



## Mark Scheme (Results)

Summer 2023

Pearson Edexcel Advanced Level  
In Greek (9GK0/02)  
Paper 2: Translation into Greek and written  
response to works

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## General Marking Guidance

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

**Paper 2 - mark scheme**

**Section A: Question 1, Translation into Greek**

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

**Section A: Marking principles**

The position of the stress must be indicated consistently throughout this exercise. Spelling: non-grammatical misspellings are tolerated, for example διαφήμηση rather than διαφήμιση, as long as they are not ambiguous (for example φίλο rather than φύλο) or in the wrong language.

Verb endings must be correct and will not be classed as spelling errors. Adjective endings must be correct and will not be classed as spelling errors. Accept any appropriate alternatives that do not already appear in the 'acceptable answers' column.

Marking principles for error tolerance, with examples, are given directly above the grid.

<b>Section</b>	<b>Text</b>	<b>Correct answer</b>	<b>Acceptable answers</b>	<b>Reject</b>	<b>Mark</b>
1 A	Michalis Ioannou has lived	Ο Μιχάλης Ιωάννου ζει		έζησε	(1)
2 B	on his family farm	στο αγρόκτημα της οικογένειάς του	στη φάρμα		(1)
3 B	since he was born.	από τότε που γεννήθηκε.		τότε που γεννήθηκε	(1)
4 E	His father was a farmer,	Ο πατέρας του ήταν αγρότης,	γεωργός	ήταν χωρικός	(1)
5 C	so he followed	έτσι ακολούθησε		παρακολούθησε	(1)
6 D	in his footsteps.	τα βήματά του.	τα ίδια βήματα.	τις πατούσες του τα πόδια του	(1)
7 E	His own children, however,	Τα δικά του παιδιά όμως	Τα παιδιά του όμως	Τα παιδιά του άλλωστε	(1)

8 C	do not see their future in the village	δεν βλέπουν το μέλλον τους στο χωριό	δεν θεωρούν πως έχουν μέλλον στο χωριό	δεν κοιτάζουν το μέλλον	(1)
9 C	and have already left	κι έχουν ήδη φύγει	και φύγανε ήδη		(1)
10 E	to live in Nicosia.	για να ζήσουν στη Λευκωσία.	να μείνουν		(1)
11 A	"They used to help me a lot,	«Με βοηθούσαν πολύ,		Ήταν συνηθισμένοι να	(1)
12 E	when they were young,	όταν ήταν μικρά,		έφηβοι	(1)
13 B	but they didn't like	αλλά δεν τους άρεσε		δεν αρέσανε	(1)
14 E	life in the village", he says.	η ζωή στο χωριό» λέει.		τη ζωή	(1)
15 D	"Life on the farm is not easy.	«Η ζωή στο αγρόκτημα δεν είναι εύκολη.	στη φάρμα		(1)
16 A	You wake up at dawn	Ξυπνάς με την αυγή/ με το ξημέρωμα	Ξυπνάς πρωί-πρωί τα χαράματα	Το ηλιοβασίλεμα	(1)
17 D	and often you don't go home before 6.	και συχνά δεν γυρίζεις στο σπίτι πριν τις 6.	πολλές φορές/ δεν πας σπίτι	μετά τις 6	(1)
18 E	If you do this job,	Αν κάνεις αυτήν τη δουλειά,			(1)
19 C	you have to love animals.	πρέπει να αγαπάς τα ζώα.	είναι απαραίτητο να	να αγαπήσεις	(1)
20 A	Otherwise, you won't make it".	Αλλιώς δεν θα τα καταφέρεις».	δεν θα πετύχεις	δεν θα το κάνεις	(1)

## **Sections B and C – Questions 2 to 10 (written response to works)**

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

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3).

### **General guidance on using levels-based mark schemes**

#### **Step 1: Decide on a marking band**

- First of all, you must consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, you should use a 'best fit' approach for defining the level. You will then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 9–12 with a small amount of band 13–16 material, it would be placed in band 9–12 but be awarded a mark near the top of the band because of the band 13–16 content.

#### **Step 2: Decide on a mark**

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

### **Critical and analytical response (AO4)**

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, examiners will consult this mark grid as well as the indicative content associated with each question, which can be found in the document *Pearson Edexcel Level 3 Advanced GCE in Greek Sample Assessment Materials (SAMs)*. Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question. The recommended word count for each essay is 270-320 words, but you must mark the whole essay regardless of length.

