



Mark Scheme (Results)

November 2021

Pearson Edexcel GCE

In Turkish (9TU0_02)

Paper 02: Translation into Turkish 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: mark scheme, (translation into Turkish)

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 A: marking principles

Accents: non-grammatical accent errors are tolerated, for example çoğunluk rather than çogunluk, unless they cause ambiguity (for example hâlâ rather than hala).

Spelling: non-grammatical mis-spellings are tolerated, for example iylik rather than iyilik, as long as they are not ambiguous (for example konuşmak rather than konulmak) 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	Mark
1	Some research into the concerns	Türkiye’de kadın çalışanların sorunları	İş gücünün/ emekçilerinin,		(1)
2	of female employees in Turkey	üzerine yapılan bir araştırma,	bazı araştırmalar		(1)
3	concluded that their greatest challenges	onların en büyük zorluklarının	karşılaştıkları en büyük sorunların ve/ problemlerin		(1)
4	came from gender discrimination.	cinsiyet ayrımından kaynaklandığı sonucuna varmıştır.	cinsiyet ayrımcılığından kaynaklandığını ortaya çıkardılar.		(1)

5	The main issues had to do with	Ana sıkıntıları,	Başlıca sorunları		(1)
6	obligatory overtime, low wages	zorunlu fazla mesai, düşük ücret	mesai yapmaya zorlanma / fazla çalışma		(1)
7	and poor working conditions.	ve kötü çalışma koşullarıyla bağlantılıdır.			(1)
8	The researchers also found out	Araştırmacılar ayrıca kadınların, bu nedenlerle			(1)
9	that when women decided	işten ayrılmaya karar verdiklerinde ise, çoğu zaman			(1)
10	to leave a job because of these reasons,	kıdem tazminatı	tazminat		(1)
11	they often did not receive compensation.	alamadıklarını bulmuşlardır.	sonucuna varmıştır/ görmüştür		(1)
12	Half of the participants in the survey	Ankete katılanların yarısı,	Araştırmaya		(1)
13	thought their gender	erkek iş arkadaşlarından, daha kalifiye	nitelikli		(1)
14	had meant they did not get promotion,	ve işlerinde			(1)
15	despite being better qualified	daha başarılı olmalarına rağmen,	oldukları halde		(1)
16	and more successful in their jobs	terfi ettirilmemelerinin nedeninin de			(1)

17	than male colleagues.	cinsiyetleri olduđu düşünceşindeler.	kanaatindeler/düşünüyorlar		(1)
18	In addition, managers stole their ideas and	Ayrıca, üstleri tarafından fikirleri çalınmakta,	müdürleri tarafından fikirleri sahiplenilmekte		(1)
19	they did not have proper contracts,	kendileriyle doğru dürüst bir sözleşme yapılmamakta			(1)
20	and their skills were overlooked.	ve yetenekleri gözardı edilmektedir.	becerileri		(1)

Sections B and C – Questions 2 to 7 (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 300-350 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. • 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.• 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, 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.
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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 plusperfect, 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

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.
- 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 adjectival agreements, as long as they do not include mismatch of cases e.g. masadaki dergiyi okudu, masadaki dergi okudu)
- 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.

Sections B and C - 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="384 461 879 495">Üç Anadolu Efsanesi (Yaşar Kemal)</p> <p data-bbox="384 517 1102 551">Students may refer to the following in their answers:</p> <p data-bbox="384 595 1372 943">One of the author’s narrative techniques is the frequent use of proverbs and idioms. He uses proverbs to introduce or summarise the story beforehand or to give a clue about events and characters. This means the reader can identify with the emotions or the protagonists, drawing from personal experience. Furthermore, by using common idioms and proverbs the time difference between then and now disappears and the reader starts thinking abstractly, adding colour and keeping his mind stimulated.</p> <ul data-bbox="432 987 1372 1581" style="list-style-type: none"><li data-bbox="432 987 1372 1223">• In one story the author introduces the narrative with the proverb ‘dertsiz baş olmaz’. (There is no untroubled mind). By this introduction with a well-known proverb the reader is prepared that the protagonist is going to have problems and is stimulated to find out more. In this way the author uses proverbs to generate curiosity.<li data-bbox="432 1267 1372 1413">• The author uses proverbs as a shortcut to aid characterisation e.g., ‘Bir bakarsın abad eder bir bakarsın vurur berbat eder’ focuses the reader on the unpredictability of the character of the Bey and the consequences of his actions.<li data-bbox="432 1435 1372 1581">• Whilst the author’s use of idioms adds variety to the narration on one hand, on the other hand it forces the reader to think abstractly such as with ‘sazın üstüne saz yok sözün üstüne söz yok’ meaning he is the master of his profession.

