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Mark Scheme (Results)

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Pearson Edexcel GCE

In Greek (9GK0) Paper 02

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 marking principles and 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 διαφήμιση 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.

Section	Text	Correct Answer	Acceptable answers	Reject	Marks
1	Every day, Yorgos wakes up	Κάθε μέρα ο Γιώργος ξυπνάει,	Ο Γιώργος ξυπνάει κάθε μέρα		(1)
2	searches the internet for work	ψάχνει για δουλειά στο διαδίκτυο			(1)
3	and sends his CV to various companies.	και στέλνει το βιογραφικό του σε διάφορες εταιρείες.			(1)
4	He then walks around the town	Μετά τριγυρίζει στην πόλη			(1)
5	where he lives	όπου ζει			(1)
6	and looks for work in restaurants and shops.	και ψάχνει για δουλειά σε εστιατόρια και μαγαζιά.			(1)
7	The 22-year-old engineering student	Ο 22χρονος που σπουδάζει μηχανικός		Ο 22 χρονών μαθητής	(1)
8	has repeated this routine daily	επαναλαμβάνει αυτήν τη συνήθεια κάθε μέρα			(1)

9	for more than a year now,	για πάνω από έναν χρόνο,	για περισσότερο		(1)
10	hoping to find work	ελπίζοντας να βρει δουλειά		εύχοντας	(1)

Section	Text	Correct Answer	Acceptable answers	Reject	Marks
11	and help his family.	και να βοηθήσει την οικογένειά του.			(1)
12	But wherever he goes,	Αλλά όπου πηγαίνει	...όπου πάει		(1)
13	he receives the same response:	παίρνει την ίδια απάντηση	ακούει		(1)
14	"You don't have the necessary experience".	«Δεν έχετε την απαραίτητη πείρα».			(1)
15	We all know that	Όλοι γνωρίζουμε πως	ξέρουμε		(1)
16	it is not easy for young people	δεν είναι εύκολο για τους νέους	είναι δύσκολο		(1)
17	to have worked somewhere	να έχουν δουλέψει κάπου	να έχουν εργασιακή εμπειρία		(1)
18	in a country such as Greece,	σε μια χώρα σαν την Ελλάδα,		όπως την Ελλάδα	(1)
19	where four out of ten young people	όπου οι τέσσερις στους δέκα νέους			(1)
20	are unemployed.	είναι άνεργοι.			(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 must 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, you should consult this mark grid as well as the indicative content associated with each question (see below). 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.

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

Range of grammatical structures and vocabulary (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.
- You must apply this grid twice, once for each essay individually.

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

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You must 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 (A03)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- You must apply this grid twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">• Limited sequences of accurate language, resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none">• Some accurate sequences of language, resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.

5-6	<ul style="list-style-type: none"> • Frequent sequences of accurate language, resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication.
7-8	<ul style="list-style-type: none"> • Accurate language throughout most of the response, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none"> • Accurate language throughout, resulting in consistently coherent writing. • Any errors do not hinder clarity of communication.

