

**MARK SCHEME for the May/June 2011 question paper
for the guidance of teachers**

9782 PRINCIPAL COURSE RUSSIAN

9782/04

Paper 4 (Topics and Texts), maximum raw mark 60

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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Part I: Topics

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

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

- 20 for Content [AO3: 10 marks, AO4: 10 marks]
- 10 for Language [AO3]

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.

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.

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.

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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 I: Topics – Language

10	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8–9	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6–7	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4–5	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
2–3	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

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Indicative Content

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.

1 ДЕТСТВО

A Опишите две сцены из выбранных вами произведений, в которых дети испытывают страх, горе или радость. По-вашему, создатели этих произведений хорошо показывают нам эти чувства и эмоции?

In the first part of the question, candidates should describe two scenes in which children experience fear, grief or joy. A description of the experience of a mixture of these feelings and emotions will be acceptable if this features in a particular scene. In *Детство* we are given a semi-autobiographical account of the childhood of a member of the landed gentry in the late 1830s. Events are narrated from the point of view of the ten year old Nikolay filtered through the perspective of an older and wiser first-person narrator who, from the perspective of a mature adult, analyses the feelings and reactions of the child to a series of exciting and traumatic events. These cause the child to experience a range of strong emotions: intense sadness at possible and actual partings from beloved servants, relatives and animals, fear and grief due to the illness and death of his mother, joy and sorrow caused by the first stirrings and experiences of love and learning how to behave as an adult in various situations – when hunting, meeting new people in Moscow society, attending a ball. In *Серёжа* we are shown a series of events from the life of a six year old coming to terms with and making sense of the world around him on a state farm in the Soviet Union of the 1950s. A third-person narrator successfully incorporates the naïve perspective of the young child as he experiences the events prior to and surrounding the birth of his brother, the death of his step-father's grandmother and the fear and misery of being left behind. The wonderment, awe and simple joys of encountering new phenomena (getting a new bicycle, seeing a man with tattoos, hearing a heart beat or seeing the sky at night) are all described along with the developing relationships of the child with the adults in his life, particularly his step-father who is adept at removing from the little boy the fears experienced by young children at the mercy of circumstances completely outside their control. *Возвращение* tells the story of two young teenage boys taken on a fishing trip by their father who has returned after a mysterious absence of twelve years. Set in the present over a short time space, the film provides limited insight into the lives of the two boys. We see them as part of a gang of friends who ostracise the younger boy, Vanya, when he fails to jump from a high tower into water. This causes him to experience a great deal of fear and misery. Apparently content living with their mother and grandmother, they know only what they have been told about their father. The trip proves to be a learning experience for them in many ways as their parent, brutalised by his own experience of life, controls their behaviour in a determined and sometimes violent manner, perhaps because for him the trip has another purpose behind it other than fishing. Despite this behaviour towards them which causes particularly the younger son to be terrified and traumatised, both boys are affected by the accidental death of their father as the result of a fall from a great height. In the second part of the question, candidates should discuss whether and to what extent the author or director of the chosen works is able to show these emotions and feelings to the reader or viewer. All of the set works display insight into the minds of children and are brilliantly successful at revealing their eternal qualities: the psychology of the child's mind at different ages, how children form and sustain relationships with parents, siblings and others, how they react to new situations of various types. The best answers will discuss which artistic methods are used to convey to us the emotions and feelings of the young. Examples of these include: Tolstoy's use of an older narrator to comment on the deeds, thoughts and emotions of his younger self as revealed in direct speech and thought, Panova's use of interior monologue with short sentences,

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uncomplicated syntax, colloquialisms, incorrect spellings indicating a young child's mispronunciations to evoke the naïve and egocentric perspective of the young child, Zvyagintsev's focusing on the facial expressions and body language of the boys to show a range of emotions as well as the language and intonation patterns of their conversations.

В «Детство – это время, когда узнаёшь и хорошее, и плохое о мире». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением? По-вашему, кто из создателей этих произведений лучше всего показывает нам этот процесс?

In the first part of the question, candidates should show, by detailed reference to the events of the set works, how they depict children encountering the ups and downs of life and learning about its bitter-sweet nature from the range of positive and negative experiences which happen to them along the way. See above (Q1A) for detail of key events. In the second part of the question, answers should focus on an evaluation of the relative merits of the author or director in relation to their ability to show us this process of discovery. The best answers will discuss, in addition to the content, which artistic methods are used to convey to us the emotions and thoughts of the young. Examples of these include: Tolstoy's use of an older narrator to comment on the deeds, thoughts and emotions of his younger self as revealed in direct speech and thought, Panova's use of interior monologue with short sentences, uncomplicated syntax, colloquialisms, incorrect spellings indicating a young child's mispronunciations to evoke the naïve and egocentric perspective of the young child, Zvyagintsev's focusing on the facial expressions and body language of the boys to show a range of emotions (particularly fear, defiance and hatred in the case of the younger boy) as well as their conversations.

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2 ПЕРЕМЕНЫ В РОССИИ 1890–1905

A Как изображают создатели выбранных вами произведений разные социальные слои? По-вашему, эти создатели действительно понимают их положение?

Candidates should compare the depiction of different social classes and groups in the two studied works before providing an opinion as to whether and to what extent Chekhov, Gorky and Eisenstein really understand their situations. In *Жена*, Chekhov uses as the background to his story about a troubled marriage the famine of 1891. We learn of the enormity of the peasants' poverty and the apparent failure of any meaningful attempt at poor relief through the ineptitude and corruption of officialdom and those setting up private trusts to aid the starving and destitute. The former civil servant, Pavel Andreevich, continuously warns his wife against trusting those who might appear willing to help on her committee, but who are unprincipled and only interested in money. The wealthier classes are depicted as callous, self-interested, motivated by reasons other than genuine compassion and resigned to tolerating the suffering in their midst. As the problem is so huge, there seems little point in making a serious attempt at correcting it. Candidates are likely to conclude that this text portrays a realistic but rather negative picture of society which suffers from tensions between different social groups. In particular, Chekhov highlights the gulf between the peasants and the rest of society, the plight of the emancipated peasantry whose allocated land was often too small to support it, even when the crops did not fail and also the unequal relationships between husbands and wives. Natalie is refused a passport on the basis of law and morality by her husband and therefore cannot travel. The main characters in this story are all from the middle classes, however, and the plight of the peasantry is therefore not shown directly through the perspective of peasant heroes. Apart from the brief appearance of Nikanor, the drunken coachman, we only really acquire a sanitised view of the lower orders. Some may conclude that their plight may therefore not be properly represented. In *Челкаш*, Gorky strives to portray the eponymous hero, a drunken petty thief from the Lumpenproletariat of Odessa, in a better light than his hired assistant, a young peasant called Gavrila. The boy is depicted as cowardly and barely able to carry out his role as oarsman as he is terrified of getting caught. Answers should describe the differing points of view about the desirable nature of peasant life or otherwise as expressed by the two characters. Gavrila appears to become obsessed with money and begs Chelkash to give him the entire proceeds of the crime as he believes he can put it to good use and the professional thief can easily obtain more. Chelkash finds Gavrila greedy and self-degrading. The quarrel ends with a violent struggle during which Chelkash is knocked out. The peasant is unable to steal from him, not wishing to have sin on his soul, and ultimately will only take the money if he is forgiven. Neither Chelkash nor Gavrila is portrayed in positive terms. Their value systems, living conditions and prospects are dismal in the extreme, and Gorky appears to understand and convey to us their world-views. Eisenstein's film *Броненосец «Потёмкин»* depicts the 1905 mutiny on the Potemkin in a manner which affirms the victorious strength of revolutionary ideas and the inevitable victory of the people. Society, led by the working classes, is depicted in revolt. Answers should mention the reasons behind the mutiny as shown in the film: the cruel discipline of the oppressive officer class, the cramped accommodation and poor food as exemplified by the soup made from the maggot-infested meat which the crew refuse to eat. However, the film was made in 1925 after the establishment of Soviet power. Candidates should, therefore, discuss how the film serves as a tool of Bolshevik propaganda and show how Eisenstein treats historical events selectively or distorts them to achieve his political aims rather than provide us with a faithful depiction of the various social groups involved in one particular event. This depiction of the 1905 mutiny is to a great extent an account of how the Bolsheviks wished it to be rather than an accurate account since that would have been less glamorous and less politically correct in Bolshevik terms. In ten distinct sequences the mutiny gathers pace, spreading from the agitators, Vakulinchuk and Matyushenko, to part of the crew, to the remainder of them, to a cosmopolitan selection of the population of Odessa and finally to other ships in the navy. Representatives of the

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establishment are depicted negatively in exaggerated terms: the first mate whips a sleeping sailor; the captain orders the execution of those refusing to eat the soup made with rotten meat; the priest is old and ugly. General support for Bolshevism is indicated by the cross-section of the population who view Vakulinchuk's body lying in state. The film's ending with the cheering of triumphant sailors and an absence of shots from the "enemy" makes no reference to the eventual exile and imprisonment of the mutineers.

В «В 1890-1905 годах Россия оказалась в кризисном положении». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением? По-вашему, эти произведения показывают нам, что перемены в обществе были нужными и желанными?

