



Pearson

Mark Scheme (Results)

Summer 2022

Pearson Edexcel Advanced Level
in Greek (9GK0)

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.

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

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	In a recent demonstration in Athens	Σε μια πρόσφατη διαδήλωση στην Αθήνα	πρόσφατη διαμαρτυρία/ πορεία/συγκέντρωση	επίδειξη	(1)
2	thousands of people protested	χιλιάδες άνθρωποι διαμαρτυρήθηκαν		χίλιοι	
3	against high rents.	για τα ακριβά ενοίκια.		ακριβά σπίτια	(1)
4	They blame tourists and landlords	Ρίχνουνε το φταίξιμο στους τουρίστες και στους ιδιοκτήτες (σπιτιών)	Κατηγορήσανε... κατηγορούνε τους ιδιοκτήτες/ σπιτονοικήτες	Φταίξανε	(1)
5	for the fact that they cannot pay rent	για το ότι δεν μπορούν να πληρώσουν νοίκι			(1)
6	and are being forced out of their homes.	και τους βγάζουν από τα σπίτια τους.	τους διώχνουν	τους σπρώχνουν	(1)
7	The area of Koukaki has become	Η περιοχή Κουκάκι έχει γίνει	έγινε		(1)
8	one of the most popular destinations	ένας από τους πιο δημοφιλείς προορισμούς	γνωστούς/ αγαπητούς		(1)
9	for those tourists who visit Athens	γι' αυτούς τους τουρίστες που επισκέπτονται την Αθήνα	για τους τουρίστες που...		(1)
10	and prefer to rent an apartment	και προτιμούν να νοικιάζουν διαμέρισμα	να νοικιάσουν		(1)
11	instead of staying in a hotel.	αντί να μένουν σε ξενοδοχείο.	αντί να μείνουν/ παρά να		(1)

12	Stella, a hairdresser	Η Στέλλα, μια κομμώτρια			(1)
13	who works in this neighbourhood	που δουλεύει σ' αυτήν τη γειτονιά	στη γειτονιά		(1)
14	told us,	μας είπε,		μας μίλησε	(1)
15	"I know of landlords	«Ξέρω ιδιοκτήτες	Γνωρίζω		(1)
16	who asked families to move out.	που ζήτησαν από οικογένειες να μετακομίσουν.		που ρώτησαν	(1)
17	In some cases,	Σε μερικές περιπτώσεις,	Σε κάποιες		(1)
18	they actually said	είπαν μάλιστα πως	είπαν πως		(1)
19	they needed the apartment for themselves,	χρειάζονταν το διαμέρισμα για τους ίδιους,	...για αυτούς τους ίδιους		(1)
20	which was not true."	πράγμα που ήταν ψέμα.»	...που δεν ήταν αλήθεια		(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.

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.• 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.
- 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">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited range of vocabulary resulting in repetitive expression.• Limited use of terminology appropriate to literary and cinematic analysis.
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 essay.• Frequently varied 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, including in use of complex language, producing consistently articulate writing.• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.• Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

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

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

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

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

Complex language is considered to include the following:

- 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.