Additional guidance

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

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example 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 data-bbox="408 443 847 479"><i>Ποιήματα</i> (Κωνσταντίνος Καβάφης)</p> <p data-bbox="456 488 1294 562">(a) Να αναλύσεις τον τρόπο που παρουσιάζονται οι άνθρωποι της εξουσίας σε τρία ποιήματα του Καβάφη.</p> <p data-bbox="408 607 1062 642">Students may refer to the following in their answers.</p> <p data-bbox="408 687 1310 761">In his poetry, Cavafy often focuses on significant moments in the lives of people in power, in order to examine the value systems they live by.</p> <ul data-bbox="424 801 1378 1877" style="list-style-type: none"><li data-bbox="424 801 1378 1081">• Qualities that should distinguish people in power are courage and sacrificing oneself for the good of the people. For example, the queen of Sparta, Kratisikleia exhibits such qualities when she realises that she must be sent as hostage to Alexandria, as a guarantee for an agreement between her son Cleomenis and Lagidis. Unlike Cleomenis, who appears indecisive and weak, she does not hesitate to act with courage and pride: "Και μάλιστα χαίρονταν που μπορούσε νάναι στο γήρας της ωφέλιμη στην Σπάρτη ακόμη"<li data-bbox="424 1218 1378 1458">• Leaders sometimes display dishonesty and try to mislead their people with falsehoods. For example, in the poem <i>Αλεξανδρινοί Βασιλείς</i> Cleopatra and Antony stage a celebration, in order to deceive their countrymen into thinking that their kingdom is still powerful. Cavafy condemns this attitude by having the people of Alexandria conclude: "τι κούφια λόγια ήσανε αυτές η βασιλείες."<li data-bbox="424 1507 1378 1787">• Kings sometimes experience a dilemma, and display indecision as they are pulled by opposing tendencies. For example, in <i>Η Μάχη της Μαγνησίας</i> Cavafy reconstructs with irony a private moment, when King Philip appears tired and uncertain as to how to proceed during a critical moment in his reign. In his conclusion, Cavafy exposes how flawed and vengeful people in power can be: "ένα καλό διατήρησεν, η μνήμη διόλου δεν του λείπει."<li data-bbox="424 1836 1378 1877">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
2(b)	<p data-bbox="405 398 847 432"><i>Ποιήματα</i> (Κωνσταντίνος Καβάφης)</p> <p data-bbox="454 439 1382 517">(b) Να εξηγήσεις τον συμβολικό ρόλο της Αλεξάνδρειας σε τρία ποιήματα του Καβάφη.</p> <p data-bbox="405 562 1062 595">Students may refer to the following in their answers.</p> <p data-bbox="405 640 1345 707">Alexandria, the city where Cavafy spent most of his life, plays an important, symbolic role and is also being the setting for many of the poems.</p> <ul data-bbox="427 752 1362 1077" style="list-style-type: none"> <li data-bbox="427 752 1362 1077">• The city of Alexandria is often the setting where tensions linked to transition periods in history happen. For example, in the poem <i>Μύρης Αλεξάνδρεια, 340 μ.Χ.</i> Cavafy's use of Alexandria in the title alludes to an environment that was still under the influence of pagan values, despite the fact that the date refers to the Christian period. The tensions of transition are exemplified in the relationship between the now dead Myris and his pagan lover, who feels uncertainty over his memory of their relationship: <p data-bbox="603 1088 1137 1122">“ γένομουν ξένο ς εγώ, ξένο ς πολύ ”</p> <ul data-bbox="427 1167 1385 1368" style="list-style-type: none"> <li data-bbox="427 1167 1385 1368">• In the poem <i>Απολείπειν ο θεός Αντώνιον</i> Alexandria plays a clearly symbolic role, as it represents the prize achievement of Mark Antony. For example, when faced with defeat in battle, Antony is asked to display the courage and self-respect that are appropriate for someone who conquered the city of Alexandria: <p data-bbox="603 1379 1286 1413">“σαν που ταιριάζει σε που αξιώθηκες μια τέτοια πόλι”</p> <ul data-bbox="427 1503 1350 1704" style="list-style-type: none"> <li data-bbox="427 1503 1350 1704">• In the poem <i>Ιγνάτιου Τάφος</i>, Alexandria symbolises a city of luxury and superior taste. For example, Ignatios describes his unique social standing by affirming that he was rich even by Alexandrian standards: <p data-bbox="564 1626 1134 1704">“Εδώ δεν είμαι ο Κλέων που ακούσθηκα στην Αλεξάνδρεια (όπου δύσκολα ξιπάζονται)...”</p> <ul data-bbox="427 1749 1345 1783" style="list-style-type: none"> <li data-bbox="427 1749 1345 1783">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