In the first part of the question, candidates should establish, by detailed reference to the studied works, whether, from the situations and events described, we can reasonably describe Russia as being in a state of crisis. Answers should also refer in some detail to the various problems in society which form the background to the selected works in order to determine the degree of objectivity and historical accuracy of a particular work. In the second part of the question, candidates should assess whether and to what extent the studied works appear to be suggesting that changes in society were necessary and desirable. All three works feature difficult conditions experienced by workers, peasants and others of lower social classes during the years 1890 - 1905. These are to different extents contrasted with the conditions of higher social classes. In *Жена*, we are shown a number of aspects of difficult conditions arising out of the famine: homelessness, roofs being stripped to feed cattle, hunger, begging and theft, the spread of diseases such as typhoid and the incidence of drunkenness among the despondent peasantry. The peasants are seen to be sometimes harassed and thus alienated by the authorities when their houses are searched following thefts. The upper classes are shown to be comfortable, well fed and often complacent, though not necessarily happy for all their wealth. Their attitude appears to be that the problem is so great that there is little point in trying to make an impression on it. In making his first-person narrator experience a moral transformation, expressed by his giving away much of his property to help those starving and in so doing attaining a state of happiness, Chekhov seems to be criticising the usual behaviour of richer people and advocating their greater involvement in alleviating the distress of the peasantry, thus suggesting that change is both necessary and desirable for the good of society as a whole. In *Челкаш*, we see the consequences of the famine on the economy. The availability of starving workers clamouring for jobs has forced wages down to inadequate levels for all. Drunkenness and violence are shown to be ugly and the norm among the social groups presented. Neither of the characters in the story is depicted in attractive terms by the omniscient third-person narrator who presents them as victims of social circumstances. Near the beginning, the workers at the port are described as being enslaved by the things they have created and robbed of their personality. The peasant boy is portrayed as being cowardly, greedy for money, a beggar with no self-respect and a slave to a conscience created by religion. Chelkash is depicted as a drunken thief whose lot has been bettered a little by his transformation from peasant to member of the Lumpenproletariat. His comments about peasant life are often ironic as the narrator describes it as "poison" towards the end of Section II. Because Gorky's depiction of his characters and their situation is so negative, there is an implicit suggestion that change is both necessary and desirable. In *Броненосец «Потёмкин»* Eisenstein is clearly presenting his audience with a selective interpretation of events to support the cause of Bolshevik propaganda. In so doing, he is obviously being critical of Russian society in 1905 and explicitly supporting and justifying the changes made to society by 1925 when the film was made. The film affirms the victorious strength of revolutionary ideas and the inevitable victory of the people. In ten distinct sequences the mutiny gathers pace, spreading from the agitators, Vakulinchuk and Matyushenko, to part of the crew, to the remainder of them, to a cosmopolitan selection of the population of Odessa and finally to other ships in the navy.

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Representatives of the establishment are depicted negatively in exaggerated terms: the first mate whips a sleeping sailor; the captain orders the execution of those refusing to eat the soup made with rotten meat; the priest is old and ugly. General support for Bolshevism is indicated by the cross-section of the population who view Vakulinchuk's body lying in state. The film's ending with the cheering of triumphant sailors and an absence of shots from the "enemy" makes no reference to the eventual exile and imprisonment of the mutineers. Some reference to the actual state of the country, conditions in the navy and on this battleship in particular in 1905 will be necessary.

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3 1917 И РЕВОЛЮЦИЯ

A Из выбранных вами произведений сравните две сцены, которые ясно показывают что такое Революция для создателей этих произведений. По-вашему, почему эти сцены незабываемы?

In the first part of the question, candidates should compare two scenes (one each from the chosen works) which clearly show what the Revolution meant for their creators. Any scene which illustrates the artist's attitude to the Revolution and / or the essential meaning of the work in question in relation to the Revolution will be acceptable. In the second part of the question, candidates should state whether and to what extent they consider the chosen scenes to be unforgettable, giving reasons. The best answers will refer to poetic, dramatic or cinematographic techniques as well as to the content, the ideas behind it and the historical background.

B «Создатели этих произведений удачно защищают цели Революции». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением? По-вашему, как создатели этих произведений заставляют читателя или зрителя думать о значении этого важного события?

In the first part of the question, candidates should briefly outline the aims of the Revolution before going on to discuss whether and to what extent the creators of their chosen works successfully defend them. Blok's poem soon became regarded throughout the world as the essential expression of the Revolution, celebrating passion, excitement, elemental violence, raw emotion and heightened sexuality because of constant danger. Despite its relative shortness, the poem presents us with a variety of social types (Red Guards, priests, prostitutes, the bourgeoisie etc.) and their attitudes to the Revolution. Each of the twelve sections has its own rhythm and mood, and Blok exploits a fascinating variety of popular poetry and song types as well as parodied liturgical forms, slogans and invective of the time. Some of the references to Christ and religion lend themselves to multiple interpretations, however, and the reader can interpret the work as a less than wholehearted endorsement of the Revolution. It can equally be argued that Blok's view is consistent in that the practices of organised religion had become a far cry from Christ's teachings about equality. Seen in the wider context of Blok's writing and that of other pro-revolutionary writers, the image of Christ at the very end of the text can be shown to be not incongruous and indicative of one of many points of view represented within the work. *Клоп*, a brilliant comic satire, was written in 1928 as part of the author's struggle against philistinism. Mayakovsky criticises those who have made elements of pre-revolutionary life a part of their everyday existence in the USSR through the character of Prisytkin, the embodiment of a number of bourgeois traits, tastes and values. The former Party member styles himself Pièrre Skripkin, has a penchant for fashionable clothes and hair, likes to wear a tie, dances the foxtrot and sees it as his right to have the good life since he has fought for it. The writer abandons his pregnant girlfriend, Zoya, to marry El'zevira, the cashier of a beauty parlour, failing to react when Zoya attempts to shoot herself. During the wedding speeches a grotesque fight develops, ending with a fire from which there are apparently no survivors. However, Prisytkin does survive, frozen in a cellar. In 1979, when he is discovered, a democratic vote is taken about whether to unfreeze him or not. Despite the reservations of many that there is a danger of the arrogance and sycophancy of the late 1920s being spread, the majority vote for him to be brought back to life. But Prisytkin *does* spread the feared diseases along with a liking for alcohol, cigarettes, decadent music, dancing and love. Ultimately, he is exhibited in a zoo together with the bedbug which was unfrozen with him, two parasites sharing a cage and highlighting the "horrors" of a bygone age. The zoo director announces that the mammal was wrongly classified as belonging to the highest group of humanity, the workers, and suggests he is more dangerous than the bedbug, being able to lure his victims with his pre-revolutionary

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behaviour and tastes, disguised as those of the new society. In a final twist, reminiscent of Gogol's *Ревизор*, Prisytkin addresses those come to view him, hailing them as his brothers and inviting them to join him. Candidates are likely to suggest that the satire on the vices of late 1920s society successfully restates the basic principles of the Revolution. *Октябрь* was commissioned for the tenth anniversary of the Bolshevik Revolution, and it is thus logical that the film depicts the Bolsheviks' version of that event to their advantage by distorting incidents and the roles and deeds of important participants. It should therefore be in no way astonishing that Trotsky, who appears in only one scene, the Provisional Government, Kerensky, Kornilov, the Mensheviks and other revolutionary groups are all portrayed negatively. These distortions, along with the accurate depiction of events and participants of the October Revolution, successfully convey the excitement and revolutionary spirit of the time, clearly restating the aims of the Bolsheviks in a wholly unambiguous manner. In the second part of the question, candidates should discuss the means by which the reader or viewer is made to think about the importance of the events of October 1917. Answers may focus on the degree to which the message is clear-cut, and the methods used by the artists to create a work of significant impact which will refocus the reader or viewer on the Revolution's original aims: Blok's poetic techniques and verse forms (see above); Mayakovsky's effective mixture of dramatic techniques, topical references, music, songs, dance, unusual sets, use of the future for part of the setting, memorable plot and characters; Eisenstein's largely innovative artistic methods i.e. his rapid pace of action, grand-scale production, especially in the storming of the Winter Palace, his featuring of large demonstrations and marches, the use of actual settings rather than scenery, the use of synaesthesia, use of parody for comic effects and the synchronisation of a powerful musical score to the film.

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4 СТАЛИНИЗМ

- A Обсудите изображение жизни и судьбы главных героев в выбранных вами произведениях. По-вашему, какое впечатление производит изображение сталинизма в этих произведениях на читателя или зрителя?**

Candidates should discuss the depiction of the lives and fates of one or more main characters from each of their chosen works. They should then go on to assess what impression the depiction of Stalinism offered by the author or film-maker makes on the reader or viewer. The main character of Solzhenitsyn's story, a snapshot of country life and a hymn of praise to good heartedness in the face of poverty and adversity, is Matrena, an elderly peasant woman living in squalid conditions in a remote area of Russia in the summer of 1953. She has endured personal misfortune and poverty all her life, losing all six of her children at a young age and a husband in WW2. Initially deprived of a pension, Matrena has little money for food or clothes, and her house is badly in need of repair. She is often coerced into helping out at the collective farm for no pay and appears to be neglected by most of her extended family. When Matrena is persuaded to give the timber of her outhouse to Kira, her adopted daughter, so she can build on a plot of land, thereby validating her tenure, the old woman agrees to help with the transporting of the wood. After one of the sledges used to move the timber becomes stuck on a railway track due to the snapping of a tow-rope, Matrena attempts to mend it, but sadly meets a horrible violent death when a train smashes into the vehicles and people still on the track. Answers will probably suggest that the poor economic state of the countryside, the inept and corrupt management of the collective farm, the failure of the railway management to guard the level crossing and stop two coupled engines travelling without lights, are all the results of the policies of Stalin. However, the fatal accident can also be attributed to human greed, personal errors of judgement and general drunkenness, all of which can occur in any society. Certainly, the squabbling over Matrena's possessions and the mercenary attitude of Ilya and others towards her could occur in practically any temporal and historical context. Nevertheless, the daily lives of all the characters, even the schoolteacher-narrator are bleak by any standards, and certainly make a strong impression on the reader. The eponymous heroine of Chukovskaya's text is a more obvious victim of Stalinism. Set in Leningrad during the 1930s, the work chronicles the everyday life of Sof'ya Petrovna, a doctor's widow who finds employment as a typist in a publishing house. Sof'ya is industrious and able and, as a result, is quickly promoted. She is politically naïve, however, and prefers to devote her attention to raising her son, Kolya, than to taking note of goings-on around her and in the wider world. When her brilliant and hitherto successful and politically educated son is arrested, her world is shattered. Sof'ya believes his arrest to be a misunderstanding, for nothing bad can happen to an honest man in the USSR. We see her queuing in vain for information about the fate of her son in terrible conditions. Gradually, as others around her are arrested, Sof'ya becomes more and more isolated. Some of her fellow workers and inhabitants of her communal flat turn against her until she is forced to resign. All her efforts to help Kolya prove fruitless and she starts to inhabit a world of fantasy and delusion. Finally, she is dissuaded from continuing her campaign to secure her son's release as it is made clear to her by a friend that she herself has not been deported purely out of error on the part of the authorities. Candidates will be divided as to whether this is the ultimate betrayal of a mother for her son or whether it is simply common sense in the light of the inescapable conditions to which she is subjected, or a change of mentality resulting from the impact of Stalinism. All will agree that any ideas she had prior to the arrest of her son that life could be good under Stalin were nothing but a delusion and that her tragic fate has a big impact on the reader. *Утомлённые солнцем* is the story of one man's revenge on the man whom he believes to be responsible for the loss of his personal happiness. A happy, cultured and relatively well-off household in the Russian countryside in the summer of 1936 is destroyed as the result of an unexpected visit by the former lover of the wife of Sergey Kotov, a respected military hero of the Revolution, now happily married and the father of a charming, naïve six year old girl. Mitya charms Kotov's daughter and