<b>Marks</b>	<b>Description</b>
0	No rewardable material.
1–4	<ul style="list-style-type: none"> <li>Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.</li> <li>Limited ability to form arguments or draw conclusions.</li> <li>Response relates to the work but limited focus on the question.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>Response relates to the work but often loses focus on the question.</li> <li>Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.</li> <li>Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li> </ul>
9–12	<ul style="list-style-type: none"> <li>Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.</li> <li>Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li> <li>Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.</li> <li>Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> <li>Predominantly relevant response to the question.</li> </ul>
17–20	<ul style="list-style-type: none"> <li>Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.</li> <li>Detailed, logical arguments and conclusions are made that consistently link together.</li> <li>Relevant response to the question throughout.</li> </ul>

### Range of grammatical structures and vocabulary (AO3)

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

Marks	Description
0	No rewardable language.
1–3	<ul style="list-style-type: none"><li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li><li>• Limited range of vocabulary resulting in repetitive expression.</li><li>• Limited use of terminology appropriate to literary and cinematic analysis.</li></ul>
4–6	<ul style="list-style-type: none"><li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li><li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li><li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li></ul>
7–9	<ul style="list-style-type: none"><li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li><li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li><li>• Some use of terminology appropriate for literary and cinematic analysis.</li></ul>
10–12	<ul style="list-style-type: none"><li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li><li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li><li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li></ul>
13–15	<ul style="list-style-type: none"><li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li><li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li><li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li></ul>

## **Additional guidance**

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

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

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

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

**Complex language** is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

**Straightforward** language is considered to be:

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

### **Accuracy of language (AO3)**

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

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

### **Additional guidance**

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

#### **Errors that do not hinder clarity:**

- errors that do not affect meaning, for example some gender and adjectival agreements, as long as they do not include mismatch of cases (e.g. είδαν οι καλοί φίλους)
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity**:

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

Errors that **prevent meaning being conveyed**:

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

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

## Indicative content

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

Question number	Indicative content
2(a)	<p>Ποιήματα (Κωνσταντίνος Καβάφης)</p> <p><b>(α) Να αναλύσεις το σύστημα αξιών που προβάλλεται στην ποίηση του Καβάφη. Να αναπτύξεις το θέμα με παραδείγματα από τρία ποιήματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>In Cavafy's poetry, a worldview emerges that offers direct or indirect endorsement of certain values.</p> <ul style="list-style-type: none"> <li>One of the traits that characters, those in power in particular, are distinguished from is self-respect, in relation to accepting the finality of an event and not harbouring illusions. For example, in the poems <i>Απολείπειν ο θεός Αντώνιον</i> and <i>Εν Σπάρτη</i>, Mark Antony and Kratisikleia respectively become models of courage and self-respect, in the face of defeat and loss.</li> </ul> <p>E.g.</p> <p>“Σαν ἔτοιμος από καιρό, σα θαρραλέος, αποχαιρέτα την, την Αλεξάνδρεια που φεύγει.”</p> <p>“Οσο για την ταπείνωσι — μα αδιαφορούσε”</p> <ul style="list-style-type: none"> <li>A more conventional value, such as spirituality or religious piety, is presented in an ambiguous framework, and is subject to change. For example, in <i>O Ιουλιανός εν Νικομηδείᾳ</i>, Ioulianios orchestrates a false and insincere display of Christian religiosity, to appease the emperor. In <i>Η αρρώστεια του Κλείτου</i> the elderly maid reverts back to paganism to secure Kleitos' recovery.</li> </ul> <p>E.g.</p> <p>“όπου μεγαλοφώνως και μετ' ευλαβείας πολλής τες ιερές Γραφές διαβάζει, και την χριστιανική του ευσέβεια ο λαός θαυμάζει”</p> <p>“Η κουτή δεν νοιώθει που τον μαύρον δαιμόνα λίγο τον μέλει αν γιάνει ή αν δεν γιάνει ένας Χριστιανός.”</p> <ul style="list-style-type: none"> <li>One less conventional value, for the period in which Cavafy refers to or writes in, is integrity and the ability to remain authentic and true to yourself and your ideals, no matter what these are. For example, in <i>Νέοι της Σιδώνος 400 μ.Χ</i> the youth insists on the significance of literature above patriotism. In <i>Μέρες του 1896</i> the poetic voice admires the young man for pursuing his personal pleasure, despite society's condemnation.</li> </ul> <p>E.g.</p> <p>“Ετσι από σένα περιμένω κι απαιτώ.”</p> <p>“Μια ἀποψις ἀλλη υπάρχει που αν ιδωθεί από αυτήν φαντάζει, συμπαθής φαντάζει, απλό και γνήσιο του ἔρωτος παιδί”</p> <ul style="list-style-type: none"> <li>Conclusive remarks consistent with the line of argument and analysis</li> </ul>