3(a)	<p data-bbox="403 707 922 741"><i>Η αρραβωνιαστικιά του Αχιλλέα (Άλκη Ζέη)</i></p> <p data-bbox="453 748 1362 781">(a) Να αξιολογήσεις τον τρόπο που πλάθει τους χαρακτήρες η Άλκη Ζέη.</p> <p data-bbox="403 831 1062 864">Students may refer to the following in their answers.</p> <p data-bbox="403 909 1366 1014">The author creates detailed portraits of characters who are contextualised in specific political and historical frameworks. Some characters are portrayed more vividly than others.</p> <ul data-bbox="424 1059 1386 1921" style="list-style-type: none"> <li data-bbox="424 1059 1386 1301">• The fact that the novel is written as both first and third person narratives spanning almost a thirty-year period, allows the reader to understand the main characters better and follow their lives. For example, we may empathise with the main character more, as the narrative always focuses on her. The reader sees Daphne/Eleni grow and follows her life, both through her own narration, as well as through the eyes of others. <li data-bbox="424 1350 1386 1547">• Some of the characters are not portrayed with a human, personal touch, as they are composite figures representing ideological convictions and political entrenchment. For example, the Lion of Denfert seems to display certain characteristics of Communist Party senior officials and lacks the humanity that invites the reader to like him. <li data-bbox="424 1597 1386 1839">• Characters like Panos and Evgenios are created with empathy and help us understand better the circumstances that affected a generation and the conditions that contributed to their suffering and exile. For example, their conversations are very helpful in filling the gaps caused by the nonlinear narrative style. These conversations also establish a connection between Eleni's past and the present. <li data-bbox="424 1888 1386 1921">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
3(b)	<p data-bbox="403 275 922 315"><i>Η αρραβωνιαστικιά του Αχιλλέα (Άλκη Ζέη)</i></p> <p data-bbox="453 320 1374 398">(b) Να αναλύσεις τους παράγοντες που επηρεάζουν τη σχέση μεταξύ του Αχιλλέα και της Ελένης.</p> <p data-bbox="403 443 1062 477">Students may refer to the following in their answers.</p> <p data-bbox="403 521 1361 622">The relationship between Daphne/Eleni and Achilles occurred under specific historical circumstances and developed over turbulent times marked by momentous historical and political events.</p> <ul data-bbox="424 667 1382 1619" style="list-style-type: none"> <li data-bbox="424 667 1382 913">• From the title we have the first intimation that the social conventions of the period were factor in shaping the relationship between the two main characters. For example, the fact that Eleni is described as someone's fiancée, loses her name and becomes known through her association with Achilles foreshadows the way she is going to be perceived and the unevenness of the relationship. <li data-bbox="424 958 1382 1249">• The aftermath of the Civil War and the persecutions that came about as a result of the defeat of the Left affect Eleni's and Achilles' relationship. For example, Eleni has to flee Greece and follow Achilles to the Soviet Union, in search of an ideal life, both personally and politically. The conditions there, however, are not conducive to a relationship on equal terms and Eleni finds herself estranged from the way of life and values that her husband believes in. <li data-bbox="424 1294 1382 1541">• As the years go by, new experiences and people help Eleni develop a personality distinct from her relationship to Achilles and his political affiliations. For example, she falls in love with Jean Paul, she becomes Daphne again and is no longer happy to live in the shadow of her husband. Her idealisation of Achilles comes to an end at the same time as her disenchantment with his politics. <li data-bbox="424 1585 1382 1619">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
4(a)	<p data-bbox="403 241 1109 275"><i>Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)</i></p> <p data-bbox="454 282 1358 353">(a) Να εξηγήσεις τους λόγους για τους οποίους θεωρείς τρία διηγήματα της συλλογής πετυχημένα, ή όχι.</p> <p data-bbox="403 398 1062 432">Students may refer to the following in their answers.</p> <p data-bbox="403 477 1331 651">This is an open response. One may choose to refer to aspects of the short stories that may make reading them a positive or a negative experience. For example, the likeability or credibility of the characters; the nature of the plot and the plot twists; the ending; the occasional lack of realism; the device of a story within a story etc.</p> <ul data-bbox="454 696 1369 730" style="list-style-type: none">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
4(b)	<p data-bbox="408 282 1107 315"><i>Η μυρωδιά τους με κάνει να κλαίω</i> (Μένης Κουμανταρέας)</p> <p data-bbox="443 322 1187 461">(b) «Τα διηγήματα της συλλογής δείχνουν μια περιθωριακή πλευρά της ελληνικής κοινωνίας». Να αξιολογήσεις τη δήλωση αυτή με αναφορές σε παραδείγματα από τρία διηγήματα.</p> <p data-bbox="408 490 1062 524">Students may refer to the following in their answers.</p> <p data-bbox="408 566 1382 705">The observation that the short stories often focus on situations and groups of people in the margins of conventional, respectable or even law-abiding society is apt. The candidate may choose to acknowledge this observation only partly and provide some examples to the contrary.