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begins to rekindle feelings for him in Kotov's wife. The full horror of Mitya's intention is revealed, however, when he tells Kotov that a car is coming to take him away. Kotov believes he cannot be touched because of his past and because of his connections with Stalin. (He knows his private phone number.) Before Kotov is collected, the two men reveal much about the sordid and violent nature of post-revolutionary politics. Since 1923, Mitya has been working in counter-espionage and has been responsible for the executions without trial of eight former generals, though he had once been on their side. Kotov accuses him of having been bought, though Mitya claims the Bolsheviks failed to honour their promise to allow him to return to his lover in return for his betrayal of former comrades. In the end, Kotov is beaten up in the car by those taking him to Moscow, and we learn that soon after that he is shot. His wife and daughter are both arrested. Mitya is last depicted having slit his wrists in his bath, presumably because of guilt or because he still cannot have the woman he has always desired. The film clearly shows the destruction of the lives of four individuals due to Stalin's repressive and cruel regime. Few will fail to be shocked by the terrible fates of the main characters.

В «При Сталине отношение между государством и гражданином было неравным и несправедливым». Изучив выбранные вами произведения, вы согласны / не согласны с этим мнением? Насколько советские граждане беспомощны в этих произведениях?

Candidates should first show by detailed reference to the chosen works (See Q4A above) and some reference to the historical background whether they agree with the view that under Stalin the relationship between the State and the citizen was unequal and unjust. They should then go on to discuss whether and to what extent Soviet citizens appear helpless. When discussing Solzhenitsyn's story, candidates should highlight the various inequalities in the peasant community between those with some degree of authority and those who have none and show how the individual is largely powerless in the face of the authority of the State and its representatives. Specific examples might include: Matrena's lack of a pension because she was not directly engaged in production on the collective farm, her exploitation on it, her sacking due to illness, the problems she has with bureaucracy before she finally obtains a pension, the uncaring attitude of the well-provided-for chairman of the collective farm towards those without fuel, the need for some people to steal peat, the decision by the chairman of the collective farm to reduce the size of the allotments of disabled ex-members, the aggressive attitude of the men in uniform who visit the narrator in the night after the accident, the narrator as a returnee from exile, the efforts of the railway management to pin the blame for the accident on those who had suffered because of it in order to deflect attention from their own failings. When writing about Chukovskaya's text, mention might be made of: the discrimination against Natasha whose father had been a colonel and property-owner when she applies to join the Komsomol, the arrests of "class enemies" who have no opportunity to defend themselves - former upper-class people following the murder of Kirov, the arrests of doctors including Kolya's godfather, the arrest of Gerasimov simply for being related to someone arrested, the arrest of Zakharov, the publishing house director, though he had been a prominent Party man, the arrest of Kolya, despite his model behaviour, Sof'ya's inhumane treatment at the prison when trying to obtain information about her son, the persecution of minority nationalities (Latvians, Jews, Poles etc.), the difficulties she and Natasha experience at work following the arrest of the director and Kolya, leading to Natasha's dismissal and Sof'ya's resignation, the expulsion of Alik from the Komsomol for being associated with Kolya, the failure of all associated with Kolya to find new jobs, the denouncing of Sof'ya, the arrest of Alik, Natasha's suicide through despair, the impossibility of lawyers to help intervene with the authorities, the lack of response to Sof'ya's letters to Stalin, her final "betrayal" of her son (see above) to save herself. When discussing the film, mention might be made of: the destruction of the crops by the army's tanks until the influential Kotov can intervene, Mitya's callous strategy to punish Kotov for previously forcing

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him to go abroad to spy on White émigrés by attempting to seduce his wife and charm his daughter while knowing that Kotov is to be taken away and ruthlessly dealt with by the NKVD on false charges of spying for the Germans and Japanese, Kotov's belief that his personal relationship with Stalin protects him, his realisation that this is an illusion, Kotov being beaten up by those arresting him, the shooting of the lost driver who recognises Kotov as he is being taken away, the arrest of Kotov's wife and exile of their daughter due to being related to Kotov. All of this clearly illustrates the helplessness of the individual in the face of the crushing, unequal and unjust power of the State.

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5 ПОСЛЕВОЕННАЯ ЖЕНСКАЯ ЛИТЕРАТУРА 20-го ВЕКА

A Какими аспектами жизни женщин интересуются создатели выбранных вами произведений? По-вашему, создатели этих текстов преувеличивают серьёзность проблем своих героинь?

Candidates should relate the life stories of individual women or groups of women from the studied texts, providing an opinion as to whether and to what extent the authors may be exaggerating the seriousness of the problems in the lives of their characters. The narrator of *Неделя как неделя* is 26 year old Ol'ga Voronkova, a junior research scientist in 1960s Moscow. Married to the loving, but slightly lazy Dima, the young woman struggles with the double burden of doing an intellectually demanding job and performing the role of housewife and mother to two very young children. Over the typical week described in her diary, Ol'ga is frequently exhausted, occasionally tearful and often hassled by menial domestic concerns, her children's tantrums and apparently meaningless political duties which have no direct bearing on her work in a laboratory with inadequate facilities and looming deadlines. However, when contrasted with the lives of her female colleagues, Ol'ga's life is good. Her husband is faithful, loving, sober and supportive, they inhabit a comfortable modern flat, and for all its ups and downs, the family unit functions well. The best answers will mention the situations of Ol'ga's colleagues, especially that of Mar'ya Matveevna, the elderly idealist who has sacrificed her personal happiness for the sake of communism and the Soviet state. Their lives contain more obvious difficulties than Ol'ga's, yet they too are not completely sad and the women in question appear to be able to deal with their problems in a more than adequate manner. *Вдовий паракход* provides us with an account of the lives of five women, sharing a communal flat in Moscow from the time of World War 2 into the Brezhnev era. The story is mainly told from the points of view of Anfisa and Ol'ga, yet we learn also of the lives of Kapa, Pan'ka and Ada. Candidates should point out the individual and common experiences of the characters in the many difficult routine situations and dangerous predicaments which Soviet women of that time had to endure: Ol'ga's family being wiped out in an air-raid, Anfisa's grim experiences as a nurse at the front, the inevitable squabbles resulting from life in cramped conditions, the limitations placed on Ol'ga and Anfisa by their new director, determined to manage the orphanage in accordance with official rules, poor working and living conditions, primitive medical care, numerous abortions, but, above all, the women's general suffering because of their husbands and lovers who die, abandon them, beat them up, mistreat them when drunk and generally expect to be placed on a pedestal. Anfisa's illegitimate son, Vadim, also inflicts worry and unhappiness on his mother and other members of the household through his selfish and ungrateful behaviour to those who dote on him. Yet, despite everything, the women accept their lot, make the most of their opportunities and forge meaningful relationships in their communal home. In *Сонечка* we are presented with the life-story of the eponymous heroine from childhood until old age. Sonya, a bookish librarian, is proposed to by a disgraced artist, some twenty year her senior, two days after encountering him in her place of work. Sonya is content to follow Robert Viktorovich, a fellow Jew, to his place of exile, a primitive village in Bashkiria, where the couple live out World War 2 in wedded bliss, despite the privations of his assigned environment. In the late 1940s and 1950s they move around with their daughter, Tanya, gradually getting closer to Moscow and a civilised way of life. Their spacious Moscow house is near an artists' colony, and Robert quickly establishes himself as a central figure. Tanya, now a melancholic teenager, develops an excessive interest in boys. Her school work suffers, and her father transfers her to night school. Here she makes friends with Yasya, an abused Polish orphan who since the age of twelve had made her way in life by giving men sex. Invited to a New Year party at Tanya's, Yasya spends the night and in the morning offers herself to her host. Thus begins a passionate affair. Eventually Sonya realises what is going on, yet does not break from her husband who continues to do up the new flat they are forced by the local Housing Department to move into. Though initially devastated, Sonya comes to accept the situation, admiring Yasya's beauty and glad that this young woman has revived Robert's interest in

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painting. After Robert's sudden death, the two women are united in grief. Both Tanya and Yasya end up living comfortable and interesting lives abroad, but Sonya remains in Russia to tend her husband's grave. The best answers will mention the three main female characters and the ups and downs of their lives during the various political regimes they live through with their concomitant social conditions.

В «Великим мифом советского общества было равенство между полами». Прочитав выбранные вами произведения, вы согласны / не согласны с этим мнением? По-вашему, создатели этих текстов верят в этот миф или стараются разрушить его?

