



A-level
MODERN HEBREW
7672/2

Paper 2 Writing

Mark scheme

June 2023

Version: 1.0 Final



2 3 6 A 7 6 7 2 / 2 / M S

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in 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 levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Assessment criteria

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
17–20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13–16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9–12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5–8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect but close to correct spellings incorrect genders and consequential errors of agreement.

Serious errors include: incorrect verb forms especially irregular forms incorrect use of pronouns missing or incorrect agreements of adjectives or past participles.

Complex language includes:

use of pronouns of all types
 tenses that support conceptual complexity
 connectives supporting a range of subordinate clauses
 constructions with verbs and verbs followed by infinitive with correct preposition (in all tenses).

AO4	
17–20	<p>Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
13–16	<p>Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
9–12	<p>Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
5–8	<p>Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
1–4	<p>Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

Section A: Books

0 1

Amos Oz: *Don't Call it Night*

עמוס עוז: אל תגיד לי לילה

Either

0 1 .1

מעורבות החברתית של בני הזוג, תיאור ונועה, באה לידי ביטוי באופן שונה.

הצדיקו טענה זו והסבירו כיצד ניסיון העבר של כל אחד מהם משפיע על סגנון החיים שלהם בהווה.

[40 marks]**Possible content**

Below are possible reference points which can be included in the response.

Noa invests her time in intensive social activities whilst Theo chooses to isolate himself.

Noa

- From her childhood until her 20s, Noa suffered from social isolation due to her family: her disabled father, mentally unstable aunt and 'odd' cousin. Only after the passing away of her father and being freed from having to look after him can she begin her life.
- At the beginning of their relationship, Noa was the one taking the initiative and in fact led Theo towards forming a relationship.
- Noa takes upon herself the responsibility of setting up a drug rehabilitation institute, which requires high involvement and frequent social interactions.
- Noa is younger than Theo and eager to prove her abilities and that she can succeed on her own.
- As a relatively young woman with no children, and with a partner who isolates himself, she turns the setting up of the institute into her life project (she even defines this as her 'baby').

Theo

- Theo has a tendency to keep himself apart, he never set up a family and did not create meaningful relationships.
- He represents an older individual who can be less interested and involved in the environment around him.
- He reached his vocational peak decades before the story takes place, and after failing to secure a senior position, he took himself to work outside the country.
- Whilst working overseas, he did not set roots and remained an uninvolved observer wherever he stayed.
- He is valued by the people in the town, however he makes it a point to keep his distance and does not create any personal relationships.
- Even when the couple is involved in social interactions, he chooses to remain in the background and allows Noa front stage to engage with people.
- Living in the faraway desert town allows him the isolation he craves.

or

0 1 .2

עמוס עוז מרבה בתיאורי פרטים של נופי המקום והאנשים ב .

כיצד תורמים תיאורים אלו לסיפור ? הסבירו והדגימו.

[40 marks]

Possible content

Below are possible reference points which can be included in the response.

- The relationship in the story can take place in any place or time. Place description helps to anchor the story in the concrete present and enrich the story line.
- Including many descriptors helps the reader imagine the place and see it in their mind's eye.
- The town represents aspects of the main characters' personalities.
 - With Theo, descriptions of the town represent his slow pace, his isolation and self-acceptance of the position he chose for himself.
 - With Noa, the town descriptions reflect her ambition to prove herself alongside her lack of confidence. On the one hand, Noa is afraid to play in the 'big boys' league' therefore chooses to live and act in a place that is in the periphery; on the other hand, she tries to stand out in this isolated place.
- The numerous descriptors serve to highlight the main characters' place as outsiders. They are external observers who notice local events and can choose whether to become involved or remain as observers.
- The descriptions reflect the author's ambivalent relationship to the environment/town. On the one hand he is excited by the environment of the desert and its wild views. On the other hand, he presents a negative attitude towards the town and its remoteness.
- The descriptions create a contrast between the quiet desert town, and the dramatic inner mental stirring. This contrast adds to the depth of the characters (and perhaps an element of surprise as well).

0 2

Savyon Liebrecht: *Horses on the Highway*

סביון ליברכט: סוסים על כביש גהה

Either

0 2 .1

הזיכרון הוא רעיון מרכזי ביצירתה של סביון ליברכט – זיכרונות העבר רודפים את הדמויות ומשפיעים על התנהגותן בהווה.

נתחו קביעות אלו והצדיקו זאת תוך שימוש בשני סיפורים לפחות.