</p> <ul data-bbox="456 775 1366 1653" style="list-style-type: none"> <li data-bbox="456 775 1366 949">• Andonis, the main character in the story <i>Ο Χλομός</i>, is someone whose way of life, the people he associates with and the way he earns a living are marked by what social norms and respectable society would define as immoral. Despite his way of life, Andonis harbours hopes about living a normal life and being part of a family unit. <li data-bbox="456 999 1366 1245">• The successful migrant who appears in the short story <i>Μανσάμπα</i> and changes his real name to the westernised Tom, in order to be accepted by a predominantly white society, seems to escape the exploitation and xenophobia that so many migrants face. Even though in the beginning he appears to be a rather respected character, a twist of the plot makes him emerge as a stereotype of the behaviour that does not belong in a civilised society. <li data-bbox="456 1294 1366 1541">• The robbers, murderers and anti-government militia that parade through <i>Ποιος Βασίλης</i> seem to justify the claim that Koumandareas focuses on stories and characters from the margins of society. What makes these characters even more unacceptable is the fact that they display their antisocial and uncivilized behaviour on Christmas Eve. However, even on this occasion a twist in the plot makes us doubt that these characters are as ‘uncivilised’ as they appear to be. <li data-bbox="456 1590 1366 1653">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
5(a)	<p data-bbox="403 282 932 315"><i>Κάτι θα γίνει, θα δεις</i> (Χρήστος Οικονόμου)</p> <p data-bbox="456 324 1241 398">(a) Να αξιολογήσεις τις αφηγηματικές τεχνικές του Οικονόμου εστιάζοντας σε τρία διηγήματα της συλλογής.</p> <p data-bbox="403 448 1062 481">Students may refer to the following in their answers.</p> <p data-bbox="403 526 1385 629">The writer employs a variety of techniques such as metaphor, diction, imagery and foreshadowing, in order to make his short stories compelling and capture the attention of the readers.</p> <ul data-bbox="427 674 1394 1536" style="list-style-type: none"> <li data-bbox="427 674 1394 875">• Metaphor is a device that the writer uses in order to underline the significance of a predicament and give it more symbolic value. For example, in the story <i>Κι ένα αβγό κίντερ για το παιδί</i>, we see that Passion Week and the sufferings of Christ become a metaphor for the suffering of a father and his starving child. <li data-bbox="427 920 1394 1122">• The way Ikononou uses language, dialogue and its absence, adds to the harsh realism of the stories and compounds the starkness and despair of the characters' lives. For example, in the short story <i>Πλακάτ με σκουπόξυλο</i>, Petros' death is described in very matter of fact, short, clipped sentences, almost clinically and without emotion. <li data-bbox="427 1211 1394 1458">• The way the writer uses imagery increases the dramatic tension in the short stories, as it evokes an atmosphere of helplessness and hopelessness. For example, the graffiti in the streets of Athens and the image of a man with a bandage on his head standing alone in the rain in the story <i>Μολυβένιος στρατιώτης</i> paints the picture of lonely individuals trapped in a hostile urban environment. <li data-bbox="427 1503 1394 1536">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
5(b)	<p data-bbox="403 320 932 353"><i>Κάτι θα γίνει, θα δεις</i> (Χρήστος Οικονόμου)</p> <p data-bbox="453 360 1230 439">(b) Να αναλύσεις τα θέματα που απασχολούν τον Οικονόμου, εστιάζοντας σε τρία διηγήματα της συλλογής.</p> <p data-bbox="403 488 1062 521">Students may refer to the following in their answers.</p> <p data-bbox="403 562 1366 667">The collection focuses on the lives of men and women in Piraeus, a port in Greece. As the stories follow the dreams, challenges and disappointments of the characters, several themes emerge.</p> <ul data-bbox="427 712 1382 1496" style="list-style-type: none"> <li data-bbox="427 712 1382 958">• Abandonment and betrayal and their impact on the characters are themes that inform some of the stories. For example, Elli, in <i>Έλα Έλλη τάισε το γουρουνάκι</i>, was abandoned by her husband who disappeared with all her savings. Even though the story opens with Elli appearing helpless, by the end of the story she seems to have found some strength through her anger. <li data-bbox="427 1003 1382 1205">• Injustice and exploitation by institutions and employers are common themes. For example, Sofronis, the bereaved widower in <i>Βγες έξω και κάψ' τα</i> feels betrayed by Public Health Services and the inability of the system to save his wife. He is overpowered by this sense of injustice and feels worthless. <li data-bbox="427 1249 1382 1406">• The themes of social strife and poverty and their dehumanising effect on people dominate the collection. For example, in the short story <i>Κι ένα αβγό κίντερ για το παιδί</i>, we see the aimless wanderings of a father in search of work and the suffering of his family. <li data-bbox="427 1451 1382 1496">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