Question number	Indicative content
<b>2(b)</b>	<p>Ποιήματα (Κωνσταντίνος Καβάφης)</p> <p><b>(b) Να εξετάσεις τη μορφή της αγάπης μεταξύ των ανθρώπων, έτσι όπως παρουσιάζεται σε τρία ποιήματα του Καβάφη.</b></p> <p>Students may refer to the following in their answers.</p> <p>Love in Cavafy's poetry is often subject to the passage of time and the changes in people's circumstances. It is not portrayed in terms of a lasting and happy relationship.</p> <ul style="list-style-type: none"> <li>• The passage of time leads to separation and the end of love. For example, in the poem <i>O ήλιος του Απογεύματος</i>, the narrator remembers his old relationship and laments its unexpected end.</li> </ul> <p>“Απόγευμα η ώρα τέσσερες, είχαμε χωρισθεί για μια εβδομάδα μόνο... Αλιμονον, η εβδομάς εκείνη έγινε παντοτινή.”</p> <ul style="list-style-type: none"> <li>• The forbidden nature of some relationships forces certain people to exist in the margins of society. For example, in the poem <i>H αρχή των</i> the narrator laments the fleeting nature of the encounter. The condemnation of the relationship, emphasised by adverbs such as “βιαστικά, χωριστά, ανήσυχα” is not conducive to the survival of love. But it is this love that stimulates the poetic imagination.</li> </ul> <p>“Πλην του τεχνίτου πώς εκέρδισε η ζωή.”</p> <ul style="list-style-type: none"> <li>• The love between a mother and her son is lasting and unconditional and is distinguished by selflessness. For example, in the poem <i>Άννα Δαλασσηνή</i> the relationship is portrayed as one of mutual trust and respect.</li> </ul> <p>“«Ού τὸ ἐμὸν ἢ τὸ σὸν, τὸ ψυχρὸν τοῦτο ρῆμα, ἐρρήθη.»”</p> <ul style="list-style-type: none"> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>3(a)</b>	<p>Η αρραβωνιαστικιά του Αχιλλέα (Άλκη Ζέη)</p> <p><b>(a) Να εξετάσεις τους τρόπους με τους οποίους τρεις διαφορετικές γεωγραφικές τοποθεσίες επηρεάζουν τη ζωή της Δάφνης/Ελένης.</b></p> <p>Students may refer to the following in their answers.</p> <p>Dafni's/Eleni's adventures take her from Athens, to Rome, to Paris, to Moscow to Tashkent and eventually back to Athens. As the social environment changes according to geography, Eleni's identity also shifts, according to the distinct social conditions and the party politics and conflicts that dominate the places that she finds herself in.</p> <ul style="list-style-type: none"> <li>• Dafni grows up in Athens, in a middle-class family in the years leading up to the Occupation. Politicisation, civil strife and the subsequent resistance to the Nazis are distinguishing characteristics of the society that young Dafni finds herself in and is influenced by. For example, her identity is politicised and replaced by the identity of the resistance fighter: she enlists in ΕΠΟΝ, takes on the code-name Eleni and gets separated from Achilles, when the power vacuum in Greece creates untenable conditions for the Left</li> <li>• Eleni spends a considerable part of her life in Tashkent, where she had hoped to find the ideal communist society that she believed in. The social and political environment, however, is not the paradise that she had envisaged. For example, the political refugees are not a close-knit community, their social conservatism shocks her, there is constant antagonism and friends are undermined, as the party power-politics unfold. 'Πρόσεχε' Achilles advises her 'μη σε νιώσουν διαφορετική'</li> <li>• Eleni's stay in Paris, shortly after she left Athens in 1967 in order to avoid arrest by the Colonels, coincides with her most self-reflective, mature phase. Paris has offered hospitality and solidarity to the Greek political dissidents and the environment in Paris seems to be one that allows Eleni to be herself and reflect on her life. This is what happens, for example, during the filming of 'το τρένο της φρίκης'</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>3(b)</b>	<p><i>Η αρραβωνιαστικιά του Αχιλλέα</i> (Άλκη Ζέη)</p> <p><b>(b) «Η δομή της αφήγησης δυσκολεύει την ανάγνωση του μυθιστορήματος». Να αξιολογήσεις τη δήλωση με παραδείγματα από το έργο.</b></p> <p>Students may refer to the following in their answers.</p> <p>The narrative structure may occasionally be confusing to the reader. At the same time, it helps bring to life and contrast the different time periods that the novel spans and the key personalities in it.</p> <ul style="list-style-type: none"> <li>• The events of the novel span three decades 1940-1970. The actual narration lasts for only about a week, as long as the filming of 'το τρένο της φρίκης'. The transitions between the past (which unfolds in various countries) and the present (which is static, in Paris) may initially seem confusing, regarding the timeline of events. Signals such as 'όκηνή – πλάνο – λήψη' and 'μοτέρ στοπ' ease this challenge, as they delineate the time change</li> <li>• The mode of narration may pose a challenge, as it alternates between first and third person narratives. It soon becomes apparent, however, that the first person is reserved for the past. For example, it tells the story of Dafni/Eleni, the Occupation years, her relationships, life in Tashkent etc. On the other hand, the third person