[40 marks]

Possible content

Below are possible reference points which can be included in the response.

- **Horses on Geha Road** – Nina, haunted by wild Yirmiyahu's wild infatuation, cannot disentangle from the events of the past and therefore she sinks back into a world of delusions.
- **Resection** – Henya, a Holocaust survivor, who lost her entire family, does everything possible to protect her son Tzvi and her granddaughter Mira'le from the cruel outside world; in her actions she seals her own fate.
- **On the way to Sider City** – The national conflict comes out through the memory of Yehiel and Mr Hadad from their past meeting as army person and defendant.
 - The familial past – Hasida's relationship with her husband and son.
- **Written in Stone** –
 - Harela can't disentangle from her dead husband and mourning rituals even when she understands she pays a heavy price.
 - Shlomi's mother constantly remembers the memory of the name's curse, Shlomo/Shlomi, which shaped her life, and therefore she fights Harela in the years following her son's death.
- **Sonia Muscat** – The story is constructed as a framework narrative where Albert is at the end of his life and looks back into the past and experiences Sonia as real and tangible. The main story, the memory, is of Albert's betrayal of the women in his life, mainly Sonia.
- **Purple grass** –
 - The story starts as the narrator's memory and describes the past events of young women.
 - Malka as an orthodox woman who breaks boundaries and has to deal with laws that were set in the past, but shape her present life.
- **Happiness** – Yoni, who was 'devastatingly handsome' and is now a broken man, escapes courtesy of his injury into incidental memories and through them he recreates the puzzle of his life before the injury.

or

0	2	.2
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רעיון מרכזי בסיפוריה של סביון ליברכט הוא הקונפליקט בין הדורות השונים במשפחה .

תארו שתי מערכות יחסים לפחות ונתחו כיצד ההבדלים בין הדורות יוצרים קונפליקט בין הדמויות.

[40 marks]

Possible content

Below are possible reference points which can be included in the response.

- **General point** – Describe the various conflicts and relate them to intra-generational gaps.
- **Resection** – Conflict between Henya, her son Tzvi and daughter-in-law Ziva, who did not experience the Holocaust and cannot understand its impact on Henya's life.
- **On the way to Sider City** – Hasida, who supported her son through the hurdles of his relationship with his father, Yehiel, now is hurt by his betrayal of her and his siding with his father against her.
- **Written in Stone** – Shlomi's mother, who carried through her life the curse of the name, attempts through alienation and rejection to keep Harela away from the family and through that save her from bereavement and loss.
- **Sonia Muscat** –
 - Nela, the rebellious daughter, does not receive her parents' love and support and therefore runs away from her urban family to the village and from Judaism to Christianity. As a result of this, her mother collapses and loses interest in life.
 - During the Holocaust, the two older sisters shut themselves in the family home whilst the younger generation manage to remain vital, survive and save the older generation.

0 3

Yehuda Amichai: Selected Poems

יהודה עמיחי: מבחר שירים

Either

0 3 .1

מערכת היחסים של יהודה עמיחי עם אימו, מופיעה ברבים משיריו.

נתחו מה ניתן ללמוד על הקשר של המשורר עם אימו באמצעות שני שירים, לפחות.

[40 marks]**Possible content**

Below are possible reference points which can be included in the response.

All the poems indicated in the response suggestions can be found in the book 'Yehuda Amichai: The Collected Poems', Shoken Publishers (5 books).

- **אָמִי אָפֶתֶה לִי אֶת כָּל הָעֵבֶלֶם** – **My mother baked me the entire world** (Volume 1, Page 13) – The poem expresses the poet's love to his mother and his longing to see her again.
- **אָצֵל אִמִּי** – **At my mother's** (Volume 2, Page 26) – The poem presents the distance created from the parent as part of growing up and the understanding of the adult son that the parent is no longer the same one they knew as a child.
- **אִמִּי אָמְרָה לִי צַעַם** – **My mother said to me once** (Volume 2, Page 85) – The parents plant thoughts and beliefs in the child, which remain with them for the rest of their life.
- **אִמִּי וְאֲנִי י** – **My mother and me** (Volume 3, Page 53) – The changing relationship between mother and son from birth, infancy and until adulthood. The process in which the relationship changes from symbiosis to growing independence and separate lives.
- **זֶה בֵּית אִמִּי** – **This is my mother's house** (Volume 1, Page 190) – The mother wants to look after her baby and make sure he has the easiest and most protected life. However, as he grows up, the person has to stand on his own and this protection does not exist anymore, when facing life's hardships. In fact the concern becomes a memory.
- **מֵבֵת אִמִּי וְהַרְבֵּבַת הָאֲבוּדִים עַל עֲתִיד הַיְלָדִים** – **The death of my mother and the lost battles over children's future** (Volume 4, Page 133) – Having to cope with the mother's death. Although her life ends and she remains a static figure, life around carries on.
- **הֵבֵ, צְמִיחַת הַיַּבֵּס** – **Oh the growing of the ivy**, and **אִמִּי בְּמִשְׁתַּת חֲלִיָּה** – **My mother on her death bed** (Volume 4, Pages 135-6) – The two poems are similar and present the moments of passing away, whilst connecting this to childhood and early life memories.
- Two poems, **מִשְׁתַּרְרָת** – **Liberated**, and **עֹשׂוֹהִיא יִבְרָדָת** – **She is coming down now** (Volume 4, Pages 142-3) – The two poems relate a changing relationship with death, a form of liberation. Love which was limited to the physical person now becomes more generalised and spiritual. This process creates a sense of liberation and relief.