Candidates should discuss the relationships of the male and female characters in the studied works, trying to establish whether and to what extent equality appears to exist between men and women in these depictions of Soviet society. An opinion should then be provided as to whether and to what extent the authors appear to be confirming or challenging the official view that men and women in the USSR enjoyed equality. As well as male-female relationships, answers should mention any evidence of the USSR's official policies towards women and show how the state attempted to cater for women's needs or ignored them. In discussing *Неделя как неделя* reference should be made to the relationship of Ol'ga and Dima, contrasting this with the less favourable ones of her colleagues. Though Baranskaya's heroine has a good deal with her reasonably helpful husband, it is upon her that the lion's share of domestic tasks falls. Candidates should point out that it was the general expectation of Soviet society that women worked both inside and outside the home, whereas men were not really expected to do very much to help after a day's work. Attitudes to abortion could be discussed as well as the problems of shopping, the unavailability of certain items, inadequate transport facilities and childcare. Ol'ga's gentle, apparently naive questioning of the system in throw-away remarks and casual thoughts can be seen as a skilful and subtle challenge by the author to the accepted position of women in society. Grekova's female characters, despite being generally mentally and spiritually robust, are seen frequently to suffer at the hands of men. Moreover, the women often appear to expect and condone selfish and antisocial behaviour. When Anfisa's husband drinks too much, the narrator remarks that there is nothing to forgive. He is only a man, after all. Anfisa's real love for Vadim's father is not reciprocated. He simply uses her for casual sex in the same way as Vadim uses his classmate and the nurse in the virgin lands. Domestic violence is considered normal. Kapa thinks Anfisa's husband will beat her when he learns about the baby. Vadim hits Svetka, claiming he loves her. Men are even excused a sloppy appearance. When talking to Vadim about her first husband, Ada says that being stout does not harm a man, whereas a woman has to watch her figure. Later Ada weeps, remembering her past which contained no love, only men and abortions. Candidates need to decide whether we are meant to recoil at the attitudes of the female narrators or not. In writing about *Сонечка*, discussion will centre around the relationship between Sonya and her husband, whose adultery after seventeen years of marriage destroys the happiness of his loving and faithful wife. The couple have been happy together, despite the many privations caused by Stalin's policies and World War 2. Over the years they have bravely supported each other through thick and thin, gradually improving their living conditions and daily lives. Robert does not abandon his wife after taking up with his young lover, but continues to support her much as he has always done. For many, Sonya's acceptance of the ménage à trois is surprising, though this is clearly not just in return for her husband's continued practical help in sorting out her new accommodation. After his death, she ultimately forsakes the chance to emigrate, choosing to stay close to Robert's grave which she lovingly tends. Some may regard her attitude as one of continued subservience while others will admire her for her unconditional love. When discussing equality in sexual relationships, mention should also be made of the abuse suffered by Yasya at the hands of men from the age of twelve and the effects of this on her character as she exploits her sexual attractiveness for material and social gain. This contrasts with the healthier sexual freedom experienced by Tanya.

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Part II: Texts

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.

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

- 25 for content [AO3: 10 marks, AO4: 15 marks]
- 5 for structure [AO3]

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation: quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in the answer. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or 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.

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.

In the marking of these questions specific guidelines will be given for each essay, agreed by the examination team.

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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

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Indicative Content

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.

6 A. Пушкин, Медный всадник

A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the poetic techniques employed; comment on its relevance to the work as a whole.

Context: From the Introduction. The poet has described Peter the Great contemplating, then deciding on the coastal location for his new capital: it will serve well to threaten Sweden, provide Russia with a window onto Europe and a harbour for her ships and those of other nations.

Content: A hundred years have passed, and a wonderful city has emerged. Where once Finnish fishermen cast their nets, there are now great palaces and ships from around the world along the granite embankments. Beneath bridges, lush gardens cover the islands. Moscow has grown dim in comparison with the new capital. Moving clearly into first-person narrative, the poet continues to extol Peter's creation and all that goes on there: the city's strong appearance, the flow of the Neva through the granite, the iron railings, the summer nights when it hardly gets dark and when he reads and writes, the Admiralty spire, the Petersburg winter with its sledging, balls, male drinking sessions, military parades on the Field of Mars, the sound of proclamations about a royal birth or a Russian victory and the sound of the Neva's ice breaking which heralds the end of winter.

Use of Language and Poetic Techniques: Among points for discussion are: the intention and effects of the personification of Petersburg, the Neva and Moscow; the difference in tone between the first 22 lines and the rest of the extract (emphasised by changes to rhyme and rhythm patterns); the effects of varied lengths of phrases and sentences, imagery; the rhyme and rhythm patterns; the use of enjambment and caesura, punctuation marks, alliteration, assonance, word order, onomatopoeia and noun-clusters to evoke particular activities and/or emphasise certain ideas; the effects of the repetition of люблю тебя and the evocation of the poetic "I".

Relevance to Rest of Work: Candidates can show how the Introduction in general functions in relation to the other two parts of the poem, briefly describe the content of the work as a whole and elaborate on the development of the poetic "I" and its ambiguous ideological stance in the rest of the work. The role of the city in the poem's tragedy might also be mentioned.

B Describe and analyse the poetic techniques used by Pushkin in Медный всадник and their effectiveness.

Candidates should offer a detailed discussion of Pushkin's poetic techniques used in the text. Answers should contain appropriate quotation with detailed explanations of the effects of particular phenomena on the reader as he concretises the meaning of the poem. Discussions might include: rhyme, rhythm, alliteration, assonance, simile, metaphor, imagery, personification, word order, use of enjambment and caesura, length of sentence etc. as well as some consideration of the poem's overall structure. The best answers will show the text to be a *tour de force* of poetic skills used to puzzle, intrigue, manipulate and touch the reader as well as to tell a story and make an ambiguous political point.

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C 'It is the ambiguous nature of *Медный всадник* which renders the poem especially memorable.' Do you agree?

Answers may focus almost entirely on the question of the text's ambiguous nature or, after a reasonable discussion of this, suggest that some other aspect of the text (probably poetic technique) is the main reason for the memorable nature of Pushkin's poem. In either case, it will be necessary to provide a coherent argument supported by appropriate quotations. Throughout the text the narrator's stance vacillates, providing an intriguing puzzle for the reader as he attempts to disentangle the conflicting and contradictory messages thrown up by the stance of the narratorial voice. The general conflict between the individual and the State is played out, using Evgeny, a humble civil servant, and Peter the Great, the man responsible for building St Petersburg in such a fateful location, as adversaries. We are shown how the interests of the individual are sacrificed to those of the State as the flood claims the lives and property of those who have no choice but to live there. The reader is made to sympathise with the little man, yet we are also allowed to share the narrator's admiration for Peter's glorious and daring achievement in constructing a city when and where he did. As well as being shown how tragedy can result in destitution, madness and death, we are also made to see that the end may justify the means, that historical necessity may demand sacrifices from ordinary people on a grand scale, that historical progress may have rules and a morality of its own. Though the earthly power of the Tsars seems to be great and admirable, it is also made clear to us that they are no match for the power of the elements. Candidates may or may not make a case for there being a dominant ideological stance when it comes to a final interpretation of the text.

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7 Н. Гоголь, *Нос*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From Section 2. Collegiate Assessor Kovalev, who woke up to discover his nose is missing, has confronted it in Kazan Cathedral. The nose, dressed as a State Councillor (a rank three places above Kovalev's own), asserts he is a person in his own right. This disconcerts the Collegiate Assessor who then falls into despair when he realizes his predicament is preventing him from pursuing a pretty girl he has just caught sight of. Kovalev immediately takes a carriage to the Chief of Police, but he has just gone out. He then decides to go to the newspaper offices to publish an advertisement to help him get his nose back. An impatient Kovalev is at first made to wait while the grey-haired clerk deals with other customers.

Content: Kovalev is clearly worked up and initially proffers too much information about what has happened to him. This seems to make the clerk suspicious. Kovalev does not want to give his name in case his important female friends might discover his predicament. The clerk fails to understand, thinking the Collegiate Assessor is reporting a missing house-serf, then that he has been robbed by one Gospodin Nosov. Kovalev then describes how his nose is travelling all over town as a State Councillor and how he cannot now visit his female friends because of the loss of such a significant piece of his anatomy. Candidates can comment on the character of Kovalev, a vain show-off who likes to chase after women. He is obsessed with rank, ambitious for promotion and bent on a financially advantageous marriage.

Use of Language and Narrative Techniques: The dialogue allows the reader to experience with a sense of immediacy the encounter between Kovalev and the newspaper clerk and to comprehend Kovalev's overwhelmed state of mind by observing his short, confused and partially inarticulate phraseology. While the clerk's utterances are controlled, the desperate Kovalev is largely rambling. Both speak in a register appropriate for their ranks. Candidates can also comment on the virtual absence of the *skaz* narrator in the extract.

Relevance to Rest of Work: Candidates can describe Kovalev's adventures in the rest of the story as he tries to recover his nose, the final outcome and the possible interpretations of the text. The nose could be standing for Kovalev's soul (religious/philosophical interpretation), his penis (Freudian interpretation) or it could actually be his nose if the events described are really only a dream. Mention might be made of the significance of the reference to the devil here and elsewhere in the text and of the character of Podtochina whom Kovalev subsequently accuses of using black magic to cause his nose to detach itself from his body.

- B Consider the view that *Hoc* is no more than a literary joke.**

Candidates should examine the various possible interpretations of the story which has puzzled and fooled critics and the wider reading-public for generations. The text may be read as a socially critical exposé of corruption in officialdom and the bureaucracy, a satire on the mores of various social classes, an allegory of sexual conflict in an evil world where women assume male roles and men are emasculated, a Freudian castration fantasy dealing with the loss of sexual identity and function, an allegory relating to the central character's Angst about his status and role in public and private life, a religious allegory about the loss of the soul as punishment for sinful behaviour, a surrealist dream in which conscious and sub-conscious perceptions of reality merge and, perhaps most credibly, as a literary joke. The joke is directed at the reader as none of the above meanings can be consistently followed through with success. Candidates should show how each of the possible interpretations breaks down

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on close analysis. The best answers will also illustrate how Gogol's narrative techniques are used to manipulate and dupe the reader, principally through the creation of a *skaz* narrator who is unreliable, naïve, lacking in omniscience, often digresses, generalises, obscures the point through circumlocution and makes ambiguous comments which confuse the reader. Answers might also discuss the shifting narratorial focus, the fusion of elements of the real and supernatural worlds, the creation of caricature-like characters, the fundamentally bizarre scenario, the sequence of ridiculous scenes involving the main characters, and the lacunae in the plot.