narrates the present that is in Paris, where Eleni, Evgenios etc. are self-exiled, unable to go back to Greece, which is under dictatorship. Once this is established the reader may become absorbed in the story</li> <li>• Despite the non-linear narration of multiple momentous events and the accompanying transitions from first to third person narrative, there are other devices that maintain the reader's attention. For example, the frank and sincere tone with which Eleni tells her story, the plot twists, the dramatic developments in the world of local and international politics (the Varkiza Agreement, the Civil War, the death of Stalin) etc. may offset the challenges posed by the non-chronological order</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>4(a)</b>	<p>Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)</p> <p><b>(α) Να αξιολογήσεις την αφηγηματική τεχνική του Μένη Κουμανταρέα. Να αναπτύξεις το θέμα με παραδείγματα από τρία διηγήματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>There are a number of techniques that Koumandareas uses, in order to tell the story. These include characterisation, suspense, dialogue, story within a story, foreshadowing, imagery and atmosphere etc.</p> <ul style="list-style-type: none"> <li>• The author creates an array of unusual characters, who are from diverse cultural backgrounds and are often surrounded by drama and mystery. For example, Tom/Masanba Emenyea Mabuto in the story <i>Μασάνμπα</i> brings elements of African heritage and culture that make the story engaging. On the other hand, some of these characters, like Charon, who is a device for Euripides to tell his story, may seem stilted and one-dimensional</li> <li>• Dialogue is an important device that adds light-heartedness, humour and realistic elements to the stories. Euripides' exchanges with characters in his barber shop and in the neighbourhood, for example the woman who runs a neighbouring shop, often referred to as the <i>Old Fox</i>, recall the familiar banter between ordinary people. Occasionally, however, the sexist language that Euripides and his clients use have an off-putting effect</li> <li>• Suspense keeps the reader's interest alive as the stories often contain an element of anticipation about something, usually bad, sad or dangerous, that is lying ahead. The story <i>Ποιος Βασίλης</i>, for example, which resembles a psychological thriller, opens with a portentous atmosphere and a murderer on the loose in the neighbourhood</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>4(b)</b>	<p>Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)</p> <p><b>(b) «Τα διηγήματα της συλλογής δεν παρουσιάζουν μια ρεαλιστική εικόνα της ζωής». Να αξιολογήσεις τη δήλωση με παραδείγματα από τρία διηγήματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>The stories told by Euripides and his customers often mix realism with over-dramatised details. The exaggerated experiences of some characters may take something away from the suspension of disbelief.</p> <ul style="list-style-type: none"> <li>• In stories such as <i>O Χλωμός</i> and <i>Ροζαλία</i> some details such as, for example, the package containing the hair of the deceased or the cat that was given in exchange for a priceless rug, defy realistic expectations. The themes however, the characters' predicaments and their life stories of lost dreams, illness and grief are believable and realistic</li> <li>• The diversity of people and cultural settings that populate the stories are very representative of life in a big urban centre, such as Athens. In addition, the racism and sexism that are exhibited towards certain characters, such as <i>Μασάνμπα</i>, <i>Ρουμανόπουλο</i> and <i>O Χλωμός</i> could be seen as true to certain social circles</li> <li>• The main device of the collection, which is the confidential information and confessions often exchanged between barbers and their clients, is one that rings true according to popular imagination. The exaggerated nature of some of this over-dramatised information (e.g. a murderer who stabs children and drinks their blood in <i>Ποιος Βασίλης</i>) is framed by the narrator in such a way that it becomes apparent to the reader that it is simply nothing more than hyperbole.</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>5(a)</b>	<p>Κάτι θα γίνει, θα δεις (Χρήστος Οικονόμου)</p> <p><b>(a) Να αναλύσεις τους λόγους για τους οποίους τρία διηγήματα της συλλογής τραβούν την προσοχή σου. Να αναπτύξεις το θέμα με συγκεκριμένα παραδείγματα.</b></p> <p>Students may refer to the following in their answers</p> <p>Students may express positive or negative assessments of the stories, provided that they corroborate their statements with explanations and examples from the stories.