394">It could be argued that the young and inexperienced soldier, Vania, is the most important character in Bodrov's film.</p> <ul data-bbox="443 443 1390 1503" style="list-style-type: none"> <li data-bbox="443 443 1390 775">• The character of Vania is important because he goes on a journey through the film from naivety to a realisation of the full horror of the war, e.g. at the start, he and the other new recruits laugh and joke amongst themselves, clearly not aware of the danger that they will shortly face. Later, Sasha tells Vania horrifying stories of what to expect of the Chechens, and Vania is shocked. He later grows more accustomed to these stories when he sees the reality of the war for himself. <li data-bbox="443 831 1390 1122">• Vania is also an important character because throughout the film he develops a relationship with Dina, the young Chechen woman, e.g. at the beginning they notice each other, and there is an obvious tension between them. After Sasha's death, the relationship between Vania and Dina intensifies. He asks her to bring him the key, and she tries to do so. In the end she realises that they cannot be together or take the relationship further. <li data-bbox="443 1178 1390 1503">• On the other hand, it could be argued that Sasha is the most important character in the film, because it is he who teaches Vania how to survive their capture in the Chechen village, e.g. he is humorous with Vania to help his morale, tells him what to do and what not to do, and later protects Vania by killing Hasan. Towards the end Sasha is killed in an attempt to escape, and this perhaps makes him the most memorable and important character in the film. |

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| 10(b) | <p data-bbox="427 203 986 237">Кавказский пленник (Сергей Бодров)</p> <p data-bbox="427 241 1150 275">Students may refer to the following in their answers.</p> <p data-bbox="427 322 1377 394">It could be argued that Bodrov's depiction of the Chechens in his film is negative and unsympathetic.</p> <ul data-bbox="480 443 1385 1335" style="list-style-type: none"><li data-bbox="480 443 1385 734">• When the Chechens capture Sasha and Vania, we see their negative view of the Russians, e.g. Dina says that the prisoners have 'pigs' blood' and the Chechens later try to humiliate them by making them wrestle. We are given some insight into why the Chechens feel the way that they do about the Russians, e.g. Russians cut out Hasan's tongue when he was in prison in Siberia. We learn that Hasan loves to sing but cannot.<li data-bbox="480 786 1385 987">• The Chechens are shown to be ruthless and brutal, e.g. we see them keep the Russians hostage for many months in poor conditions, and they do not respond to their relatives' attempts to seek their release. Towards the end, we see them execute Sasha.<li data-bbox="480 1039 1385 1335">• On the other hand, it could be argued that Bodrov portrays the Chechens as honourable people in a time of war, e.g. we see the way that they protect each other, enjoy time together dancing and are proud of their traditional way of life. Dina begins to see the prisoners as human beings and treats them as such. Abdul is depicted as being merciful and forgiving when he allows Vania to walk away. |

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| 11(a) | <p data-bbox="389 203 863 237">Левиафан (Андрей Звягинцев)</p> <p data-bbox="389 241 1114 275">Students may refer to the following in their answers.</p> <p data-bbox="389 322 1390 394">There are several scenes in Zviagintsev’s film which could be said to help us best understand the character of Roma, Kolia’s son.</p> <ul data-bbox="448 443 1390 1420" style="list-style-type: none"> <li data-bbox="448 443 1390 734">• At the beginning of the film, we learn that Roma has a difficult relationship with his father and stepmother, Lilia, e.g. we see him and Kolia arguing when Kolia goes to collect Dima from the station, and we see Roma being disrespectful and rude towards Lilia. Later the same day, Roma is again disrespectful towards Lilia, and we see Kolia hit him. We learn that Roma has a troubled life with his parents. <li data-bbox="448 786 1390 1037">• Later in the film, we see a much more positive side to Roma in his relationships with his friends and peers, e.g. we see him drinking and laughing in the abandoned church. We learn that connections with his friends are important to Roma, as the small town and the poverty of the family mean that he has few prospects. We see him perhaps as a typical teenager. <li data-bbox="448 1088 1390 1420">• In other scenes in the film, we see Roma’s distrust and fear, e.g. when he witnesses his stepmother having sex with his father’s friend, Dima, he tells his father and stepmother that he hates them both. He becomes angry and very emotional, and demands that Kolia throw Lilia out. We learn that he feels betrayed and lonely, and this is later compounded when his stepmother seemingly takes her own life, and his father is arrested and imprisoned. |

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| 11(b) | <p data-bbox="427 203 900 237">Левиафан (Андрей Звягинцев)</p> <p data-bbox="427 241 1150 275">Students may refer to the following in their answers.</p> <p data-bbox="427 322 1385 434">It could be argued that Zvyagintsev uses symbolism in his film to help the viewer understand the problems facing Russia today, and the complex and tragic lives of the characters.</p> <ul data-bbox="491 481 1385 1541" style="list-style-type: none"> <li data-bbox="491 481 1385 853">• The physical symbols of the churches in the film are used to demonstrate the corruption within the Orthodox Church and more widely within modern Russian society, e.g. we see the symbolic ruins of the old church where the young people gather because they have nothing to do, and the large, gleaming, modern Orthodox church that the Mayor has built on Kolia's land. We see that the Orthodox Church is shown to be corrupt and serving of its hierarchy rather than people like Kolia and Roma. <li data-bbox="491 904 1385 1196">• The symbol of the 'little man' is a common one in Russian literature, and Kolia clearly represents this character in the film, e.g. the corrupt Mayor has issued a court order for compulsory purchase of Kolia's land. We learn of the corruption and small-town bureaucracy that thwart him at every turn, and there is a symbolic inevitability to Kolia's failure to stop the compulsory purchase. <li data-bbox="491 1247 1385 1541">• There are many other symbols of the all-powerful Russian state within the film, e.g. the mayor has a photo of the President above his desk, the police and judges are almost comical in their refusal to hear any arguments from Kolia, and the most obvious symbol of the carcass of a beached whale, or 'Leviathan', representing the total futility of man faced with power. |