C 'In *Hoc* the characters are largely unendearing, and the reader remains indifferent to their fate.' Do you agree?

Candidates are likely to agree with this statement. In creating his characters, Gogol exaggerates certain features of their personalities and appearances so that they become grotesque and largely unlovable. Although we can observe some of Kovalev's distress, we are never tempted to sympathise with him in the proper sense of the word, for his motivation for recovering his nose is morally dubious. When his nose is finally returned to him, he simply resumes his old life-style and attitudes, apparently having learned nothing from his experiences. This lack of moral improvement does nothing to endear him to the reader. Secondary characters feature only minimally in the story and are consequently inadequately developed for the reader to form any meaningful degree of feeling for them. The rambling *skaz* narrator, who is really a character in his own right in terms of his voice, has no identifiable physical form which the reader can latch on to. His unreliable nature is also not endearing. His confusing discourse, the lacunae in the plot line and the various elements of self-conscious narration within the text all serve to distance the characters from the reader's sympathy. Answers may suggest that none of this matters since it is Gogol's style which is of fundamental importance to the reader. Sympathy for the characters and an interest in their fate would render an appreciation of the text from a technical point-of-view all the harder.

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8 И. Тургенев, *Первая любовь*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From near the end of Chapter 12. The young narrator, Vladimir Petrovich, is in a state of melancholy. There has been a squabble with his mother reproaching his father for something, and Zinaida, with whom he is helplessly in love, has been in tears. She is in love with someone else, but is clearly unhappy. Here the naïve Vladimir has taken refuge on top of a high wall in a ruined greenhouse where he enjoys wallowing in misery, solitude and grief as he attempts in vain to make sense of the actions and emotions of those around him. He becomes aware of Zinaida's presence on the road below him, and the young princess catches sight of him.

Content: Zinaida commands Vladimir to jump down from the wall to prove he truly loves her. This illustrates how she likes to manipulate her entourage of admirers while Vladimir's immediate compliance with her order shows to what extent he is under her spell. When Vladimir loses consciousness, Zinaida, genuinely concerned for him and showing this in the tone of her voice and the reference to her (platonic) love for the boy, covers his face with kisses which finally bring him round. She orders him to get up, and the love-struck boy immediately obeys. She then tells him to fetch her parasol, reproaching Vladimir for his expression which, we presume, is indicative of his emotional state and his feelings towards her. Finally, she orders him to go home, tidy himself up and not to follow her as she leaves the scene. The best candidates will allude to the last lines of the chapter and the feeling of bliss the narrator then feels for the only time in his life and the sweet pain which suffuses his limbs despite nettle-stings, back-ache and dizziness.

Use of Language and Narrative Techniques: The extract, like the rest of the text apart from the introduction, is narrated in the first person from the point of view of the young Vladimir Petrovich. This allows us to experience with him a range of new adult emotions. Here, the power of his infatuation with Zinaida and the confused nature of her feelings towards him are well illustrated in the short sentences of the narrative sections which are devoid of the lush nature imagery of much of the rest of the text. The quick interchange of the characters' remarks, the broken syntax of their discourse, Zinaida's use of the familiar "you" form when most anxious and the narrator's interjection (что случилось со мной тогда!), all serve to illustrate the heightened emotional state of both Zinaida and Vladimir. The use of standard Russian by both characters is indicative of their social class and education.

Relevance to Rest of Work: Candidates can draw attention to other moments in the narrative where Vladimir displays the intensity of his love for Zinaida through his actions and accounts of his emotional state. Having discussed the characters of Vladimir and Zinaida in detail, candidates can outline the rest of the plot, showing how Vladimir discovers it is his own father who has become Zinaida's lover. Mention can be made of how all three deal with their emotions when the affair is discovered and what happens to each subsequently. Vladimir suffers, but does not break with his father who chooses to remain with his wife despite Zinaida's request that he leaves her. Zinaida is abandoned, but eventually marries, only to die suddenly in child-birth. The intensity of Vladimir's love for Zinaida is shown by the fact that he attempts to see her some years after their encounter and through his apparent failure to fall in love with anyone else.

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B Describe and analyse Turgenev's use of first-person narration in *Первая любовь* and consider its effectiveness.

The text is constructed in first-person narrative with the exception of the short preface by a third-person narrator. This short frame provides us with a plausible reason for an extended first-person narrative – the adult Vladimir Petrovich is no good at telling stories and requires some time to write down his account of his first love at the age of 16. Candidates should discuss the events of the plot and the nature of the characters, bearing in mind that all the events and characters are portrayed from the perspective of Vladimir Petrovich himself. By definition, the account must be a subjective view of “reality”. Though the story world is perceived from the point of view of a relatively more emotionally mature, middle-aged man, this older perspective is rarely overt. It is evident in the narrator's address to the reader in the last paragraph of Chapter 7 and the second half of the last chapter. Otherwise the reader experiences a brilliant insight into the workings of the young Vladimir's mind as he struggles to deal with the ups and downs of a range of new feelings: self-absorption, depression, passion, mental ecstasy, jealousy and rejection. The first-person narrative is therefore highly effective, but it naturally fails to provide the reader with significant insight into the workings of the minds of the other main characters. The narrator provides us with selected details about their appearance, life-history, character and behaviour, but this can only be an incomplete and subjective picture. This weakness is to some extent offset by the extensive reported speech, much of which helps to draw the character portraits in the mind of the reader as it provides us with some of their words, though naturally not the thoughts behind them. The form of these words (e.g. the narrator's mother's use of French in Chapter 5) can be highly effective in creating an image of the character in the mind of the reader. The direct speech within the first-person narrative helps also to create a sense of spontaneity and movement within the sequence of recalled events. Some may point out that the limited omniscience of the first-person narrative creates a sense of mystery as to the motivation of the other characters and that this creates interest as well as a powerful tension.

C 'Though appearing to champion the power of free will, Petr Vasil'evich ultimately falls victim to the dictates of social convention and therefore deserves our pity.' Do you agree?

Petr Vasil'evich, the father of the young narrator, is about 41, some ten years younger than his wife. Handsome, well dressed and with an elegant figure, he is always calm, self-assured and imperious. He had not married for love, and his wife is jealous of him. It is implied that that he no longer finds her attractive or sexually accommodating. Vladimir Petrovich describes his relationship with his father as strange. He regards him as the ideal man, loving him and admiring him despite the emotional distance his father places between them. Tenderness is only ever rarely shown. Petr Vasil'evich respects his son's feelings and freedom, playing the role of an indulgent mentor and letting go to pursue his own interests when he has had enough of the boy's company. Above all, he has a desire to live, believing that one's own will and the power this gives one makes a person free. When his wife discovers from an anonymous letter that her husband is having an affair, she makes him choose between his family and his lover. This is Zinaida, a young princess with whom the young narrator is infatuated. Petr Vasil'evich opts to stay with his wife. When Vladimir discovers that it is his father who is the real object of Zinaida's affections, he is shattered. Jealousy turns to misery, though bitterness does not result and the father-son relationship survives. Later the boy observes his father hit Zinaida with a riding-crop when she appears to ask him to leave his wife whom she describes in insulting terms. Candidates will consider whether the free will which Petr Vasil'evich champions is a reality or no more than an illusion. Some may applaud him for deciding to do the “morally correct thing” and remain with his wife with whom he is not in love. Others will decide that he displays weakness for not following his heart and creating a new life for himself with someone who adores him. Candidates will be divided as to whether and to what extent he deserves our pity, given the historical context

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and the prevailing moral code of the time. Though capable of infidelity and cruelty to his wife, son and lover, he seems to have a sense of moral duty to his family, a genuine respect for his wife in particular as well as a lasting love for Zinaida and concern for her well-being. It appears to be her fate which causes him emotional and physical distress and leads finally to his death from a stroke at the young age of 42. The stroke is brought on by a letter from Zinaida which uncharacteristically upsets him. Eight months after his last encounter with the girl, Petr begs a favour from his wife, breaking down in tears as he does so. In his final letter to his son, Petr urges him to beware the love of women. Following his death, his widow sends Zinaida a considerable sum of money, presumably the favour her husband was asking for.

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9 A. Чехов, *Вишнёвый сад*

A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the dramatic techniques employed; comment on its relevance to the work as a whole.

Context: From near the middle of Act 1. Lyubov Andreevna has arrived back on her estate, accompanied by Anya (her 17 year old daughter), Charlotta Ivanovna (her governess) and Yasha (a servant). Anya had travelled with Charlotta to Paris to bring back her mother who had been living there for five years following the death of her husband and the drowning of her seven year old son. Gaev, her brother, has been filling her in on the deaths and departures of servants. Other characters have made pleasant welcoming noises to Lyubov who is happy to be back among her family, friends and possessions.

Content: Lopakhin, a merchant whose father was a serf of Lyubov's father and grandfather and to whom Lyubov had in the past shown much kindness, outlines a business proposal which will avert the sale of the estate, an action required to pay massive debts. If the cherry orchard were cut down and the land along the river bank cut up into building plots and leased for dachas, then a solid income of 25,000 roubles a year would result. Lopakhin is pleased with his clever plan, but Lyubov and her brother are incredulous. For them the orchard is a remarkable and famous phenomenon, but for Lyubov, in particular, it represents her past with its memories. For this reason she cannot bring herself to contemplate its destruction. Candidates can describe the characters of Lyubov and Gaev, traditional landowners unable to come to terms with the financial realities of the world they now inhabit, and Lopakhin, the representative of the practical new capitalist class in the ascendancy.