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

Additional guidance

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

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example 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="448 427 938 461">Ποιήματα (Κωνσταντίνος Καβάφης)</p> <p data-bbox="352 495 1158 566">(a) Να εξετάσεις τη σχέση των ηρώων με τη θρησκεία. Ανάπτυξε το θέμα με αναφορές σε τρία ποιήματα.</p> <p data-bbox="352 613 1070 647">Students may refer to the following in their answers.</p> <p data-bbox="352 694 1321 846">In his poetry, Cavafy often focuses on the role that religion plays in the characters' lives. In some poems, the sincerity of someone's beliefs is disputed, whereas in others, it appears in an ambiguous light. Often, religion seems to divide rather than bring people together.</p> <ul data-bbox="368 893 1356 1084" style="list-style-type: none">• The prevalent religious beliefs of a period may lead ambitious characters to adopt a certain behaviour, in order to conform and gain approval. For example, in <i>Ο Ιουλιανός εν Νικομηδεία</i>, the main character orchestrates a display of Christian religiosity, to appease the emperor. Cavafy's irony exposes this political act as insincere: <p data-bbox="416 1120 1123 1234">“όπου μεγαλοφώνως και μετ' ευλαβείας πολλής τες ιερές Γραφές διαβάζει, και την χριστιανική του ευσέβεια ο λαός θαυμάζει”</p> <ul data-bbox="368 1270 1342 1982" style="list-style-type: none">• The allure of Christianity for characters such as Kleon/Ignatios appears in an ambiguous light in the poem <i>Ιγνατίου Τάφος</i>. For example, the verb «συνήλθα» gives the impression that Ignatios looks at his life as a pagan as a form of sickness. On the other hand, the detailed description of his previous lifestyle and riches makes his embrace of Christianity appear opportunistic and insincere.• Religion may be a dividing factor and bring about conflict, not just between people, but also inner conflict. In the poem <i>Μύρης Αλεξάνδρεια του 340 μ.Χ</i>, the two competing religions (Christianity and Paganism), have a negative effect on Myris, who appears torn, but also on his companion who realises that he never really knew him: <p data-bbox="416 1805 740 1877">“γένομουν ξένος εγώ, ξένος πολύ.”</p> <ul data-bbox="368 1912 1246 1982" style="list-style-type: none">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
2(b)	<p data-bbox="352 237 834 271"><i>Ποιήματα</i> (Κωνσταντίνος Καβάφης)</p> <p data-bbox="352 300 1326 371">(b) Να αναλύσεις τους τρόπους με τους οποίους ο Καβάφης χειρίζεται την ιστορία. Ανάπτυξε το θέμα με αναφορές σε τρία ποιήματα.</p> <p data-bbox="352 400 1070 434">Students may refer to the following in their answers.</p> <p data-bbox="352 463 1313 535">In Cavafy’s poetry, the historical event can be real or imaginary and so are his historical characters.</p> <ul data-bbox="368 602 1310 871" style="list-style-type: none"> • The tensions and transitions of history serve as the setting that allows Cavafy’s characters, and Cavafy himself, to comment on people and events, to express worldviews, values, and the true nature of the characters. In the poem <i>Απολείπειν ο θεός Αντώνιον</i>, for example, a historical character, Antony, becomes a vehicle for Cavafy’s views on the true nature of courage and self-respect, in the face of defeat and loss: <p data-bbox="416 920 1246 992">“Σαν έτοιμος από καιρό, σα θαρραλέος, αποχαιρέτα την, την Αλεξάνδρεια που φεύγει.”</p> • Contrary to <i>Απολείπειν ο θεός Αντώνιον</i>, the poem <i>Αλεξανδρινοί Βασιλείς</i> focuses on historical characters who do not display the integrity required of leaders. For example, in a historical setting adapted by Cavafy, Cleopatra and Antony ignore the impending defeat and redirect the attention of the people of Alexandria to a spectacle, but only for a moment: <p data-bbox="416 1317 1286 1388">“γοητευμένοι με τ’ ωραίο θέαμα —μόλο που βέβαια ήξευραν τί άξιζαν αυτά, τί κούφια λόγια ήσανε αυτές οι βασιλείες.”</p> • In the poem <i>Εις Ιταλικήν Παραλίαν</i>, we have an imaginary character, <i>Ο Κήμος Μενεδώρου</i>, in an imaginary historical setting, who comes face to face with the aftermath of a real historical event. The character’s response to the defeat of the Greeks in Corinth becomes an opportunity for Cavafy to comment on the end of an era, the nature of the Greek world and the idea of patriotism: <p data-bbox="416 1753 1054 1825">“δεν είναι δυνατόν ο Ιταλιώτης νέος να 'χει για διασκεδάσεις καμιάν επιθυμιάν.”</p> • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