or

0	3	.2
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העיר ירושלים משתקפת בשירתו של יהודה עמיחי, על נופיה, אנשיה וההיסטוריה שלה.

נתחו והדגימו אמירה זאת באמצעות שני שירים, לפחות.

[40 marks]

Possible content

Below are possible reference points which can be included in the response.

All the poems indicated in the response suggestions can be found in the book 'Yehuda Amichai: The Collected Poems', Shoken Publishers (5 books).

- **הַר צִיּוֹן – Mount Zion** (Volume 1, Page 152) – Mount Zion as a holy place for the three monotheistic religions and the constant tensions between them. The poem combines holiness with war.
- **גַּן מַמִּילָא בִירוּשָׁלַיִם – Mamila Garden, Jerusalem** (Volume 1, Page 153) – The poem combines the geography and topography of the city (surrounded by mountains, bordered by a desert), with its holiness, uniqueness and historical significance. Like the previous poem, this is related to death.
- **יְרוּשָׁלַיִם – Jerusalem** (Volume 1, Page 230) – This poem refers to a historical period when the city was divided. It presents the paradox where those considered to be enemies are people like you and me whose lives border on ours.
- **רֵאשׁ עִיר – The Mayor** (Volume 1, Page 262) – The poem addresses the contrast between a place where there is new construction and renewal alongside being weighed down by history, which can paralyse building and renewal.
- **יְרוּשָׁלַיִם 1967 – Jerusalem 1967** (Volume 2, Page 11) – This is a key poem in regards to Amichai's perception of Jerusalem. This is a comprehensive poem which relates to historical, religious and cultural aspects which are unique to Jerusalem. In the poem, Amichai claims that the city is driven by its history and he mentions specific locations which are historical milestones in the city. The story also relates to the interaction between religions which is part of life in the city, as represented by the meeting with the Jew and the Muslim merchant. Cultural works that relate to Jerusalem are also referenced, such as the poetry of Yehuda HaLevi, the names of Jerusalem in different cultures and more. The poem also relates to the price paid for this central role in history: '...the Jerusalem stone is the only one to hurt'.
- **אִם אֶשְׁכַּח יְרוּשָׁלַיִם – If I forget you Jerusalem** (Volume 2, Page 197) – The city creates man's identity. If one forgets Jerusalem, it's as if they forget themselves. Originating from the city creates this strong bond or sense of identity.
- **יְרוּשָׁלַיִם עִיר עָרֵשׁ הַמְנוּעָנֶנֶת אִבְתִּי – Jerusalem the cradle which rocks me** (Volume 3, Page 235) – The poem links between the place the person comes from and their sense of individual identity. The basic idea is that people are a template of their birthplace.
- **בְּהַרֵי יְרוּשָׁלַיִם – In the mountains of Jerusalem** (Volume 3, Page 282) – The city as a place of continuity, where the past is part of constructing the future. A tombstone which was removed is being used to build a wall and it is happy for not being forgotten.

The links between place and memory induce the person to deal with past, history and death.