</p> <ul style="list-style-type: none"> <li>Theme and topicality, complete with place names and factual references, may be factors that make the reader engage with the stories. For example, a short story such as <i>Τα πράγματα που κουβάλαγαν</i> contains familiar images of the crisis years in Greece. The moving scenes showing people's misfortune, as for example in the scene where they have to start queuing early in the morning to be seen by a doctor, may provoke feelings of empathy</li> <li>Memorable characters may engage the reader's attention, in a positive or negative way; either because of their adventures and predicament or because of the way they react to the challenges in their lives. Some fight back, some do not. Sofronis, the poor widower in the story <i>Βγες έξω και κάψ τα</i>, makes an impression because of the intensity of his grief and the way his hopelessness leads him to think of himself as totally worthless</li> <li>Symbolism and allegory are narrative devices that may be interesting in a different way, as they direct attention to the writer's craft. In the story <i>Κι ένα αθγό κίντερ για το παιδί</i>, a father's odyssey and quest for humanity become a symbol for salvation in times of trouble. The parallel scenes that touch upon the rituals of the Holy Week and the suffering of Christ have a symbolic function that provokes a moral interpretation to the story</li> <li>Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>5(b)</b>	<p>Κάτι θα γίνει, θα δεις (Χρήστος Οικονόμου)</p> <p><b>(b) «Τα διηγήματα διακρίνονται από μια επανάληψη που δεν τα κάνει επιτυχημένα». Να αξιολογήσεις τη δήλωση με παραδείγματα από τρία διηγήματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>Most of the stories are about troubled people in troubled times. This element may seem repetitive as the overriding atmosphere in every story is one of bleakness, (but not necessarily helplessness). Individual responses will need to identify first the element of repetition and then assess whether this works against the stories or not.</p> <ul style="list-style-type: none"> <li>• The nature of an individual's problem, the element of repetition in all the stories, may vary from story to story, but it is essentially one of individuals suffering in despair. For example, in <i>Έλα Έλλη τάισε το γουρουνάκι</i>, the problem is foremost one of betrayal and then poverty; in <i>Κι ένα αβγό κίντερ για το παιδί</i>, it is hunger, unemployment and poverty; in <i>Κομμάτι κομμάτι μου παίρνουν τον κόσμο μου</i>, it is homelessness; in <i>Πλακάτ με σκουπόξυλο</i>, it is unsafe labour conditions and the tragic loss of life. Individual responses may argue in favour or against the statement, depending on their engagement with these stories</li> <li>• Overtly dramatic tones, the focus on predominantly male characters and their extreme actions may create fatigue and detract from the stories' readability. This pattern of repetition may be evident in stories such as <i>Μολυβένιος Στρατιώτης</i>, <i>Μάο</i>, or <i>Βγες έξω και κάψ' τα</i></li> <li>• The lack of meaningful and happy resolution that may affect a change is present in all the stories. Characters may resort to small acts of resistance as in, for example, <i>Έλα Έλλη τάισε το γουρουνάκι</i>, <i>Πλακάτ με σκουπόξυλο</i>, but the absence of a happy-end is a pattern that may render the stories unsuccessful for some readers</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>6(a)</b>	<p>Μικρά Αγγλία (Παντελής Βούλγαρης)</p> <p><b>(a) Να εξετάσεις και να συγκρίνεις τους χαρακτήρες της Όρσας και της Μόσχας στην ταινία. Να αναπτύξεις το θέμα με συγκεκριμένα παραδείγματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>The relationship between the two sisters, Orsa and Moscha, is defined by the differences in their respective personalities and is primarily influenced by their love for the same man Spyros Maltambes.</p> <ul style="list-style-type: none"> <li>• Orsa and Moscha are close in age, Orsa is three years older, but their personalities are very different. Orsa is quiet, obedient, soft-spoken and introverted. For example, in the beginning of the film, despite the strong bond with her sister, she never shares with her the secret of her love affair with Spyros or that she had been in love with him since she was 12. This secret and their mother's scheming lay the foundations for the tragedy that ensues</li> <li>• 17-year-old Moscha is portrayed as more carefree, more outspoken than Orsa, is certainly more fun and more intent on pursuing her dreams. Unlike Orsa she mocks her mother's dominant and controlling attitude and the strict social conventions of the island. For example, she is openly flirtatious and writes satirical ditties about the closed society of the island. Unlike Orsa, she maintains this thirst for life throughout her married life</li> <li>• Both sisters obey their mother's will and accept her choice of the man they marry. But they do so for different reasons. For example, Orsa gives in out of weakness and a sense of duty, whereas Moscha gives in because she is in love with Spyros. The co-habitation of the two sisters and their husbands brings to the fore all their respective differences. Moscha's openly warm relationship with her husband, underscored by laughter, dancing and physicality, is in sharp contrast to the sombre portrayal of Orsa's joyless life with Nikos</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>6(b)</b>	<p><i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης)</p> <p><b>(a) Να αξιολογήσεις το τέλος της ταινίας με συγκεκριμένα παραδείγματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>The film's tragic ending is consistent with the plot development and actions that precede it. Individual responses ought to refer to concrete examples from the final scenes and may assess these as successful or not.