3(a)	<p data-bbox="352 237 948 271">Η αρραβωνιαστικιά του Αχιλλέα (Άλκη Ζέη)</p> <p data-bbox="352 304 1310 416">(a) Να αξιολογήσεις τις αφηγηματικές τεχνικές της Άλκης Ζέη. Να αναφερθείς σε συγκεκριμένα παραδείγματα από το μυθιστόρημα.</p> <p data-bbox="352 450 1070 483">Students may refer to the following in their answers.</p> <p data-bbox="352 510 1321 696">Alki Zei uses a variety of techniques and narrative devices, in order to create a panoramic view of a turbulent historical period and an in-depth account of the characters who lived in it. The techniques include parallel narratives in first and third person, fragmented timelines, a variety of settings, flash backs, plot twists etc.</p> <ul data-bbox="403 745 1321 1697" style="list-style-type: none"> <li data-bbox="403 745 1321 976">• Setting is an important device that adds variety and makes the adventures of the main character in various countries and over a period of time more interesting and better understood. For example, the novel's panoramic view spans thirty years and takes us on a journey through several countries, from Greece, to Italy, to the Soviet Union, to France. <li data-bbox="403 1025 1321 1330">• The way the writer uses first and third person narratives allows us to understand different aspects of the main character, during different periods in her life. For example, the first-person narrative, that begins during the Occupation and ends with the dictatorship, gives us access to Eleni/Daphne's innermost thoughts. However, the way these narratives unfold in parallel and are interrupted by the film scenes may cause confusion. <li data-bbox="403 1379 1321 1572">• Plot twists make the story more interesting and they offer to the reader new dimensions of the main character and new characters also. For example, when Daphne stops in Rome on the way to meet her fiancé in Tashkent, her affair with Jean-Paul adds a new twist and a new layer to her identity. <li data-bbox="403 1621 1321 1697">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
3(b)	<p data-bbox="352 237 916 271"><i>Η αρραβωνιαστικιά του Αχιλλέα (Άλκη Ζέη)</i></p> <p data-bbox="352 300 1294 371">(b) Να εξηγήσεις τους τρόπους με τους οποίους η ζωή της Δάφνης/Ελένης επηρεάζεται από τις πολιτικές συνθήκες της εποχής.</p> <p data-bbox="352 400 1070 434">Students may refer to the following in their answers.</p> <p data-bbox="352 463 1310 573">Eleni/Daphne's life is shaped by the Occupation, the Civil War and the Dictatorship of the Colonels. Politics often determine her identity, her freedom, the place where she lives and her relationships.</p> <ul data-bbox="405 602 1321 1469" style="list-style-type: none"><li data-bbox="405 602 1321 792">• As a young woman living under the Occupation, Eleni becomes Daphne when she joins the resistance at the age of 16. The events of December 1944 affect her personal life and her happiness, when, for example, Achilles flees Athens to join the guerrillas on the mountains.<li data-bbox="405 842 1321 1070">• Eleni's involvement with the Communist Party gives her a new identity but also shapes her future life as 'Achilles' fiancée' and as a political dissident. For example, following momentous political developments, such as the Varkiza Agreement, the Civil War and the defeat of the Democratic Army, Eleni lives in hiding, before they arrest her and put her in prison.<li data-bbox="405 1120 1321 1348">• The political situation in Greece after the Civil War and during the '60s force Eleni into perpetual exile. From Rome, to Paris, to Tashkent, to Moscow, to Greece and back to Paris, her life is unsettled by political events, for example, the death of Stalin, the fall from grace of Zachariadis and the colonel's regime in 1967.<li data-bbox="405 1397 1321 1469">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
4(a)	<p data-bbox="352 237 1182 271"><i>Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)</i></p> <p data-bbox="403 304 1134 416">(a) Να αξιολογήσεις τα στοιχεία που κάνουν τους χαρακτήρες από τρία διηγήματα της συλλογής να ξεχωρίζουν.</p> <p data-bbox="352 488 1289 636">An array of memorable characters frequent Euvripidis’s barber shop and many of them display characteristics that make them stand out. These characters either tell an unusual story or feature as main characters in the stories themselves.</p> <ul data-bbox="403 667 1289 1554" style="list-style-type: none"> <li data-bbox="403 667 1289 898">• The characters of Hermes and Tom/Masanba Emeneya Mabuto in the story <i>Μασάνμπα</i> are unique because of the different worlds they represent and the unlikely friendship that develops between them. Unlike his fellow Greeks, Hermes displays a very open-minded attitude towards his African friend. <li data-bbox="403 943 1289 1173">• In the story <i>Το Ρουμανόπουλο</i>, the characters of the artist, Mr Faidon, and the Romanian boy stand out because of the different background and sets of morals that they represent. They are also realistic characters that help us understand certain life choices that people in the margins of ‘conventional’ society have to make. <li data-bbox="403 1218 1289 1413">• The character of the bereaved father in the story <i>Ο γιος του θυρωρού</i> stands out because of the tragic dimensions of his experience of losing a child. His confusion, sadness and vulnerability make him a likeable and memorable character that stays with the reader. <li data-bbox="403 1480 1289 1554">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