6(a)	<p data-bbox="403 320 858 353"><i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης)</p> <p data-bbox="451 360 1268 394">(a) Να αναλύσεις τις σχέσεις μεταξύ των δύο φύλων στην ταινία.</p> <p data-bbox="403 443 1066 477">Students may refer to the following in their answers.</p> <p data-bbox="403 521 1380 589">Relationships between men and women in the film are governed by the social conventions of the period and are often portrayed as tragic.</p> <ul data-bbox="427 633 1388 1503" style="list-style-type: none"> <li data-bbox="427 633 1388 835">• The main female characters in the film Mina, Orsa and Moscha have conformed to the social expectations of their era. For example, they are married to sea captains because this is what is expected of women of their social standing. This is a compromise that does not guarantee a happy life. <li data-bbox="427 880 1388 1126">• Social conventions determine the freedom that women have and the control they exercise over their decisions. For example, Mina has to tolerate infidelity, because the social norms of the period require that women put up with their husbands' affairs. Women have to remain dutiful, while men, like Saltaferos, are free to choose and be independent. <li data-bbox="427 1171 1388 1417">• Love is not as important as the duty one has towards one's family. In this respect, relations between men and women are governed by the rules of patriarchy and women are perceived as inferior to men. For example, Orsa and Spyros do not marry, even though they love each other, because they both have to marry according to the wishes of their families. <li data-bbox="427 1462 1388 1503">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
6(b)	<p data-bbox="408 282 855 315"><i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης)</p> <p data-bbox="456 322 1262 394">(b) Να αξιολογήσεις τις κινηματογραφικές τεχνικές του Παντελή Βούλγαρη</p> <p data-bbox="408 445 1062 479">Students may refer to the following in their answers.</p> <p data-bbox="408 524 1382 663">Pantelis Voulgaris uses various cinematic techniques, such as camera movement, music and dialogue, in order to paint a picture of life and relationships on the island of Andros, during a specific era during the interwar period and the 50s.</p> <ul data-bbox="424 707 1390 1655" style="list-style-type: none"> <li data-bbox="424 707 1390 949">• Camera movement and the juxtaposition of expansive outdoor spaces, for example the sea, and the closed interiors of private homes, for example the Saltaferos mansion, help establish dramatic tension. This juxtaposition exemplifies the contrast between the independent spirit and desires of the characters and the stilted lives they have to lead, according to social expectations. <li data-bbox="424 994 1390 1279">• Diction and dialogue emphasise the dramatic tension, although, occasionally, this undermines the suspension of disbelief. For example, the theatrical and melodramatic tones of the dialogues between Moscha, Orsa and Spyros reduce the realism of the scenes. A refreshing exception may be the feisty and irreverent language of Moscha that contrasts with the pomposity and formality of the language of other characters. <li data-bbox="424 1323 1390 1570">• The music and soundtrack of the film complement the beauty of the imagery and add to its poetic quality. For example, music and the sounds of nature heighten the dramatic quality of certain scenes and render dialogue unnecessary, as in the scene where Orsa is wandering alone by the sea because she cannot bear to be in the same house as the rest of her family. <li data-bbox="424 1615 1390 1655">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
7(a)	<p data-bbox="408 282 1117 315"><i>Η αιώνια επιστροφή του Αντώνη Παρασκευά (Ελίνα Ψύκου)</i></p> <p data-bbox="456 322 1286 356">(a) Να αξιολογήσεις το σύστημα αξιών που βλέπουμε στην ταινία.</p> <p data-bbox="408 405 1062 439">Students may refer to the following in their answers.</p> <p data-bbox="408 483 1294 551">The film is a satire on modern values and people whose aim in life is to achieve and maintain fame.</p> <ul data-bbox="424 595 1385 1541" style="list-style-type: none"> <li data-bbox="424 595 1385 835">• Maintaining celebrity status and increasing ratings of his TV show seem to be the main purpose that defines the life of the main character. For example, Antonis Paraskevas fakes his own abduction in an effort to gain media coverage. He becomes a symbol of a modern day value system that respects fame and money more than being a useful member of society. <li data-bbox="424 887 1385 1126">• Against the backdrop of Greece's adoption of the Euro and the beginnings of the financial crisis, the public appears obsessed with celebrity figures who are elevated to a hero status, without in fact having done anything heroic. For example, the Morning TV hosts, the people who attract the attention of the public seem shallow and driven by materialistic values, the principles of easy profit and fame. <li data-bbox="424 1178 1385 1462">• As Paraskevas embarks on his journey of exploration on account of his isolation during his fake kidnapping, a deconstruction of his old values comes about, together with the unravelling of his mental state. For example, by showing Paraskevas leaving the hotel and wandering around the countryside looking for food, the director seems to be making a statement about the tragic consequences of living in a society that values celebrity culture. <li data-bbox="424 1514 1345 1541">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