</p> <ul style="list-style-type: none"> <li>It could be argued that the countdown towards the film's protracted ending begins with the news that 'Μικρά Αγγλία' has sunk and that Spyros is presumed dead. This occurs almost two hours into the film. For the remaining time, approximately the following thirty minutes, until the end of the film, we witness the gradual undoing of Orsa, the damage to her relationship with Moscha and their final coming to terms with the past. This seems to be a natural conclusion to the story, as for example, the secret has finally been revealed and Moscha learns the truth. Some responses may argue that the protracted nature of this "wrapping up" is counter-productive</li> <li>One may argue that the overtly dramatic tones of the cinematography may detract from emotion and render the final scenes a little exaggerated. For example, the close-up of Orsa, smiling in disbelief before she lets out her protracted cry, 'Σπύρο, αγάπη μου', is juxtaposed with images of waves crushing at the shores and close-ups of the grief-stricken and tight-lipped Moscha. The overstated emotions may add an unnecessary theatricality and melodramatic tone to the tragedy experienced by the sisters</li> <li>The end also ties up loose ends and brings a resolution. For example, we see the final reckoning between Moscha and her mother ('μας πήρες όλους στο λαιμό σου'); the renewed intimacy between the two sisters as they regret the silence of the previous 15 years ('αν μιλούσαμε') and speak frankly about everything. Students may also identify as positive the hope for women's emancipation in Moscha's wondering, 'αν είχαμε σπουδάσει'</li> <li>Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>7(a)</b>	<p><i>Η αιώνια επιστροφή του Αντώνη Παρασκευά (Ελίνα Ψύκου)</i></p> <p><b>(a) «Η ταινία δεν απεικονίζει ρεαλιστικά την ελληνική κοινωνία». Να αξιολογήσεις τη δήλωση με συγκεκριμένα παραδείγματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>The film satirises Greek society by focusing on two modern obsessions: fake news and tacky celebrities.</p> <ul style="list-style-type: none"> <li>• The main focus of the film is Antonis Paraskevas, a TV personality who goes to great lengths to maintain his status. In this respect, he symbolises a materialistic and shallow society that, for some, may be an accurate representation of contemporary society's obsessive pursuit of money and fame at any cost. For example, Paraskevas resorts to "fake news", his own disappearance, in order to increase TV ratings</li> <li>• Although never explicitly referenced, Paraskevas' background story hints at the social and economic conditions of the Greek debt crisis. For example, information about Paraskevas' dire financial situation is interwoven with flashbacks of the introduction of the Euro in Greece in 2001. Individual responses may identify this element as a realistic representation of the beginning of the crisis for Greece</li> <li>• Aspects of the cinematography may be identified as elements that detract from the realistic portrayal of Greek society, as Paraskevas' eventual disintegration and psychosis are described in scenes that verge on the surreal. For example, in order to dramatise his estrangement from society, the camera follows him as he wonders aimlessly in a desolate landscape, foraging for food</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>7(b)</b>	<p><i>Η αιώνια επιστροφή του Αντώνη Παρασκευά</i> (Ελίνα Ψύκου)</p> <p><b>(b) Να αναλύσεις τον χαρακτήρα του Αντώνη Παρασκευά με συγκεκριμένα παραδείγματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>The film's protagonist, Antonis Paraskevas is a narcissistic TV morning show host, who "kidnaps" himself in an attempt to boost his celebrity status.</p> <ul style="list-style-type: none"> <li>• The opening scenes and the various scenes in the abandoned hotel underscore Paraskevas' obsession with fame and render him an unlikeable, vain character, "a hero without any heroic deeds", as the director Elina Psykou has stated. For example, when Paraskevas sings 'I will survive', surrounded by ancient Greek statues, the camera close-ups reveal a self-absorbed man who identifies his own "glorious" past with his country's claim to a glorious classical past</li> <li>• Even though Paraskevas' behaviour often provokes laughter and ridicule, he may also be seen as a tragic and lonely figure worthy of pity. For example, what begins as the sensational disappearance of a shallow and materialistic person becomes a descent into a nervous breakdown, that allow us to see the darker and vulnerable aspects of a man who has become irrelevant to all</li> <li>• A possible positive aspect of Paraskevas' personality is the self-exploration that he unwittingly embarks on, during his isolation. For example, as he reviews his past by watching old tapes ('the best of Paraskevas') and as he is gradually abandoned by those he considered friends, Paraskevas realises that he is not as beloved as he thought he was. The shedding of this illusion may bring about his own unravelling, but it may also be seen as a redeeming quality</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>8(a)</b>	<p>September (Πέννυ Πλαναγιωτοπούλου)</p> <p><b>(a) Να αξιολογήσεις το κατά πόσον σίναι επιτυχημένο το τέλος της ταινίας. Να αναπτύξεις το θέμα με συγκεκριμένα παραδείγματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>The film's ending does not seem to tie up any loose ends or resolve the issue of Anna's isolation with a happy conclusion. Candidates may assess this as successful or not, with support from relevant examples.