4(b)	<p data-bbox="355 237 1182 271"><i>Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)</i></p> <p data-bbox="403 338 1262 412">(b) Να αναλύσεις τρία θέματα που διακρίνεις στη συλλογή, με παραδείγματα από τρία διηγήματα.</p> <p data-bbox="355 443 1305 629">Eвриpidis' barber shop is a microcosm populated by different characters, from different backgrounds in life and different life stories. The themes that emerge are not only representative of the social and historical circumstances in Athens at the time, but they are also perennial themes.</p> <ul data-bbox="403 663 1305 1644" style="list-style-type: none"> <li data-bbox="403 663 1305 927">• Migrants in Athens, their living conditions, the challenges they experience and the way they interact with people in their host country is a theme that emerges very clearly in short stories such as <i>Μασάνμπα and Το Ρουμανόπουλο</i>. The theme of migrants and their adventures in their host country is also exemplified by Eвриpidis' and Gino's experiences of their lives in Germany and America. <li data-bbox="403 981 1305 1205">• In stories such as <i>Ροζαλία and Μαρούλα</i> the theme of love and the grief at losing a loved one emerges very clearly. The characters in these two stories, Frangiskos and Efthymis respectively, represent the archetypal lover who mourns the passing of their partner. In these stories love is a source of joy and happiness but also deep sadness. <li data-bbox="403 1258 1305 1523">• Connections and the humanity that unites people across race, gender, class and personal circumstances are common themes across many short stories. The doctor with the unusual name Charon turns up in many stories and is an integral part of the lives of both Eвриpidis and his fellow barber Gino. Zissis the young man in the story <i>Ο γιος του θυρωρού</i> provides unexpected support and comfort to the caretaker. <li data-bbox="403 1576 1305 1644">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
5(a)	<p data-bbox="352 237 927 271"><i>Κάτι θα γίνει, θα δεις</i> (Χρήστος Οικονόμου)</p> <p data-bbox="352 300 1321 412">(a) «Ο αισιόδοξος τίτλος της συλλογής δεν ταιριάζει στις ιστορίες που περιέχει». Να αναλύσεις αυτήν τη δήλωση, με παραδείγματα από τρία διηγήματα.</p> <p data-bbox="352 501 1166 568">Students may express agreement or disagreement with the statement and refer to the following in their answers.</p> <p data-bbox="352 600 1281 752">The title of this collection points to the certainty that things will turn out fine. However, the stories are mostly dark and pessimistic portrayals of individuals and communities in despair. How can we relate the title to what goes on in the stories?</p> <ul data-bbox="405 824 1299 1944" style="list-style-type: none"> <li data-bbox="405 824 1299 1010">• Even though most of the stories lack a conventional ‘happy end’, hope is not entirely absent. For example, in <i>Έλα Έλλη τάισε το γουρουνάκι</i>, the protagonist comes to term with her experience of betrayal and loss through a new self-awareness and reflection. She does not lose her humanity: <i>Άμα κάνουμε οι φτωχοί στους φτωχούς τέτοια πράματα τότε οι πλούσιοι τι πρέπει να μας κάνουν.</i> <li data-bbox="405 1182 1299 1406">• In stories like <i>Μάο</i> and <i>Μολυβένιος Στρατιώτης</i>, <i>Πλακάτ με σκουπόξυλο</i>, the protagonists do not stay passive in the face of injustice and cruelty. They are defeated but they do not give up. Their protests, for example spraying slogans on a wall, holding up a placard, may not lead to a solution, but they show their fighting spirit. <li data-bbox="405 1480 1299 1832">• On the other hand, the hardships in the lives of the protagonists in these stories do not seem to go away, so one may argue that «Κάτι θα γίνει, θα δεις» is not an accurate representation of what the future holds. For example, in the end of <i>Έλα Έλλη τάισε το γουρουνάκι</i>, Ellie is poor and alone. The end of <i>Πλακάτ με σκουπόξυλο</i> finds Yiannis alone at night, holding up the placard, with nothing around him having been resolved and his best friend dead. <li data-bbox="405 1877 1299 1944">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