Use of Language and Dramatic Techniques: The characters use a register appropriate to their social station. Lopakhin's discourse does not really indicate his social origins here, though it is appropriately coloured by the vocabulary of business and trade – проект, отдавать в аренду et al. His joy and excitement, at providing Lyubov with a solution to her financial problem are conveyed in the short, matter-of-fact phrases and broken syntax of his discourse which also reflect his busy life-style. This is also reflected in his repeated looking at his watch. The exchange of dialogue happens at a natural pace. The incredulous response of Lyubov is likely to be made at a relatively slow speed, reflecting her failure to get a grip on reality and deal with their problem in a practical way. Gaev's exclamation is more forceful, but is nevertheless preceded by a polite "извините". In general, the degree of intimacy in the relationship between Lopakhin and the others is indicated by the use of polite forms, though Lopakhin addresses Lyubov as "моя дорогая " and she calls him "мой милый".

Relevance to Rest of Work: The extract provides us with an introduction to three important characters and the key event of the play. Candidates can describe and comment on the actions and reactions of these characters in the run-up to and aftermath of the sale of the estate. In particular, Lyubov's failure to do the sensible thing with regard to developing her estate, her subsequent return to her lover in Paris, Lopakhin's purchase of the estate and exploitation of it and Gaev's attempt at compromise with the new reality for his social class by taking a job in a bank are all likely to be mentioned.

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B Consider the view that in *Вишнёвый сад* Chekhov presents us with the inevitability and desirability of social change.

Candidates should give an account of the main plot scenario (the circumstances of the sale of the cherry orchard), illustrating how Chekhov presents us with the actions, reactions, inactions, views and opinions of the various characters. The arrangement of these throughout the play, particularly at the end of each act, allows us to infer an authorial view that social change, symbolised by the sale of the estate, is both inevitable and desirable. Many of the characters do not behave according to the stereotypes of master and servant. Lyubov has been treating her servant, Yasha, to good food and Dunyasha is allowed to dress like a lady and flirt with man servants. At the end of the first act there is a hint of sedition as old servants have been letting stray people in to spend the night and spreading malicious rumours about their masters in to the bargain. Act 1 concludes with the voices of the younger generation and a reference by Trofimov, the advocate of social progress, to Anya and spring, implying that she and her nature embody the desirable future. The image of the town in the distance at the start of Act 2 suggests that the old way of life in the country is under threat. This is reinforced by the eerie sound of the breaking string, possibly a fallen bucket in a pit. The aggressive beggar's behaviour towards Lyubov suggests the vulnerability of the old order, and his laughter as he makes off with her gold is potentially sinister. Act 2 concludes with Trofimov advocating to Anya a break with the past, a commitment to hard work to ensure a new happy life, if not immediately, in the future. In Act 3 Firs bemoans the passing of the old days. Once generals, barons and admirals had attended the balls on the estate. Now even stationmasters and clerks are reluctant to attend. Yasha follows this up with a comment that it is time Firs (who had not wished to be emancipated in 1861) were no more. At the end of this act, Lopakhin, the son of a serf, is the new master of the cherry orchard, his offers of help and advice to Lyubov having been constantly spurned. Anya offers comfort to her mother: life is still before her and a new orchard can yet be made. Act 4 opens with a scene of desolation in the house. As the characters take farewell of each other, the ominous sound of the cherry trees being chopped down is heard. Though Lyubov's suffering at the loss of her life, youth and happiness arouses our pity, this, in fact, turns out not to be the end of the world as she returns to Paris with the prospect of a new life. Gaev, who in Act 1 suggests he has taken the part of the peasant at some personal cost in the repressive time of the 1880s, is able to compromise with the new reality and take a job in a bank. In Act 4 he states that once the estate was sold, they all felt calm and even cheerful. The younger characters all look forward in various ways to a new future. At the very end of the play, the sound of the axe is again heard along with the breaking string as aged Firs, the symbol of the old order, breathes his last.

C 'The main reason why the audience of *Вишнёвый сад* finds its characters credible is the absence of a traditional hero.' Do you agree?

Candidates may or may not agree with this statement which presumes that a play with a single dominant character struggles to imitate real life. Answers should focus on the various reasons why the audience finds the play's characters convincing. Individual responses will prioritise differently the various elements (absence of traditional hero, methods of characterisation, plot structure, dramatic techniques) which cause the audience to believe in the characters on stage. Though a case can be made for Anya, Lopakhin or even Trofimov being the hero of the play, it is generally argued that no individual character fulfils that role. The main characters are broadly equal in importance and feature in a series of interweaving plots, reflecting the crossings of various paths as in real life. In this play we see Lyubov Andreevna struggling to deal with personal tragedy and the financial problems of her family, the rise of the entrepreneurial Lopakhin, a series of love stories with varying outcomes (Varya and Lopakhin, Epikhodov and Dunyasha, Dunyasha and Yasha, Anya and Trofimov, Lyubov and her feckless lover). Attention is likely to be drawn to the fact that Chekhov endows his characters with a subtle blend of positive and negative attributes. No individual is

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wholly good or bad as in real life. In this play the servant classes also figure sufficiently prominently for the audience to sympathise with them and to take an interest in their fates. Thus we feel for Sharlotta, an orphan adopted by a German woman, in Act 4 when she faces an uncertain future, and the feeble, elderly manservant, Firs, who is forgotten by his former masters at the very end of the play. Candidates can analyse the varied physical mannerisms and natural patterns of speech of the characters which serve to distinguish one from another in terms of personality, level of education and emotional intensity. These play an enormous part in making the characters credible, as does the natural flow of the dialogue with its apparent random progression from the serious to the banal. Pauses are used to reflect the inner conflict of individuals, to create suspense or anticipation and to vary the pace of the action. Though the estate is sold and its former inhabitants are seen to be moving on, their individual long-term fates are by no means resolved at the end of the play. All of this creates the illusion of real life being displayed on the stage and on which we, the audience, may intrude.

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10 E. Замятин, *Мы*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From entry No 25. It is the Day of Unanimity, the day of the annual election of the Benefactor. D-503 feels guilty that he no longer shares the correct positive feelings about the occasion, society and the Benefactor. He senses something is wrong: the guardians in the crowd appear to be alarmed about something. D-503 notices S-4711, I-330 and R-13 together. He is jealous because I-330 had refused to be with him on that day. There has just been a five-minute period of silent reflection prior to the ceremonial vote. D-503 notices that his hairy and seemingly alien hands are trembling.

Content: It is only with difficulty that D-503 manages to raise his hand in support of the Benefactor, such is his guilt and discomfort at no longer being able to be devoted to him and all that he represents. D-503 notices the shocked reaction of the crowd as I-330 votes against the Benefactor, then the frantic activity of the guardians moving in on I-330 followed by the panic of the crowd and their silent screams, as if in a film. He then appears to glimpse the pregnant O-90 before his train of thought is broken by seeing I-330 in the arms of R-13. This makes him insanely jealous. Candidates can describe the characters of D-503, I-330, O-90 and R-13, their relationships and the nature of the One State.

Use of Language and Narrative Techniques: The passage is from the 25th entry in D-503's diary. It therefore contains his thoughts and impressions as well as a subjective third-person account of events. The language is that of an educated person. His excitement, nervousness and confusion as a participant in an unheard of situation is conveyed by the use of short, sometimes incomplete sentences, impressionistic phrases which often relate to sound (шелест, треск, крики etc.), and broken syntax. The words in direct speech (кто «за» кто «против»?) and the muffled «ах!» suggest a fundamental layer of speech and sound, a background against which all other sounds are made. The frantic reaction of the guardians and the crowd is particularly well conveyed by images of speed and sound and the arrangement of short and long sentences to indicate inaction followed by action. The image of the silent scream on a monstrous screen suggests the effects of a crowd scene in a silent film and that D-503 feels a degree of objective distance from the events he is witnessing. The fleeting image of O-90 interrupted by a here omitted significant event again conveys the impression that D-503 is caught up in fast-moving action. The pale face of I-330 and O-90's bloodlessly white lips suggest death and failure as does the darkening before D-503's eyes, despite this being an extreme colour contrast. There could be a religious significance in O-90's crossing of her arms over her unborn child.

Relevance to Rest of Work: Candidates can describe the fates of the characters and the One State as a result of the rebellion as well as the overall message of the novel.

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B Consider the view that *МЫ* can be interpreted as a biblical allegory.

Candidates should outline the similarities and differences between the plot and main characters of Zamyatin's text and the story of the fall from grace of Adam and Eve in Genesis. D-503 can be likened to Adam, happy in the technological paradise until led into temptation. I-330 may be equated with Eve whose seductive charms lure D-503 from the straight and narrow path. The biting of the apple is evoked by the image of I-330's sharp teeth, frequently mentioned in the text. The fall is transformed into a literal one in the scene in the House of Antiquity when D-503 seems to step accidentally into a concealed lift. Instead of the forbidden apple, it is a green liqueur which the hero consumes. This results in forbidden and therefore sinful sex with the Eve figure, I-330. The character S could stand for Сатана. We are often told of his curved, sinuous body, evoking a serpent. His number (4711) might suggest the eau de cologne which can inflame passions and cause people to lose their innocence. On the Day of Unanimity the Benefactor descends from the sky like the biblical God of Genesis. The guardians, his servants, whose function it is to protect the security of the paradise and who can listen in to the citizens of the One State, may be likened to guardian angels watching over mortal men. The parallel with the Genesis myth becomes inverted, however, when we come to draw conclusions about the meaning of the text. In the Bible it is made clear that Adam should have resisted temptation to be worthy of God. By succumbing to temptation he fell from grace and lost his innocence. In *МЫ* Zamyatin seems to be saying that to be worthy of God, man must succumb to the temptations of the Devil. D-503 can regain a more natural human state in the real irrational paradise beyond the Green Wall, having escaped from the man-made rational paradise of the One State.

C 'In *МЫ* Zamyatin presents us with a nightmarish vision of the future, a stark warning to us all.' Do you agree?