Question number	Indicative content
2(b)	<p data-bbox="379 277 874 315">Üç Anadolu Efsanesi (Yaşar Kemal)</p> <p data-bbox="379 353 1102 392">Students may refer to the following in their answers:</p> <p data-bbox="379 427 1401 719">The author’s portrayal of agas and beys focuses the reader on the governing methods of the time. In all three narrations Agas and Beys keep the landless, powerless and the poor obedient by displaying their impressive wealth, by rewarding those who are unconditionally loyal and who contribute to their wealth or by punishing those who act against their orders threaten their wealth or image. They paralyse the villagers psychologically through brutality.</p> <ul data-bbox="427 757 1401 1547" style="list-style-type: none"> <li data-bbox="427 757 1401 1003">• In all three narrations the reader witnesses how the villagers are impressed by the displays of wealth which contribute to establishing respect for the powerful. For example, during the wedding preparation of Telli Nigar one of the guests, impressed by the wealth, says to the protagonist, with enthusiasm; ‘Come! Come! This wedding can feed 1000 bards’. <li data-bbox="427 1032 1401 1279">• The reader sees how rewarding those who contribute to the wealth or to the improvement of the image of the powerful is used to ensure loyalty. This can be seen, for example, when the Bey gives land to Yusuf who polishes the Bey’s image and helps to improve his relationship with the Sultan. This gift makes Yusuf loyal to the Bey. <li data-bbox="427 1308 1401 1547">• Furthermore, punishing those who are not obedient or threaten the Aga’s wealth or image is another method of maintaining power. This is the case when they send people to kill the protagonist or when they blind Yusuf. Villagers are mostly paralysed and terrified by the brutality of punishments and they dare not question the balance of power.

Question number	Indicative content
3(a)	<p data-bbox="379 277 735 311"><i>Sessiz Ev</i> (Orhan Pamuk)</p> <p data-bbox="379 338 1102 371">Students may refer to the following in their answers:</p> <p data-bbox="379 398 1372 707">The author’s use of inner monologues is a reflection of the main theme of silence. The reader walks guided by the inner monologues of the protagonists through the social and cultural issues of Turkey, as seen by the author. Furthermore, this literary technique allows the reader to see into the character’s psychological state, plot and settings and observe other characters through their eyes. Readers are also prompted to critique thoughts and views.</p> <ul data-bbox="427 745 1372 1529" style="list-style-type: none"> <li data-bbox="427 745 1372 965">• Fatma’s flashbacks and thoughts provide the reader with information about the social and cultural issues over a period of tens of years. For example, the reader is prompted to reflect on the cultural gap between the east and west through her and her husband’s views. <li data-bbox="427 1016 1372 1283">• The internal monologues also reveal the state of mind of the protagonists, for example when Faruk says ‘my mind is confused’. This technique also allows the reader to accompany the protagonist as he observes the town’s streets and people. In this way the reader is able to experience the world in the same way as the protagonist. <li data-bbox="427 1335 1372 1529">• Using the internal monologue narrative technique with several characters in the work allows the reader not only to see into the minds of these characters but also makes it possible to distance themselves from the character’s view. For example, the reader may disagree with Hasan’s thoughts about Nilgün.