- **תּוּרִיסִים – Tourists** (Volume 3, Page 348) – The poet mocks tourists who come to the city following death and history only in places like Yad Va-Shem or ancient burial grounds. These tourists focus on the dead whilst missing the living and what is happening at present in the city.
- **יְרוּשָׁלַיִם 1985 – Jerusalem 1985** (Volume 4, Page 170) – The poem expresses the idea that whilst a holy city, Jerusalem can also function as an everyday place for the living. • **יְרוּשָׁלַיִם יְרוּשָׁלַיִם, לָמָּה יְרוּשָׁלַיִם? – Jerusalem, Jerusalem, why Jerusalem** (Volume 5, Page 275) – The poet describes the city as the sight of numerous historical symbols. Another theme is hostility, that people are willing to kill each other, due to the city and its importance.
- **רֶבֶעָה עָרָבִי מְתַצֵּשׁ גְּדִי בְּהַר צִיבּוֹן (Volume 3, Page 274)** – The poet expresses the parallel between the Arab herder and the Jewish father in their concern about war, in the backdrop of the city views.

Section B: Films

0 4

Someone to Run With

מישהו לרוץ איתו

Either

0 4 .1

גיבורי הסרט 'מישהו לרוץ איתו' הם בני נוער מתבגרים .

נתחו אילו מאפיינים בסרט משקפים את עולמם ואת חוויותיהם של צעירים בגיל ההתבגרות.

בתשובתכם, ניתן להתייחס להיבטים בעלילה ולאמצעים קולנועיים (לדוגמה: תאורה, צילום, עריכה ועוד) .

[40 marks]**Possible content**

Below are possible reference points which can be included in the response.

- The target audience of this film is teenagers. In order to achieve that, the main characters are themselves teenagers, and there are visual and auditory representations which are meant to appeal to this target group. The film activates various **sensory elements** with the viewers:
 - The film is very quick in pace with rapid shifts between scenes. It gives the sense of constant running.
 - The film uses different forms of filming:
 - The opening scene is presented with close up and extreme close up (extreme close up - very close focus on tiny details. For example, in extreme close up only the eyes or the mouth will be filmed. This sort of filming allows the viewer to pay attention to small details and helps convey a message to the audience, like the emotional status of the character, a clue as to what is about to happen or concern about something.) In this case, students need to relate to this type of filming and explain or express an opinion which is the purpose of such cinematic tool.
 - In some of Tamar's scenes the light is very dark, bordering on black, whilst in Assaf's scenes the light is very bright (looking almost over-exposed). This helps sharpen contrasts.
 - Use of rock music, which is meant to appeal to the target audience. One main sign of that is Tamar's brother, who is a guitar player.
- Narrative themes:
 - Trialling drugs and drug use are known themes relevant to the teenage years.
 - Separation from parents as part of growing up is typical of this age group. During the film the parent figures are absent.
 - Search for identity and self-identity are prevalent.
 - First attempts at the vocational worlds – Assaf gets a summer job walking stray dogs, whilst Tamar and her brother work as street musicians.
 - Adolescents tend to believe in things intensely and act based on these self-convictions. In the film, Tamar believes that she can save her brother and goes to extremes to do so. Assaf is also drawn to the idea of saving (Tamar) and is willing to undergo a lot and risk much in this pursuit.

or

0	4	.2
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תמר ואסף, בסרט 'מישהו לרוץ איתו' עוברים תהליכי חניכה על ידי דמויות מבוגרות שונות.

בחרו לפחות שתי דמויות מבוגרות, נתחו באיזו מידה הן משפיעות על תמר או אסף.

[40 marks]

Possible content

Below are possible reference points which can be included in the response.

- **Teodora** – Joint figure for Assaf and Tamar.
 - Exposes Tamar to Assaf. Through her, Assaf becomes aware of Tamar's existence.
 - Although she has been living in a convent for 50 years, she still understands things about the everyday world and advises to each of them, in her own fashion.
 - Food – at her meetings she orders pizza, which is a food associated with youth. This contrasts her image as an elderly figure and demonstrates her positive attitude towards adolescents.
- **Lea** – Tamar's mentor and protector.
 - She acts as a mother figure for Tamar. She is motherly, attentive, containing, caring and hugging.
 - Reflects Tamar's lack of available parental figures.
 - Her ability to feed (she owns a restaurant) expresses a need to protect.
 - She is available for practical help - has a role in the rescue programme.
- **Tzachi (Karnaf)** – The former boyfriend of Assaf's sister, a stable, solid figure.
 - He is available to support Assaf and is always available for him (ready to help him at any time). A kind of big brother figure.
 - He understands the risks in Assaf's involvement in the chase and he tries to protect him.
 - Assaf rejects his advice.
 - Although Assaf has not received his advice, he is still available to assist Assaf in the rescue.
- **Pesach** – Negative character who mentors into a world of outsiders and crime.
 - He is a mentor in the negative sense of the word.
 - He is a kind of producer for 30 young teenagers. These are teenagers who ran away from home and live at his hostel.
 - Allegedly he takes care of young people and makes sure they have a place to live, food and work, but in effect he imprisons them and provides them with drugs.
 - He is a two-faced person. When he recruits the teenagers, he presents as a protective figure; but he is soon discovered as a crude, dangerous and violent person.
 - The language he uses is misleading. On the one hand, it mentors and encourages to do well, but in effect this is a form of manipulation to serve his own means.
 - Shai, the brother, responds to the false mentoring and falls into the trap; Tamar pretends to fit in but actually keeps herself from falling into his trap.