Zamyatin's dystopian novel describes a nightmare state where everything is organised according to mathematical principles. Almost all the thoughts and actions of its citizens are controlled. Happiness is perceived as the absence of desire, envy and feeling. Love is reduced to a regulated sexual act and death is meaningless. The citizens of the One State live in a sterile, climatically controlled zone, protected from the savages outside by the Green Wall. Every action apart from sex can be observed by everyone else, including the guardians, the upholders of the principles of the State and the rule of the Benefactor who is elected annually but without any permitted opposition. The loss of liberty is justified by the absence of crime. Most candidates will agree that the society depicted in Zamyatin's text and the fates of many of the characters serve as a sharp warning to the dangers of any (not just Bolshevik) totalitarian state in which personal choice is virtually eliminated and dissent is socially unacceptable and practically impossible. However, the conclusion of the novel offers a grain of hope as to the ability of the individual to assert himself in the face of massive odds. Though the One State seeks total control over its population, it has not quite managed it, and over the course of the novel an opposition movement gains in strength. Candidates can examine the nature of the One State and describe the events of the plot and the fate of the main characters who have not totally abandoned their essential humanity. Instead they have banded together to escape the man-made rational paradise and its restrictions, seeking to regain a more natural human state in the irrational world beyond the Green Wall. Though the One State finally eliminates E-330 and brings D-503 back under its control and into line by giving him the Great Operation, the novel ends with a small degree of optimism, for the Green Wall has been blown up, and many have gone over to the other side.

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11 М. Булгаков, *Собачье сердце*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From the opening chapter. A stray dog, scalded with boiling water when scrounging food, has been commenting on the variable nature of canteens and the attitudes of different people to hungry strays. It is feeling sorry for itself and takes refuge from a blizzard in a doorway. A person whom the dog perceives to be a well-off gentleman has approached. The dog has noticed the smell of a sausage coming from the man's pocket and ventured out from his place of refuge.

Content: The dog shows off his wounds in an attempt to gain the sympathy of the man with the sausage. The dog thinks it will be unsuccessful in begging for it and will have to lick the man's hand to gain his sympathy. Curiously, the dog is able to provide the reader with information about the man (he is a world-famous figure thanks to male sex glands). The man gives a piece of sausage to the dog, calling him "Sharik" as he does so. The dog wolfs down the food and shows his gratitude by licking his hand and kissing his boots. The man examines the dog, finds it has no collar and decides to encourage it to come home with him. It is apparently just what he wants. The dog gratefully follows him. This is the initial encounter of Preobrazhensky and Sharik.

Use of Language and Narrative Techniques: The extract is an interesting mixture of narrative perspectives. The dominant voice is that of the omniscient third-person narrator, but most of the first paragraph is the unmarked direct thought of the dog. This is broken by what is supposed to be the animal's wailing. The narrator's perspective is mixed with the dog's in as much as the dog has, it appears, some knowledge of the character of the man befriending it. The rest of the extract is composed of omniscient third-person narration, the unmarked direct thought of the dog, its wailing and the direct speech of the man with the sausage. Candidates can comment on the unusual arrangement of voices in the text as a whole and the effectiveness of this technique for the reader. The comic effects caused by the naïve perspective of the dog are likely to be stressed. In the extract, narrator, dog and man all use standard Russian forms. There is an ironic reference in line 4 to one of Mayakovsky's advertising slogans «Нигде, кроме как в Моссельпроме». This would have been highly amusing for the reader of Bulgakov's day.

Relevance to Rest of Work: Candidates can discuss the events of the plot which arise as a result of this meeting of the professor and the dog. Preobrazhensky implants the pituitary gland and testicles of a common thief into the dog. This causes humanisation rather than rejuvenation and, as a result, the professor creates a being who turns into a revolting specimen of humanity with the characteristics of the donor, an immoral thief with too great a liking for drink. Candidates can describe the trail of havoc which Preobrazhensky's creation leaves behind him and the final outcome when, having denounced Preobrazhensky and his assistant, Bormental, to the authorities, the two men set about reversing the experiment.

- B Analyse Bulgakov's use of humour in *Собачье сердце* and comment on its effectiveness.**

Candidates should discuss the various types of humour used in the text, showing how each is used to amuse the reader and at the same time undermine the Bolshevik Revolution, its ideals, institutions and officials. Mention should be made of a range of the following: the exaggerated, caricature-like characters with whom we cannot fully sympathise because no character is fully drawn, the basic plot scenario in which a dog is gradually transformed into a human, while retaining negative aspects of its former incarnation (hatred of cats, base sexual

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instinct etc.), individual farcical episodes where violence and sexual violence appear comic because the reader's empathy has been switched off due to our perception that we are reading an allegory rather than a realist work, the satiric attack by means of hyperbole and distortion on human nature through illustrations of grotesque human behaviour (drunkenness, the antics of the professor's sexually rejuvenated middle-aged patients), the sending-up of specific aspects of post-revolutionary society (the Food Rationing Organisation, the quality of Soviet food, shortages, NEP, the inept House Management Committee with its many useless meetings, newspapers, Soviet bureaucracy exemplified by the need to have ID to live in Moscow, the requirement to be registered for military service, ridiculous Soviet names), the naïve point of view of the dog conveyed by unmarked direct thought and direct speech, linguistic humour (comical Soviet names, use of Soviet bureaucratic and political jargon by Shvonder, the tone and language of newspaper articles and official documents), irony created by the interplay of narrative perspectives. Answers are likely to conclude that Bulgakov's humour is highly effective in each of its forms *per se* and cumulatively in satirising its target, the Revolution.

C 'Собацьє сердце is a work so shamelessly seditious it could only be banned.' Do you agree?

Candidates are likely to agree with this statement and should discuss the interpretation of the text's meaning, showing that it was so incompatible with the official Bolshevik point of view in 1925 that publication was quite impossible. The story is an allegory about the failure of the Communist experiment and the attempts of the new ruling class to force evolution instead of taking a gradualist approach. The result is a society composed of revolting and amoral people such as Sharikov who are prepared to turn on those who have empowered them (Preobrazhensky and potentially Shvonder) in the pursuit of their own selfish interests. Having acquired the worst elements of Chugunkin's personality (the surname is an oblique reference to Stalin), Sharikov becomes foul-mouthed, insolent and vulgar, spitting and urinating on the floor. He becomes a sexual predator, steals from the hand that feeds him and develops a liking for excessive drinking. Having fallen under the influence of Shvonder and the House Management Committee, Sharikov asserts his rights in an increasingly militant way. Eventually he starts to prove his sinister potential, obtains a job strangling cats, acquires a fiancée whom he bullies and threatens to get sacked, denounces the professor and his assistant to the authorities and finally pulls a gun on Bormental. Preobrazhensky comes to the conclusion that his experiment is the worst mistake of his career and that it will be necessary for the good of all to reverse it. The story has a "happy ending": the dog reverts to his primitive state and considers himself lucky to have as his master a great benefactor of dogs. Given that the professor is an arrogant intellectual, a cultural elitist with unacceptable social origins, a relatively well-off professional who inhabits seven rooms, keeps servants, overtly dislikes his proletarian neighbours and often gives vent to his negative opinions about the new Soviet bureaucracy, it is clear that the text's message was incompatible with Bolshevik ideology. The professor's remark that if someone set Sharikov against Shvonder, Sharikov would destroy him too, ensured, in the light of Soviet history, that the text was not published in the USSR until 1987, shortly before the collapse of Communist ideology and the Soviet State itself. Mention might be made of specific aspects of the system which are held up for ridicule and therefore prohibited the text's publication: the Food Rationing Organisation, the quality of Soviet food, shortages of various kinds, NEP, the inept Housing Management Committee, newspapers, Soviet bureaucracy (the need to have ID to live in Moscow, the requirement to be registered for military service, officialese, officials such as Shvonder etc.).

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12 Ю. Трифонов, *Обмен*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: The extract comes about the middle of the text. On his way to see his sick mother to tell her Lena's plan to exchange flats, Dmitriev had called in at Tanya's to borrow some money. Having left in a hurry from her flat, he travels to Pavlinovo where he gets off the bus one stop too soon in order to give himself time to recall memories of the Red Partisan settlement, and those who have previously lived there or been associated with it. As he approaches the family dacha, he focuses on the complicated and sometimes strained relationships between his mother, Kseniya Fedorovna, his sister, Lora, and his wife.

Content: Candidates can describe these characters, discussing the complexities of their relationships. Reasons for the enmity between Dmitriev's blood relatives and his wife can be mentioned: the disparity between their world views, Lena's lack of respect for her mother-in-law (she mocks her English, takes her best cups and moves her husband's picture) and Lena's pernicious influence over Dmitriev who is drawn away from his natural cultured and idealistic values into his wife's philistine camp. This is referred to near the end of the extract (олукьянился). The extract presents us with Dmitriev's thoughts. It describes his mother's practice of helping people in a practical manner in whichever way she still can, not for profit, but to remind herself that she is a good person. Since altruism is alien to Lena, she brands her mother-in-law a hypocrite. The tensions between the women in his family, all of whom he loves, often cause Dmitriev upset which can result in domestic arguments, even with some physical violence. At the end of the extract, Dmitriev finds he has to delay arriving at the dacha in order to justify in his mind the naturalness of the process of change. This is to assuage his pangs of conscience at adopting a different value-system from the one he was brought up with.

Use of Language and Narrative Techniques: The arrangement of voices within the extract is highly complicated. The first paragraph is free indirect thought whereby the omniscient third-person narrator's discourse mingles with the thoughts of Dmitriev. The Russian is typical of the educated Soviet middle-class of the 1960s - grammatically accurate with occasional colloquialisms (не дай бог, тихонько). The exclamation mark after *помогать!* reinforces the emotional intensity of Dmitriev's thoughts. The words in italics possibly belong to the discourse of other characters (*принимает участие* - Kseniya Fedorovna's, *неразговором* - Lena's) or they could be Dmitriev's own particular emotionally loaded way of describing these actions. Towards the end of the free indirect thought paragraph there are examples of direct speech quoted in his musings by Dmitriev and reported by the omniscient third-person narrator who narrates the final paragraph.