Question number	Indicative content
3(b)	<p data-bbox="384 277 743 311"><i>Sessiz Ev</i> (Orhan Pamuk)</p> <p data-bbox="384 338 1102 371">Students may refer to the following in their answers:</p> <p data-bbox="384 398 1358 734">Through Recep the author introduces another perspective on the events in the house and the society during three generations. In this way the reader sees the issues from another angle. Recep, the illegitimate child of Selahattin Bey, experiences hatred and abuse from Fatma Hanım. He is the servant of the house and the witness to the silence through generations. He is the one who suffers the most from the silence in the house. Furthermore, through Recep the reader learns about the discrimination against the disabled in society.</p> <ul data-bbox="432 775 1358 1440" style="list-style-type: none"> <li data-bbox="432 775 1358 981">• Recep is hated and abused by Fatma Hanım because he is the fruit of western ideology. He was the product of free love between Selahattin Bey and the maid. This explains why Recep and his brother were physically abused by Fatma Hanım as children. Psychological abuse is also present. <li data-bbox="432 1032 1358 1238">• Unlike other members of the family Recep longs for genuine communication, for example, when he remarks: 'If only I could talk maybe then they would listen...'. His insecurity means that he hesitates to talk because he thinks he is uneducated so would not know what to say. <li data-bbox="432 1290 1358 1440">• Through Recep's eyes the reader experiences discrimination first hand. For example, Recep becomes acutely self-conscious when a child stares at him intensely to the point that it becomes unbearable, and he has to flee.

Question number	Indicative content
4(a)	<p data-bbox="379 282 624 315"><i>Veda (Ayşe Kulin)</i></p> <p data-bbox="379 342 1102 376">Students may refer to the following in their answers:</p> <p data-bbox="379 403 1453 651">The author invites the reader to reflect on the political situation in Turkey through characters representing different views. Ahmet Reşat Bey is a loyal servant of the government in İstanbul which is a puppet of the occupying countries. This government is itself divided. Kemal and Mahir reveal the situation and motivation of the independence movement. Thus the reader is shown a very detailed political picture of Turkey.</p> <ul data-bbox="427 685 1469 1413" style="list-style-type: none"> <li data-bbox="427 685 1469 898">• With the character of Ahmet Reşat Bey the reader experiences first-hand the last breaths of the Ottoman Empire which has given de facto power to the occupying countries. For example when he reflects that Tevfik Pasa and a few others were removed from their posts because of the pressure of foreign powers. <li data-bbox="427 947 1469 1160">• Like most of the population the government in İstanbul is also divided between loyalty to the Sultan and the desire to make the country independent and support the government in Ankara. For example, Ahmet Reşat Bey reports about some representatives who secretly wish for success in Ankara. <li data-bbox="427 1209 1469 1413">• Kemal and Mahir's characters show the reader not only their motivation but also the state of the independence movement that is led by Mustafa Kemal. This independence movement is generating resistance in all the parts and institutions in Turkey. For example, Mahir informs Kemal during his visit that the nationalists are also active in police stations.

Question number	Indicative content
4(b)	<p data-bbox="379 282 624 315"><i>Veda (Ayşe Kulin)</i></p> <p data-bbox="379 338 1102 371">Students may refer to the following in their answers:</p> <p data-bbox="379 398 1469 689">The author gives an insight into the hierarchy of the family structure of a bureaucrat. The family's patriarch is Ahmet Reşat Bey who is at the top of this structure, working for the government in a paid position. He is followed by Saraylı Hanım based on her age and experience. The wife of the patriarch, Behice, takes a middle position because of her marriage. Mehpare as an unmarried young woman has a position with no privileges and is at the bottom of the ladder.</p> <ul data-bbox="427 730 1493 1413" style="list-style-type: none"> <li data-bbox="427 730 1493 943">• Ahmet Resat Bey is the authority in the household as the person who earns the money and therefore everything in the household is organised for his advantage. He has the last word. For example although Behice is not happy with Saraylı Hanım she has to accept her presence because of her husband's wishes. <li data-bbox="427 987 1493 1200">• Saraylı Hanım is the eldest in the family and therefore has authority amongst the women. Behice, in the middle of the family structure, has only power over Mehpare and other servants. She cannot object Saraylı Hanım or her husband's decisions, for example, with regard to Kemal's presence in the house. <li data-bbox="427 1245 1493 1413">• Mehpare, a relative of the family, works like a servant in the house and doesn't have any authority and isn't valued. For example, when she thinks she is less appreciated than the housekeeper. Her status improves with marriage and giving birth to a child.