5(b)	<p data-bbox="355 237 927 271"><i>Κάτι θα γίνει, θα δεις</i> (Χρήστος Οικονόμου)</p> <p data-bbox="355 300 1219 371">(b) Να αξιολογήσεις τη ρεαλιστικότητα των διηγημάτων με συγκεκριμένα παραδείγματα από τρία διηγήματα.</p> <p data-bbox="355 400 1070 434">Students may refer to the following in their answers.</p> <p data-bbox="355 463 1326 692">Most of the stories are set in the poor neighbourhoods of Athens and Piraeus and the realities of the protagonists are familiar to readers aware of the impact of the Greek crisis on individuals and families. The lives of those affected by financial hardships are realistically portrayed, but sometimes they are dramatised with extreme plot twists that may appear unrealistic.</p> <ul data-bbox="403 763 1337 1787" style="list-style-type: none"> <li data-bbox="403 763 1337 1032">• The setting of the short stories, both in terms of geography and in terms of time, is firmly located and identified. Κερατσίνι, Κορυδαλλός, Κοκκινιά, Νεάπολη are real neighbourhoods. Details such as, for example, that the characters live in Νίκαια and walk on οδός Κύπρου (<i>Έλα Έλλη τάισε το γουρουνάκι, Μάο, Κί' ένα αυγό Kinder για το παιδί</i>) help create a realistic sense of time and place. <li data-bbox="403 1081 1337 1350">• The short stories expose us to the harsh realities of the financial crisis and touch upon themes that have defined the experience of many Greeks today. For example, they contain everyday snapshots of people who are unemployed (<i>Για τους φτωχούς ανθρώπους</i>) or are about to lose their home (<i>Κομμάτι κομμάτι μου παίρνουν τον κόσμο μου</i>). The universality of these themes makes the stories realistic. <li data-bbox="403 1400 1337 1668">• In these stories about the despair and hardships of working-class men and women, we occasionally encounter whimsical and unexpected scenes that may stretch the limits of realism. In <i>Μολυβένιος Στρατιώτης</i>, for example, the injured youth who has just been picked up from the hospital, jumps out of the car in the pouring rain, with his bandage loose, to look at the figure of the tin soldier painted on the wall. <li data-bbox="403 1718 1337 1787">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
6(a)	<p data-bbox="352 237 842 271"><i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης)</p> <p data-bbox="403 300 1275 371">(a) Να αξιολογήσεις τα στοιχεία που επηρεάζουν τη γνώμη σου για την ταινία.</p> <p data-bbox="352 400 1070 434">Students may refer to the following in their answers.</p> <p data-bbox="352 463 1302 573">Cinematography, themes, plot and characterisation are elements of film that may shape a favourable, or not so favourable, impression of <i>Μικρά Αγγλία</i>.</p> <ul data-bbox="403 602 1326 1413" style="list-style-type: none"> <li data-bbox="403 602 1326 792">• Sound and music, costume design and photography, combine to create a beautiful and convincing portrait of a past era and a traditional island community. For example, the outdoor shots, the clothes and make-up of Orsa, Moscha and their friends create an aesthetically pleasing cinematic experience. <li data-bbox="403 822 1326 1048">• The themes of forbidden love and happiness that goes against social convention have delighted audiences through the ages. In <i>Μικρά Αγγλία</i>, the repercussions of the thwarted love between Orsa and Spyros take on tragic dimensions that move the audience, but may also, occasionally, result in overdramatised melodrama. <li data-bbox="403 1077 1326 1303">• The main characters are convincing, and they seem to be complete opposites, which makes the film more interesting. For example, Orsa's obedience and introvert nature contrast with Moscha's more rebellious and spirited nature. Their differences also determine their path to happiness, which may make the film appear more predictable. <li data-bbox="403 1332 1326 1413">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
6(b)	<p data-bbox="352 237 842 271"><i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης)</p> <p data-bbox="403 297 1289 371">(b) Να αναλύσεις τον τρόπο που οι αξίες της εποχής καθορίζουν τις τύχες των χαρακτήρων στην ταινία.</p> <p data-bbox="403 443 1118 477">Students may refer to the following in their answers.</p> <p data-bbox="352 521 1305 790">The film revolves around the life and times of the Saltaferos family on the island of Andros. It begins in the inter-war period and ends in the 1950s. During that period Andros was a traditional community, governed by unspoken rules, whose transgression was looked down upon and was to be avoided at all cost. Orsa, Moscha, Emilios, Mina, Spyros, Nikos, Katerina are all affected by the dominant values and conventions of the inter-war period.</p> <ul data-bbox="403 819 1326 1966" style="list-style-type: none"> <li data-bbox="403 819 1326 1171">• In the closed society of Andros, public perception of families and social standing are more important than love, or the truth. For example, the patriarch of the family, Captain Emilios Saltaferos, and his wife Mina, stay in a marriage of convenience and keep up the appearance of a happy family. The truth is that Emilios has a long-standing relationship with another woman abroad, he hardly ever visits his family and Mina is content to receive the cheques and maintain the family fortune: “δεν έχεις παρά, δεν έχεις χαρά” <li data-bbox="403 1261 1326 1491">• Filial duty is part of the value system of the period. Daughters and sons respect the wishes of their parents, enter arranged marriages and don't deviate from duty. For example, Captain Nikos and Orsa succumb to duty, and Mina's iron will, and they marry. The happiness of these quiet, introverted and principled people is forever affected by this act. <li data-bbox="403 1536 1326 1850">• The unspoken traditions of the island demand that the young women marry sailors or captains. Hardly anyone escapes this fate. Some give in willingly. For example, Katerina, marries at 14 and by 15 she becomes a widow. Her life is forever changed, and her grief is palpable throughout the film. Moscha, on the other hand, who declares that she will never marry a captain, also gives in, but out of love. The repercussions of this marriage will affect everyone's happiness. <li data-bbox="403 1895 1326 1966">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