Relevance to Rest of Work: Candidates can go into more detail about the exchange of value-systems and how Dmitriev has been affected by this during his 14 years of marriage to Lena. Mention can be made of the outcome of the events of the story: although Kseniya Fedorovna initially refuses to move in with her son and his family because he has exchanged his values and she disapproves of this, the terminally-ill old lady eventually agrees, though she dies just over three months later.

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B Consider the view that Trifonov presents us with a mainly pessimistic image of the Soviet Union.

Candidates will be divided as to whether and to what extent the text is a criticism of society *per se* or an indictment of a handful of individuals within it. At the centre of the story is Dmitriev, a once morally principled individual from a family of idealistic Bolsheviks who slowly but surely moves into the camp of the morally effete after his marriage to Lena. She represents an attitude of pragmatic self-interest, and is a master at manipulating circumstances for her own ends and those of her family. (See below). Gradually Dmitriev becomes infected with Lena's materialism, insensitivity and determination to feather her own nest at the expense of others. He is able to treat his former lover, Tanya, in an off-hand manner, betray his friend, Levka Bubrik by stealing his job and even appear to be more concerned for the rare fish in his briefcase at his grandfather's cremation than about respecting his relative's memory. Dmitriev's "Lukyanovisation" culminates in his succeeding in moving in with his mother in a complicated three-way exchange just before she passes away, thus providing her son and his family with larger than usual accommodation. In general, we are shown an image of Brezhnev's Russia in which people have to contend with many difficulties in every-day life: housing is cramped and often communal, privacy and personal space are restricted, transport is crowded, there is domestic violence (even between Dmitriev and Lena), corruption is a fact of life (doctors have to be unofficially paid for, jobs, school places and material possessions are obtained through bribes, sweeteners and favours). Personal savings are very limited so that borrowing in times of crisis is the norm. Those who are most successful in Brezhnev's Russia are those like Lena and her family who have a capacity for moral compromise. On the other hand, despite petty jealousies and squabbling, the family unit is shown to be strong and loving with individuals supporting each other in the best way they can. The trials and tribulations of everyday Soviet life are seen to be overcome with a bit of imagination, skill and energy. There are elements of altruism and genuine concern for the situations of others. Tanya is prepared to lend Dmitriev money though their relationship is over, and his colleagues at work allow him to finish early to visit his mother and accept he cannot go on a business trip for several days.

C 'Tanya would have made a better wife for Dmitriev than Lena.' Do you agree?

This is a thought had by Dmitriev on several occasions during the story. Tanya Tovt is a 34 year old economist at GINEGA with whom Dmitriev had a short affair three years previously. Now separated from her husband, she lives with her 11 year old son in a roomy co-operative flat which smells of paint, has newspapers on the floor and is only partly furnished. After the affair petered out, she and her husband split and Tanya became unhappy. She has grey hair and frightened eyes. She now treats Dmitriev as an old friend, though clearly hankers after his company. Dmitriev rarely visits. During their affair he felt she made him love himself and he is still convinced she would never have stopped loving him. Tanya understands Dmitriev's current need for money and is willing to lend him cash to help him pay for things to do with his mother's treatment and well-being. She has genuine concern and sympathy for Kseniya Fedorovna who liked her for being genuine, generous, sensitive and cultured. Tanya can readily quote from Tsvetaeva, Pasternak, Mandelshtam and Blok, many of whose works deal with personal feelings and emotions. Kseniya Fedorovna, on the other hand, does not approve of the value-system of her daughter-in-law. Though Lena is an intelligent woman, a translator of English with a prestigious job, she has demonstrated during her 14 years of marriage to Dmitriev that she lacks all scruples. She is a natural survivor with the necessary determination to succeed in a fundamentally corrupt society where the ability to use contacts to obtain goods, services and favours is vital. Described as a bulldog gripping her wishes firmly between her teeth until they have become a reality, Lena uses her skills to obtain a good job in an institute near the best shops, get a place for her daughter in a prestigious specialist language school, make her husband appropriate his friend's job and use her terminally-ill mother-in-law, whom she dislikes, as a tool to acquire a larger flat. By legally

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moving the old lady in, the young couple will inherit her living space on her death. Always ready to monopolise and manipulate weaker, more sensitive and morally upright individuals, Lena is depicted as a corrupting influence on her husband whom she pushes to the point of moral bankruptcy. Sexually enslaved by Lena, he is gradually infected by her materialism, insensitivity and determination to feather her own nest at the expense of others. Candidates might suggest, however, that in Brezhnev's Russia, prosperity depended on the individual's capacity for moral compromise and that she may well be morally justified as a wife and mother in acting as she does. Answers may suggest that while Lena clearly loves her husband and is successful in providing him with a strong physical relationship and many material things, Tanya might have been more of a spiritual soul-mate as her value-system is closer to that of Dmitriev and his family.

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13 T. Толстая, *Милая Шура, Петерс, Река Оккервиль*

- A Write a commentary on the following extract. You should explain the context in which it occurs; comment on its content, use of language and the narrative techniques employed; comment on its relevance to the work as a whole.**

Context: From near the beginning of *Peters*. Aged six, the eponymous hero has been taken by his over-protective grandmother to a New Year party. Though he is eager to make friends, he has had little contact with other children and therefore has no idea of how to interact with them verbally or physically. After he has collided with some of them, adults have made him stand against a wall for safety where he has remained until the serving of tea.

Content: Candidates can describe the character of the hapless and socially gauche Peters, whose unprepossessing appearance and lack of social skills render him isolated and alone. Paragraph one shows him passive, unable to take the initiative in interacting with others. He quickly falls for the girl with warts, but she soon becomes bored when he is unable to perform the tricks she requests. Peters has a tantrum which results in his grandmother preventing him from further interaction with children. Having been her close companion until her death, Peters has not developed as a young man should. The last paragraph shows him as an adult longing for a relationship with an attractive woman. Knowing he is unattractive and has little to offer, he fantasises about such a relationship. His desire to speak German well suggests he cannot yet throw off the values instilled in him by his grandmother.

Use of Language and Narrative Techniques: The extract is primarily third-person omniscient narration interrupted by reported speech when we hear the voice of the grandmother telling him off. The last paragraph shows a blending of the narratorial voice with free indirect thought in the form of questions by Peters. In the extract there are many fairly short sentences, appropriate for suggesting the quick passing of time, then later short ones suitable for creating the illusion of random thoughts and speculation. There are a few examples of alliteration, used to create poetic effects. The image of the ice beginning to flow down the Neva on the day of his grandmother's funeral suggests the end of a frozen existence, a thaw in his state of being, offering the prospect of a new, more relaxed way of living in the spring of his adult life.

Relevance to Rest of Work: The episode illustrates certain aspects of the main character's childhood when he was brought up by his grandmother to be old-fashioned, excessively polite and horribly good. Candidates can link the circumstances of his childhood by moving back within the text to his adult character and behaviour as he pursues, searching for happiness, a series of relationships with women, all of which end in failure (the dark and perfumed Faina with the journalist boy-friend, Valentina with a string of athletic admirers and the woman he marries "by accident" who then hen-pecks him and leaves him for another).

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B Consider the view that Tolstaya's principal theme in these stories is the need to reconcile our aspirations with the hand that fate has dealt us.

Answers should discuss whether and to what extent this opinion is true of the three stories. At the end of *Peters*, the eponymous hero appears to be reconciled with his lot after a lifetime of failed relationships with women. At the conclusion of *Reka Okkervil'*, Simeonov seems still to be in the process of reconciling his dreams with reality, for though he appears to propose to Tamara, he continues to be emotionally tormented in his sleep by the singer. There may yet be a chance for him to develop his relationship with her now that she is able to make use of his bathroom. In *Milaya Shura*, Aleksandra Ernestovna, right up to her death, appears to regret not running away from her husband to the love of her life when still a young woman, despite having subsequently had a series of relationships with other men, some of which were happy. Tolstaya appears to be saying that the ability to reconcile our ideal situation with the one we end up with is likely to lead to a greater state of contentment. Candidates may take issue with the idea that this is the main theme of the stories, however. The best answers will discuss the range of themes within them, showing, with detailed reference to the texts, how these are developed within each text and across all three. Also featuring in the stories are: love, particularly unrequited love, loyalty, longing for domestic bliss, the effects of childhood on early life, life and death, the effects of time on individuals, spiritual imprisonment, a desire to return to the past by individuals and/or a longing to escape from it, the plight of the eccentric and/or unfortunate personality in society. Candidates should assess the relative significance of each within the texts considered.

C 'Tolstaya's main characters are weird eccentrics with whom the reader struggles to sympathise.' Do you agree?

Candidates are likely to agree with the first part of the quotation and should offer detailed descriptions of the main characters in each of the three stories: the effete, socially gauche, pot-bellied and flat-footed librarian, the eponymous hero of *Peters* who fails in all his relationships with women [see Q13A]; the nonagenarian and much married Shura who relives the highs and lows of her life with her various lovers for the narrator of *Milaya Shura* in her shabby, Moscow communal flat; Simeonov, the elderly Leningrad translator, still infatuated with Vera Vasil'evna, a once famous singer, now long forgotten by her public (*Reka Okkervil'*). Answers should analyse the behaviour of these quirky, idiosyncratic, caricature-like characters and assess whether or to what extent the reader can readily sympathise with them. While some will find these characters too odd, old and unattractive to sympathise with because of their caricature-like nature, sometimes bordering on the grotesque, others will draw attention to the basic human predicaments in which they find themselves and with which we can all associate: fear of rejection, actual rejection, feeling socially out of one's depth, unhappiness with the nature of one's own self etc. Mention might be made of how the author's use of language seduces the reader into finding the characters credible.