7(b)	<p data-bbox="408 282 1117 315"><i>Η αιώνια επιστροφή του Αντώνη Παρασκευά (Ελίνα Ψύκου)</i></p> <p data-bbox="456 322 1273 356">(b) Να εξετάσεις τη σημασία των κωμικών στοιχείων στην ταινία.</p> <p data-bbox="408 405 1062 439">Students may refer to the following in their answers.</p> <p data-bbox="408 483 1382 622">The film is a satirical commentary on modern culture and contains many surreal and absurd elements that create comic relief. The humour is deadpan and is mostly conveyed through situations, rather than jokes and funny dialogue.</p> <ul data-bbox="424 667 1382 1491" style="list-style-type: none"> <li data-bbox="424 667 1382 869">• An element of absurdity and unpredictability characterises some dramatic scenes. For example, the karaoke singing and the cooking show in the abandoned hotel highlight the existential drama of the hero. The ridiculousness of the situation adds a surreal quality to the scenes. However, for some this may detract from the effectiveness of the film. <li data-bbox="424 913 1382 1205">• The seriousness of some scenes is made lighter with subtle comic elements that are not based on humorous dialogue but on situations that serve as ironic commentary. For example, the scene where Paraskevas floats around in a half-empty hotel pool in a plastic boat ridicules the protagonist and adds to the ridiculous aspect of his endeavour. This also creates a contrast to the inflated seriousness of the news of his disappearance. <li data-bbox="424 1249 1382 1406">• Paraskevas is the tragic hero of a dark comedy. For example, the scene where he arrives in a hotel in the boot of a car sets the tone of a satire that contains black humour and stops the film from being seen as a drama. <li data-bbox="424 1451 1382 1491">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
8(a)	<p data-bbox="408 282 879 315"><i>September</i> (Πέννυ Παναγιωτοπούλου)</p> <p data-bbox="456 322 1382 398">(a) Να αξιολογήσεις τον τρόπο που η σκηνοθέτρια πλάθει τον χαρακτήρα της Άννας.</p> <p data-bbox="408 450 1062 483">Students may refer to the following in their answers.</p> <p data-bbox="408 524 1382 629">Anna is the solitary and quiet protagonist of <i>September</i>. The director uses a variety of techniques to paint the portrait of a young woman who desperately wants to belong.</p> <ul data-bbox="424 674 1394 1496" style="list-style-type: none"> <li data-bbox="424 674 1394 913">• The director constructs a sense of Anna's character and identity by having the camera follow her, both through zooming in on her and through panning out. For example, we see Anna as she goes about her daily routines, goes to work and interacts with, mostly, her dog Manu. The silence and lack of meaningful dialogue and the empty landscape around her help create a sense of Anna's isolation. <li data-bbox="424 965 1382 1205">• Anna's timid nature and her social awkwardness come to the fore through contrast. For example, when we see Anna interact with Sophia and her children, Stephanos and Nelly, who are easy going and sociable, the director creates a strong sense of Anna as a character who has not enjoyed the warmth and togetherness of family and craves human company. <li data-bbox="424 1256 1382 1413">• The portrayal of Anna as an isolated and inexperienced young woman is exemplified by her obsession with her neighbours' family. For example, she buries her dog in their garden and tries to infiltrate their home in a way that brings tension and ultimately an abrupt end to their friendship. <li data-bbox="424 1464 1350 1496">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
8(b)	<p data-bbox="408 282 879 315"><i>September</i> (Πέννυ Παναγιωτοπούλου)</p> <p data-bbox="456 322 1374 394">(b) Να αναλύσεις τα στοιχεία που επηρεάζουν την εντύπωσή σου για την ταινία.</p> <p data-bbox="408 450 1374 551">This is an open response. Students may choose to refer to aspects of the plot, the characters and the cinematography that have a positive or a negative impact on their opinion of the film.</p> <p data-bbox="408 595 1374 696">Aspects that may influence their opinion may refer to performance, camera movement, pace, elements of the plot, the relevance of the theme, the degree to which the events and characters portrayed are realistic etc.</p> <ul data-bbox="427 741 1342 775" style="list-style-type: none">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