</p> <ul style="list-style-type: none"> <li>• The severing of Anna's relationship with Sophia and the hostility she faces from Sophia's husband usher in the film's ending. Despite the intensity and raised tones of this incident, what follows is an anticlimax. For example, we do not get the impression that Anna has learnt from this experience and this may seem unsatisfactory to a viewer who expects a moral message. Anna appears as odd, isolated and needy towards the end of the film, just as she was in the beginning</li> <li>• The film follows an ordinary character and her mostly unexceptional daily routine, uninterrupted by momentous events, elements of suspense or extensive and revealing dialogue. As such, the film's final melancholic scenes, with Anna alone on the beach, in September, are without pomposity or a big message and seem to be a natural conclusion to the film's trajectory. One could argue that the film's low-key ending is consistent with what transpired earlier</li> <li>• Individual responses may argue that the film's final ambiguity leans towards a possibility of a new beginning, rather than a continuation of Anna's unexceptional existence. For example, the lighthearted exchange with the bus-passenger, the cleansing swim in the sea and the indication that we are entering autumn, may signal a new season and a new chapter in Anna's life</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>8(b)</b>	<p><i>September</i> (Πέννυ Πλαναγιωτοπούλου)</p> <p><b>(b) «Ο χαρακτήρας της Άννας προκαλεί την αντιπάθεια». Να αξιολογήσεις τη δήλωση με παραδείγματα από την ταινία.</b></p> <p>Students may refer to the following in their answers.</p> <p><i>September</i> focuses on the life of Anna, a solitary young woman who lives in Athens with her dog Manu.</p> <ul style="list-style-type: none"> <li>Even though the camera stays on Anna for a considerable time, the beginning of the film does not offer the viewer enough opportunity to assess her personality through her interaction with others, whether at work or in her neighbourhood. For example, in the first few scenes Anna hardly speaks to anyone. When we see her walking her dog or shopping at the supermarket, Anna is an observer rather than a participant</li> <li>Anna's love and devotion to her dog, as well as her dependence on Manu, emphasise her humanity and vulnerability and may endear her to certain viewers. For example, her grief, when Manu dies, does not only show the extent of her love but also of her loneliness</li> <li>Anna's obsessive stalking of Sophia and her family may be seen as another aspect of her need for human contact or as a negative quality that renders her manipulative and ultimately unlikable. For example, when she concocts excuses for being in the company of Sophia and her children, or when she picks up the children without permission, the viewers are confronted with a type of scheming that is potentially dangerous and may not be as sympathetic towards her as before</li> <li>Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>9(a)</b>	<p><i>Νοτιάς</i> (Τάσος Μπουλμέτης)</p> <p><b>(a) Να αναλύσεις τη μορφή της ελληνικής κοινωνίας, έτσι όπως παρουσιάζεται στην ταινία. Να αναπτύξεις το θέμα με συγκεκριμένα παραδείγματα.</b></p> <p>Students may refer to the following in their answers.</p> <p><i>Νοτιάς</i> tells the story of Stavros, from childhood to adulthood, during the 60s and the 70s, decades marked by very distinct social and political coordinates.</p> <ul style="list-style-type: none"> <li>• The film's portrayal of the 50s and 60s shows a society that is teetering between embracing western modernity and adhering to superstition, conventional gender roles and old-fashioned beliefs, while echoes of the colonels' dictatorship are in the background. For example, the scene between Spyros' mother and the καφετζού, as well as the discussions between Spyros' parents reveal very traditional perspectives on life and on what constitutes socially acceptable behaviour</li> <li>• The 70s were an intensely political and politicised decade, on account of momentous events such as the Polytechnic uprising, the Fall of Junta and the invasion of Cyprus. The preoccupations and activities of Stavros and his fellow students reflect the climate of <i>μεταπολίτευση</i>, as well as a newly found liberation from previous social conventions. For example, the scenes at the taverna and the student union reflect the rhetoric of socialism and a freedom of speech that had been previously suppressed. The portrayal of romantic relationships shows a moving away from the prevalent morals of the previous decade</li> <li>• Individual responses may choose to focus on the way that the director succeeds in bringing these societies to life. For example, through cinematography, costume and make-up, music, set design, language etc.