7(a)	<p data-bbox="355 237 1129 271"><i>Η αιώνια επιστροφή του Αντώνη Παρασκευά (Ελίνα Ψύκου)</i></p> <p data-bbox="355 300 1267 371">(a) Να εξηγήσεις τους λόγους για τους οποίους θεωρείς την ταινία επιτυχημένη ή όχι.</p> <p data-bbox="355 400 1070 434">Students may refer to the following in their answers.</p> <p data-bbox="355 463 1337 651">This is an open response. Students may choose to refer to elements of the film that may form a positive or a negative impression. For example, the likeability of the characters; the nature of the plot; the end; the dark humour; the theatricality of certain scenes; the surreal elements; camera movement; music etc.</p> <ul data-bbox="403 741 1283 813" style="list-style-type: none">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
7(b)	<p data-bbox="352 237 1129 271"><i>Η αιώνια επιστροφή του Αντώνη Παρασκευά (Ελίνα Ψύκου)</i></p> <p data-bbox="352 300 1321 412">(b) « 'Η αιώνια επιστροφή του Αντώνη Παρασκευά' είναι μια αυστηρή κριτική της ελληνικής κοινωνίας». Να αξιολογήσεις κατά πόσον είναι σωστή αυτή η δήλωση.</p> <p data-bbox="352 479 1070 512">Students may refer to the following in their answers.</p> <p data-bbox="352 560 1350 748">The film may be seen as a commentary on contemporary Greek society's obsession with fame and the importance of material possessions in one's pursuit of happiness. This commentary is often delivered through satire and humour and contains a negative portrayal of the individuals who live by these values.</p> <ul data-bbox="405 797 1350 1809" style="list-style-type: none"> <li data-bbox="405 797 1350 1043">• The demise of the main character may serve as a critique of the mediocre celebrities who are elevated to the status of heroes and whose superficiality is rewarded with high ratings. For example, Antonis Paraskevas, who fakes his own abduction for fame and money, is portrayed as a desperate, sad, lonely figure. The values he adopted did not bring him happiness. <li data-bbox="405 1099 1350 1346">• The main character may also be seen as metaphor, and a critique, for a vainglorious society that chooses to ignore the present and fixates on the past. For example, Antonis Paraskevas likes to watch his own TV shows, from his former, more successful days, in order to get away from the harsh reality of his current state. <li data-bbox="405 1402 1350 1648">• The films' satirical outlook and dark humour serve as an ironic statement on some of the practices and perspectives of Greek society. For example, the TV constantly glaring in the background, the portrayals of Filippos, Niki and Pavlos, Paraskevas' successor, their vacuous dialogue, all help satirise a society that worships shallow people and lives in media bubble. <li data-bbox="405 1738 1350 1809">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
8(a)	<p data-bbox="352 237 868 271"><i>September</i> (Πέννυ Παναγιωτοπούλου)</p> <p data-bbox="403 300 1310 371">(a) Να αναλύσεις τα θέματα που απασχολούν τη σκηνοθέτρια της ταινίας.</p> <p data-bbox="352 400 1070 434">Students may refer to the following in their answers.</p> <p data-bbox="352 463 1299 613">Life in a modern, hostile city, loneliness, the pursuit of love and friendship in times of austerity, the fragility of happiness, the role of pets as substitutes for human company, are themes that the director touches upon in this film.</p> <ul data-bbox="403 642 1347 1666" style="list-style-type: none"> <li data-bbox="403 642 1347 913">• The theme of life in a big city is exemplified through Anna, a young woman living alone with her dog. Human relations in the city are almost entirely absent, as Anna does not interact with many people. For example, her daily routine to and from work at an impersonal IKEA store, in an urban setting that seems to diminish her, does not include any meaningful interactions with any human being. <li data-bbox="403 958 1347 1189">• The theme of difference and the accompanying difficulties of finding friends, and love, are at the centre of the film. Anna is an outsider, a shy and socially awkward personality. For example, she devises some elaborate tricks, such as faking a birthday party and being locked out of her house, in order to get closer to Sophia and her family. <li data-bbox="403 1234 1347 1547">• The theme of loneliness is emphasised by the love and care that Anna treats her dog with. The loyalty and permanence that usually define human friendships characterise Anna's relationship with Manu, her pet. This makes the portrayal of the theme of solitude more emphatic. For example, when Manu dies, Anna's grief is intense and it is what makes her reach out to another human being, Sophia, for comfort. She tries to replace her dog with another woman's family. <li data-bbox="403 1592 1347 1666">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