Question number	Indicative content
5(a)	<p data-bbox="379 277 778 315">Çınar Ağacı (Handan İpekçi)</p> <p data-bbox="379 338 1102 376">Students may refer to the following in their answers:</p> <p data-bbox="379 398 1458 573">The adult male characters are fathers, husbands or sons in a typical nuclear, middle class family, through whom issues such as adultery, violence or manipulative behaviour are examined. They have supporting roles as the plot focuses on Advıye Hanım and her grandson Barış.</p> <ul data-bbox="427 607 1493 1397" style="list-style-type: none"> <li data-bbox="427 607 1493 875">• Advıye Hanım’s son-in-law Ihsan, is a business-man who takes responsibility to feed his family and provide them with a good standard of life, and takes part in family activities. He represents a person with the values of a businessman which contradict with those of Advıye Hanım. We eventually find out that he has a love affair that his wife knows about but tolerates because of her financial dependence. <li data-bbox="427 909 1493 1133">• Uğur, the son of Advıye hanım, is a character who has financial difficulties and also cheats his wife. He displays violent behaviour towards his brother-in-law, for example, during the picnic. However he is the only one who is portrayed as a positive character amongst Advıye’s children as he shares his mother’s values. <li data-bbox="427 1167 1493 1397">• Yağız, Sonay’s husband, who is portrayed as a loveable person, whose only concern is to be reconciled with his wife. He lurks around Sonay’s house and uses his son Barıs to get information about his wife’s relationships. He manipulates his son, for example, by telling him he is now the man in the house to hinder the relationship between Sonay and her colleague.

Question number	Indicative content
5(b)	<p>Çınar Ağacı (Handan İpekçi)</p> <p>Students may refer to the following in their answers:</p> <p>The director portrays Advıye Hanım as someone whose values and views contradict those of our time. For this reason she is then called eccentric and childish by some members of her family. Furthermore, she is someone who is a burden for the family given the rhythms and expectations of life and work of our time. The rapid change of social structure and norms in Turkey in the last 60 years explains the family's attitudes towards Advıye Hanım and, by extension, those of society towards people of her generation. Her views are considered out of date for problems of our time.</p> <ul style="list-style-type: none"> • Advıye Hanım is often called childish or eccentric by her relatives because of her behaviour which is rooted in her objection to people who don't share her values. For example, she gives incorrect recipes to her daughter-in-law. Also, her dialogues with Atatürk's picture are seen as eccentric. • She doesn't own a house and stays in turns in the houses of each of her children. Advıye Hanım is seen, as a burden. This is seen for example, when her son-in-law states that her own children were unable to care for their mother. • The rapid change of social structure and expectations in our century make it hard to value the experience and views of the elderly. This can be seen in the film in the difference of views between Sonay and Advıye in regard to their attitude towards Barış.

Question number	Indicative content
6(a)	<p data-bbox="379 282 774 315"><i>İftarlık Gazoz (Yüksel Aksu)</i></p> <p data-bbox="379 342 1102 376">Students may refer to the following in their answers:</p> <p data-bbox="379 403 1430 607">The director uses diverse cinematic techniques in <i>İftarlık Gazoz</i>. The techniques used include, but are not limited to, lighting, close ups and slow motion. Each technique has its own effect on the audience such as dramatization, marking a change of scene or enhancing emotional responses.</p> <ul data-bbox="427 645 1453 1460" style="list-style-type: none"> <li data-bbox="427 645 1453 904">• The director uses various lighting techniques to bridge scenes smoothly, for example, when the camera swings away from Adem in the neon lights in the school to the neon lights in the prison. Another lighting technique namely that of <i>motivated lighting</i> is used to lead the attention of the audience to emotions, for example, when villagers carry lanterns. <li data-bbox="427 965 1453 1178">• The director uses close-ups to underline the characters' emotions, and states of mind, and for dramatization of the events, for example, when Adem is crying by the side of the wounded Hasan and Hasan is trying to say something. The audience can follow each emotion through their facial expressions. <li data-bbox="427 1238 1453 1460">• Slow motion is used to stress the moment as well as the event with the intention of amplifying and enhancing the importance of certain events. We see this technique used to powerful effect in scenes like the shooting scene. This allows the audience the necessary time to process what would in reality be an event that happens in a split second.