</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>9(b)</b>	<p><i>Νοτιάς</i> (Τάσος Μπουλμέτης)</p> <p><b>(b) Να αξιολογήσεις τα στοιχεία που κάνουν την ταινία επιτυχημένη ή όχι. Να αναπτύξεις το θέμα με συγκεκριμένα παραδείγματα.</b></p> <p>This is an open response.</p> <p>Students may refer to the following in their answers.</p> <ul style="list-style-type: none"> <li>• The film's realistic recreation of the past, for example through costumes and make-up; the development of supporting characters, for example the focus on Thanos and his Onassis 'connection'; humour and comedy, for example young Stavros' exploits; the depiction of a "coming of age" story etc.</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>10(a)</b>	<p><i>Ουζερί Τσιτσάνης</i> (Μανούσος Μανουσάκης)</p> <p><b>(a) Να αναλύσεις τρεις χαρακτήρες που τραβούν την προσοχή σου στην ταινία. Να αναπτύξεις το θέμα με συγκεκριμένα παραδείγματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>The film is set in the 40s, a turbulent period in the history of Greece and the world. In addition to Yorgos and Estrea, an array of supporting characters help bring to life a particular social environment in Thessaloniki at that time.</p> <ul style="list-style-type: none"> <li>• The historical framework shapes the lives and fortunes of Yorgos and Estrea, who are the two figures at the centre of the story. They are both particularly memorable, because they go against the rules of their social and religious circles, in order to be together. Estrea is also a tragic figure because of her last action of solidarity with her family, which is ultimately a sacrifice. For example, even though she could save herself, she chooses to follow them to the concentration camps</li> <li>• Lela, another female character, is an outsider who defies convention and whose actions also lead to a tragic and unhappy end. Following the end of her affair with a married man, she manages to redeem herself to the audience through an act of courage. For example, when she discovers that her lover, Tasos, is a Nazi collaborator, she betrays him to the resistance fighters and ultimately has him killed</li> <li>• Tsitsanis is a character based on the popular musician by the same name. He may be memorable because his music frames the film and brings to life the particular cultural group of Rebetiko based in Thessaloniki at that time. His personal life is also one that goes against convention. For example, he is at the centre of a dramatic story-thread because of his affair with Lela</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>10(b)</b>	<p><i>Ουζερί Τσιτσάνης</i> (Μανούσος Μανουσάκης)</p> <p><b>(b) Να αξιολογήσεις τη σκηνοθετική προσέγγιση στην ταινία. Να αναπτύξεις το θέμα με συγκεκριμένα παραδείγματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>Manousos Manousakis adapted the book <i>Ουζερί Τσιτσάνης</i>, which is based on real-life events, into a film script. The success of the cinematography may be linked to how well this adaptation happened or to what extent the director created a convincing and engaging portrait of an era. Responses may refer to cast, set design, costume, direction, photography etc.</p> <ul style="list-style-type: none"> <li>• The recreation of a past location for a 'period' film, for example architectural features, urban landscape and multi-cultural atmosphere, poses a problem, especially as most of these have been torn down, with few exceptions. The director overcame this hurdle by mixing specially constructed sets with shooting on location, in the few squares, synagogues etc. that have remained. Individual responses may identify a certain rigidness in the set-design, that render it more theatrical than cinematic</li> <li>• The cast is an important aspect of the director's skill. The actors who play lead and supporting characters manage to create a convincing mosaic of a cross-section of society in Thessaloniki in the 1940s. For example, Lela is perfectly cast, both on account of her appearance which portrays her fighting spirit, but also her voice which echoes the popular rebetiko voices of that period. Individual responses may identify a certain stiltedness in the acting, that undermines the drama and makes it either melodramatic and unnatural or unconvincing</li> <li>• Narrative tone is an important aspect of a film that has been adapted from a book. The director handles separate story lines that unfold and overlap, showing connections between individuals and themes that all contribute to a cohesive narrative. For example, the condemned love stories are framed by the distinct, cultural, religious and political conditions that affect them, Yorgos and Tsitsanis own the ouzeri together, Estrea and Yorgos are in the resistance, Lela betrays her lover to Yorgos etc.</li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>