9(a)	<p data-bbox="403 241 758 275"><i>Νοτιάς</i> (Τάσος Μπουλμέτης)</p> <p data-bbox="453 282 1382 315">(a) Να αναλύσεις τον τρόπο που παρουσιάζονται οι γυναίκες στην ταινία.</p> <p data-bbox="403 365 1062 398">Students may refer to the following in their answers.</p> <p data-bbox="403 443 1366 618">The main historical coordinates of the film are the decades from the '60s to the '80s. The way women are portrayed is influenced by the beliefs and conventions of these time periods. One might argue that women are of secondary importance in the film and their role is to bring into sharper focus the male protagonist.</p> <ul data-bbox="424 667 1390 1485" style="list-style-type: none"> <li data-bbox="424 667 1390 824">• Women are defined in terms of their beauty and desirability. This traditional portrayal is established from the outset. For example, when Stavros is a young boy, he constantly fantasises about women; even the women of Zalongo, are portrayed as beautiful mythical creatures. <li data-bbox="424 875 1390 1155">• Women are portrayed as possessing all the traits of character, behaviour and appearance that the society of the period expects them to have. For example, Stavros' mother is portrayed as a conservative, dutiful housewife and mother, who does not work and depends on her husband for the big family decisions. She is also portrayed as prone to emotional outbursts and slightly naïve. For example, she takes Stavros to the fortune teller (καφετζού), to cure him of his affliction. <li data-bbox="424 1207 1390 1402">• The identity and behaviour of young women in the '70s and '80s are marked by the liberalisation of ideas, regarding gender roles. For example, the female students who attend university are portrayed as liberated activists, who are able to make their own decisions about their relationships and their political affiliations. <li data-bbox="424 1453 1390 1485">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
9(b)	<p data-bbox="403 517 758 551"><i>Νοτιάς</i> (Τάσος Μπουλμέτης)</p> <p data-bbox="453 557 1107 591">(b) Να εξετάσεις τη σημασία των μύθων στην ταινία</p> <p data-bbox="403 638 1062 672">Students may refer to the following in their answers.</p> <p data-bbox="403 719 1369 819">Myth and storytelling are of central importance. They have a symbolic role as social commentaries and are defining aspects of the main character's personality.</p> <ul data-bbox="427 866 1388 1646" style="list-style-type: none"> <li data-bbox="427 866 1388 1066">• The premise of the film is the concept of 'mythopathy', an affliction that plagues the main protagonist and makes him rewrite well-known myths. This device is essential to the plot, as Stavros' journey to adulthood and his development from an eccentric young boy to a famous director is based on his passion for storytelling. <li data-bbox="427 1115 1388 1357">• The young Stavros is obsessed with myths. His overactive imagination makes him puzzle over mythical characters and their fate, but that lands him in trouble. For example, Stavros often changes the familiar elements and the endings of popular myths and confuses the other pupils in his class. This emphasises the portrayal of Stavros as an eccentric and imaginative story-teller. <li data-bbox="427 1406 1388 1563">• The ability to tell a good story and make it come alive for others will serve Stavros well when he grows older. For example, what was considered as an illness when he was a child, has now become a skill that earns him his popularity and an important role in the university film club. <li data-bbox="427 1612 1388 1646">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
10(a)	<p data-bbox="408 282 943 315"><i>Ουζερί Τσιτσάνης</i> (Μανούσος Μανουσάκης)</p> <p data-bbox="456 322 1369 394">(a) Να εξετάσεις το θέμα των διακρίσεων, έτσι όπως παρουσιάζεται στην ταινία.</p> <p data-bbox="408 450 1062 483">Students may refer to the following in their answers.</p> <p data-bbox="408 524 1374 663">Discrimination is a major theme in the film and drives the plot and the fate of the central characters. Discrimination is manifested in ideological terms, in relation to the fate of a whole community and in personal terms through the forbidden love between Yorgos and Estrea.</p> <ul data-bbox="427 712 1385 1742" style="list-style-type: none"> <li data-bbox="427 712 1385 1077">• As the film is set in the 1940s, the main manifestation of discrimination has to do with Nazi ideology and the forceful deportation and tragic fate of the Jewish community of Thessaloniki. These momentous events that will affect the community as a whole are foreshadowed through various dramatic scenes. For example, the meeting at the synagogue is particularly poignant as many, including the rabbi, appear unsuspecting of the coming Holocaust. This contrasts sharply with one of the final scenes where we see these people pushed onto the trains departing for Germany and the concentration camps. <li data-bbox="427 1126 1385 1451">• Discrimination is also manifested in more personal settings and not only at the level of ideologies. Greek Jews work alongside Christian Greeks to further the cause of the resistance but any romantic liaison that crosses the boundaries of each community is forbidden. For example, the love affair between Yorgos and Estrea meets with resistance from Estrea's family. They see the union between a Christian man and a Jewish woman as inappropriate and threatening to the preservation of their tradition and sense of identity. <li data-bbox="427 1500 1385 1659">• The discrimination that Estrea and Yorgos experience because of their relationship is overcome in light of the tragic fate of the Jewish community. For example, her family reunites with her and they face together, as part of a community, the tragedy ahead. <li data-bbox="427 1709 1385 1742">• Conclusive remarks consistent with the line of argument and analysis.