8(b)	<p data-bbox="352 237 871 271"><i>September</i> (Πέννυ Παναγιωτοπούλου)</p> <p data-bbox="403 300 1267 371">(b) Να εξηγήσεις τους τρόπους με τους οποίους η σκηνοθέτρια δημιουργεί δραματική ένταση στην ταινία.</p> <p data-bbox="352 400 1329 551"><i>September</i> focuses on a solitary woman's gloomy life and her search for love and friendship. The director uses various techniques to highlight the quiet drama of the main character and underlines the tension that exists between her and others, but also her own inner conflicts.</p> <ul data-bbox="403 600 1342 1666" style="list-style-type: none"> <li data-bbox="403 600 1342 869">• The sparse dialogue, the setting and the camera movement create an atmosphere of isolation and detachment. For example, as Anna goes about her daily routine in a landscape that alienates her, she hardly speaks or relates to anyone. This creates an anticipation and hope on the part of the audience, that there will be a resolution and a plot-twist that will bring about a change. <li data-bbox="403 916 1318 1184">• The death of Anna's pet signals the beginning of a crisis. The plot-twist that has Anna trying to replace Manu with the neighbouring family foreshadows the escalation of tension. For example, as we follow Anna through the charade she plays in trying to infiltrate herself into her neighbours' lives, a discomforting feeling sets in and we suspect that this will not end well. <li data-bbox="403 1254 1326 1523">• The conflict that marks the end of Anna's relationship with Sofia and her family is followed by an ambivalent ending. For example, the last few scenes, that show Anna speaking with a man she met during a trip to the beach, do not conclude this psychological thriller with any certainty about Anna's frame of mind, as the audience may find the end eerie, puzzling or hopeful. <li data-bbox="403 1592 1283 1666">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
9(a)	<p data-bbox="352 237 735 271"><i>Νοτιάς</i> (Τάσος Μπουλμέτης)</p> <p data-bbox="403 297 1305 331">(a) Να εξηγήσεις τη σημασία των κωμικών στοιχείων στην ταινία.</p> <p data-bbox="352 360 1070 394">Students may refer to the following in their answers.</p> <p data-bbox="352 423 1342 573"><i>Νοτιάς</i> tells the story of Stavros, a young man afflicted with the “illness” of making up stories. As we follow Stavros from childhood to adulthood, the comic scenes help us understand the characters and the times they live in better and provide relief from the more serious issues in the film.</p> <ul data-bbox="403 624 1350 1727" style="list-style-type: none"> <li data-bbox="403 624 1350 891">• The comic scenes may consist of exaggerated imagery and situations and they help create a strong impression about the character of the protagonist and his inner thoughts. For example, young Stavros’ imaginative visualisation of the Zalongo women, as they jump to their death, foreshadows his future creativity and makes this alternative ending to a serious historical event appear outlandish and humorous. <li data-bbox="403 943 1350 1209">• Some comic scenes are based on dialogue and help create a vivid sense of the era and of Greek society during the 50s and 60s. For example, the discussion between Stavros’ parents, after the visit to the fortune teller, contains humorous witticisms that betray perspectives about gender relations as well as about prevalent beliefs in certain practices; such as visiting a fortune teller to be cured of an affliction or “curse”. <li data-bbox="403 1261 1350 1608">• A subtler comic device in the form of irony often helps to diffuse the seriousness of certain scenes, and in particular political ones. For example, when Stavros is in the taverna with some of his friends from university, he begins to talk about the need to “change” certain myths in order to make them more relevant. When his word “change” is picked up on by another patron with a political agenda, who misunderstands Stavros’ message, the director creates an opportunity to mock the political rhetoric of the period. <li data-bbox="403 1659 1350 1727">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