Question number	Indicative content
6(b)	<p data-bbox="379 277 774 315"><i>İftarlık Gazoz (Yüksel Aksu)</i></p> <p data-bbox="379 338 1102 376">Students may refer to the following in their answers:</p> <p data-bbox="379 398 1455 595">The director tells a story about the social and cultural life in a small town in the 1970's from Adem's perspective. The viewer learns about life and events in the small town via Adem's relationships. This child's perspective adds warmth to the plot. Adem is presented by the director as a friendly child, whose relationships are determined by respect, admiration and trust.</p> <ul data-bbox="427 663 1455 1361" style="list-style-type: none"> <li data-bbox="427 663 1455 875">• Adem's relationship with the lemonade man, Cibar, who struggles to survive financially, is based on respect. Cibar sees Adem as a son he never had and cares for him. Adem respects him, for example, by fulfilling all the tasks to his satisfaction and not being judgemental towards him. <li data-bbox="427 936 1455 1149">• Adem sees Hasan as a positive role model because Hasan always listens to people carefully and respects their values. For example, Hasan shows generosity towards workers and friends by buying them food and to Adem by giving him books. The imam is also a positive role model. <li data-bbox="427 1209 1455 1361">• Adem learns the value of mutual support within a society from the behaviour of the people in the town and he learns the importance of trust. For example, we see this in his relationship with the lemonade man who trusts him with his business on the beach when he leaves.

Question number	Indicative content
7(a)	<p data-bbox="375 280 849 315"><i>Dedemin İnsanları (Çağan Irmak)</i></p> <p data-bbox="375 338 1098 374">Students may refer to the following in their answers:</p> <p data-bbox="375 400 1394 696">Migration is central to the film. The director presents different groups of migrants mainly Turks from Greece like the main character Mehmet Bey. The audience witnesses the situation of migrants via the presentation of Mehmet Bey. Here the audience sees that Mehmet Bey has no homeland and as a migrant he does not have the feeling of belonging to a certain nation. All people are his people. He develops a sense of solidarity with all people who are marginalised, based on his own identity as a migrant.</p> <ul data-bbox="427 728 1417 1458" style="list-style-type: none"> <li data-bbox="427 728 1417 902">• Mehmet Bey lives in a small town. Although he is respected by the towns people and he loves the land, he does not see it as his homeland. This is expressed, for example, in the dialogue with his son-in-law when he states that 'homeland is your family'. <li data-bbox="427 938 1417 1160">• Consequently, he has no feelings of belonging to a culture, although Mehmet Bey makes a contradictory impression through his attempts to go back to the place where he was born, although perhaps only as a visitor. This can be seen, for example, in his several passport/visa applications. <li data-bbox="427 1196 1417 1458">• Mehmet Bey's life as a migrant and the discrimination he witnesses around him causes him to reject any form of discrimination. Therefore he shows empathy towards people from minorities and a deep understanding for their situation. This can be seen, for example, his solidarity with Ercan when the shop owners are joking about him being gay.

Question number	Indicative content
7(b)	<p data-bbox="379 277 852 315"><i>Dedemin İnsanları (Çağan Irmak)</i></p> <p data-bbox="379 338 1102 376">Students may refer to the following in their answers:</p> <p data-bbox="379 398 1455 633">Nationality is one of the main themes of the film. In the small Aegean town, where people from different national backgrounds, for example, Greeks, Turks and Kurds live, this diversity creates tension and disharmony within the community. Nationalism is also visible throughout the film. Nationalism is presented as an ambiguous value that can cause physical harm and can be initiated by the fear of being an outcast.</p> <ul data-bbox="427 712 1455 1440" style="list-style-type: none"> <li data-bbox="427 712 1455 925">• The ambiguity of nationalism is displayed in different scenes. One of them is, for example, when Ozan starts to sing the national anthem but stops in the middle of it just for it to be picked up by his Grandfather. This shows nationalist values can be embraced by everyone. <li data-bbox="427 969 1455 1182">• Furthermore, the audience is instantly confronted with nationalism that causes physical harm to people from other backgrounds, for example, shop owners encourage children from the same school to fight with each another and one group shouts 'This is our land, get out!' and the others shout back 'How come! This belongs to us all'. <li data-bbox="427 1227 1455 1440">• The director focuses the audience on the way in which minority groups may express nationalist sentiments as a way to escape marginalisation. For example, the audience witnesses this effect in the character of Ozan, who tries to show he is the most Turkish person ever but then explains to Ercan Bey his fear of loneliness and rejection.