Question Number	Indicative content
10(b)	<p data-bbox="406 320 1380 439"><i>Ουζερί Τσιτσάνης</i> (Μανούσος Μανουσάκης) (b) Να αξιολογήσεις τον τρόπο που ο σκηνοθέτης κατασκευάζει την εικόνα της Ελλάδας στην περίοδο της Κατοχής</p> <p data-bbox="406 483 1062 517">Students may refer to the following in their answers.</p> <p data-bbox="406 562 1380 703">This is an open response that will discuss the extent to which the director and his team managed to create a convincing portrayal of the period. Students may choose to focus on aspects such as setting, costume, camera movement and editing, music, props, dialogue etc.</p> <ul data-bbox="427 748 1380 1570" style="list-style-type: none"> <li data-bbox="427 748 1380 1032">• An important aspect that determines the success of a period film has to do with the research that has been carried out, in order to recreate a past era. The costume designer has recreated the look of the period admirably. For example, clothes, make up, hairstyles and uniforms are true to the fashion of the 1940s and contribute to a visually authentic result. Many of the clothes that the actors wore in the film and even the instruments that the musicians played were authentic period pieces. <li data-bbox="427 1077 1380 1240">• Music is an important part of the mood of an era and the film has succeeded in conveying the authentic sounds of the period. A possible weakness is that even though the title signals the importance of music, the songs of Tsitsanis do not feature greatly. <li data-bbox="427 1285 1380 1487">• Setting and props have been successfully employed in order to recreate the material culture of the past. For example, the original OSE train, the cobble stone streets, the buildings, from the synagogue to the ouzeri itself, all contribute to a convincing and realistic picture of Greece during the 1940s. <li data-bbox="427 1532 1380 1570">• Conclusive remarks consistent with the line of argument and analysis.