9(b)	<p data-bbox="352 237 735 271"><i>Νοτιάς (Τάσος Μπουλμέτης)</i></p> <p data-bbox="352 304 1038 338">(b) Να αναλύσεις τον ρόλο της φιλίας στην ταινία.</p> <p data-bbox="352 383 1070 416">Students may refer to the following in their answers.</p> <p data-bbox="352 461 1353 618">Friendship plays an important role in the life of the main characters, but, often, not in the way one expects. Friends are not always one's peers, as in the case of Stavros and Sotiris, nor are they always real, as in the case of Thanos' friendship with Onassis.</p> <ul data-bbox="384 663 1353 1693" style="list-style-type: none"> <li data-bbox="384 663 1353 976">• Thanos, Stavros' father, has built a whole life and his professional reputation on the myth of his friendship with the Greek tycoon, Aristotle Onassis. This myth reflects Greek society's obsession with Onassis. It also illustrates Thanos' need to make his ordinary life seem more interesting and appear more important to his family and his customers. For example, his wife Magda admires the connection with 'Ari' and the customers flock to buy the suitcases that he used. <li data-bbox="384 1021 1353 1256">• Friendships in the life of young Stavros are temporary and they emphasise his difference and inability to relate to other children of his age, in a 'normal' way. For example, his friendship with Thodoris comes to a quick end when Thodoris' mother complains that her child has nightmares, because Stavros told him “άγριες ιστορίες” about Theseus and Odysseus. <li data-bbox="384 1301 1353 1570">• Sotiris, the photographer, is probably the most important friend that both Thanos and Stavros have. For example, Sotiris helps Thanos and Magda when they are at their wits' end with Stavros' 'mythopathy'. He is also the one that supports Thanos when he makes up his story about Onassis. Most importantly, he is the friend that supports and guides Stavros during his personal and creative journey. <li data-bbox="384 1615 1353 1693">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
10(a)	<p data-bbox="352 237 943 271"><i>Ουζερί Τσιτσάνης</i> (Μανούσος Μανουσάκης)</p> <p data-bbox="403 315 1278 394">(a) Να αναλύσεις τη μορφή της κοινωνίας κατά τη διάρκεια της εποχής στην οποία διαδραματίζεται η ταινία.</p> <p data-bbox="403 427 1118 461">Students may refer to the following in their answers.</p> <p data-bbox="352 506 1350 656"><i>Ουζερί Τσιτσάνης</i> is set in the 1940s, during World War and portrays a society divided by religion and ideology but also united by their common humanity. In addition, prevalent perspectives about class, women, love, loyalty and duty shape the plot twists and the fate of the characters.</p> <ul data-bbox="384 707 1342 1973" style="list-style-type: none"> <li data-bbox="384 707 1342 1077">• The historical framework (1942-1943) shapes the events and the ending of the film and shows the divisions and enmity that exist in the, up until then, multi-cultural society of Thessaloniki. For example, the scenes in the synagogue and the discussions among the main characters foreshadow the systematic persecution and discrimination against Thessaloniki's Jewish population. At the same time, these divisions are overcome as some citizens of different backgrounds unite to resist against the German Occupation or help their Jewish neighbours find shelter. <li data-bbox="384 1133 1342 1458">• Relationships between men and women illustrate the dominant perspectives of the period, with regard to gender roles. Women show forbearance, patience and a sense of duty, putting themselves second to their husbands or their families. For example, Estrea sacrifices love to her sense of duty towards her parents and her religion. Zoe, Tsitsanis' wife, is patient and very understanding of her husbands' commitment to his music and the life that this entails. She turns a blind eye to his affair with Lela. <li data-bbox="384 1514 1342 1850">• This film portrays a society that is fascinated by the music of Vasilis Tsitsanis and flecks the <i>ουζερί</i>, despite the desperate and divisive times. Music and the themes of unrequited love, poverty and marginalisation unite the society of Thessaloniki across class, gender and politics. For example, Yorgos enters into an unlikely partnership with Tsitsanis and they open the <i>ουζερί</i> together. Tasos, Lela's husband, who is secretly collaborating with the authorities, frequents the <i>ουζερί</i> alongside resistance fighters. <li data-bbox="384 1906 1342 1973">• Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
10(b)	<p data-bbox="352 237 943 271"><i>Ουζερί Τσιτσάνης (Μανούσος Μανουσάκης)</i></p> <p data-bbox="352 300 1334 371">(b) Να αξιολογήσεις τα στοιχεία που κατά τη γνώμη σου προσθέτουν ή αφαιρούν από την απόλαυση της ταινίας.</p> <p data-bbox="352 400 1070 434">Students may refer to the following in their answers.</p> <p data-bbox="352 463 1342 613">This is an open response. Students may choose to refer to elements of the film that may form a positive or a negative impression. For example: character, plot, structure of the scenes, pace of the action, visuals, dialogue, conflict, music and sound, costume, the ending etc.</p> <ul data-bbox="403 663 1283 734" style="list-style-type: none">• Conclusive remarks consistent with the line of argument and analysis.