0 5

Aviya's Summer

הקיץ של אביה

Either

0 5 .1

בסרט 'הקיץ של אביה' יש מגוון דמויות משנה .

בחרו לפחות שתי דמויות משנה ונתחו את מערכת היחסים שלהן עם אביה (הילדה) ו/או עם הניה (אימא שלה).

[40 marks]**Possible content**

Below are possible reference points which can be included in the response.

There are quite a few supporting characters in the film. These characters help to emphasise certain characteristics of the heroines.

The characters in the list below appear in the order in which they appear in the film.

- **Pua, the boarding school counsellor** – Represents the connection to Israel and the idealised Israeli society. When she produces the end-of-year play, she emphasises these aspects.
Pua does not accept Aviya's need for self-expression and demands that she align herself with the local Israeli norms.
Pua's character is based on the Israeli pioneers, the Palmach, the new and improved Jew image, which is different from the character of the child Aviya.
- **Maya, the ballet teacher** – Represents a fantasy of escape to a magical world. The way the character is presented visually, she doesn't appear to belong to the dusty colony. She seems to be offering Aviya an entrance door to social acceptance, but in effect she rejects her due to her 'unappealing' clothes.
Later, Aviya trusts her and shares her secrets with her. Maya betrays Aviya and uses the information to ridicule her. Her character in the film reflects a stark contrast to Aviya's misery. This is manifested in her appearance, the way she moves and even adjusts her clothes.
- **Mr. Ganz** – Represents Aviya's need of a father figure. He has an impressive and dignified appearance, in contrast with Aviya's refugee like appearance. In addition he has a family and home, so represents Aviya's dream to be like others.
- **Masha (Mr. Gantz's daughter)** – Lives with both her parents in what appears to be a comfortable house. Her parents are able to invest in her education, for example she learns to play the violin. She has a personal history that can be presented, via a photo album or the furniture in the house, unlike Aviya the refugee. Despite her young age, she is the landlady, the hostess. Her figure reflects family belonging and stability, which Aviya lacks.

- **The children in the colony** – A collective supporting figure. The local children, in their appearance and behaviour, represent everything that Aviya is not. They enjoy summer holidays, are not required to help at home or earn a living. They have a local (sabrá) appearance as opposed to Aviya's refugee, outsider appearance.
- **Alter, Mr. Gantz's relative** – He is another refugee who identifies Henia and knew her from before the Holocaust. He represents the knowledge that Henia once had a good and normal life. His character illuminates the horror the survivors experienced and their difficulty integrating into life in Israel. In addition, he has just arrived in the country and does not know Hebrew, but the encounter with him also emphasises Henia's broken Hebrew. Alter's character, like Henia, demonstrates the severe psychological damage the Holocaust survivors experienced.

or

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הסרט 'הקיץ של אביה' מוצג דרך שתי נקודות מבט:

מצד אחד, יש את קולה של המספרת המבוגרת ומצד שני, הסרט ברובו מוצג דרך עיניה של הילדה אביה. נתחו והסבירו באילו דרכים באות לידי ביטוי בסרט נקודות המבט השונות.

[40 marks]

Possible content

Below are possible reference points which can be included in the response.

- Cinematic means – the adult Aviya is represented through her voice only as a narrator (auditory presentation), but does not appear as a visual character.
The girl Aviya is represented via visual scenes (throughout the film).
- The voice of the older narrator – the tone of voice is that of an older woman: quiet, slow and sounds like someone who is reflecting soberly as a bystander, rather than someone who lives through events.
- Looking to the past versus living the present (seemingly) – most of the film represents revisiting an 'authentic' past and therefore all the scenes with Aviya the girl are presented as realistic, the reality as she experienced it.
- The film presents a series of expectations and disappointments: the viewers can feel and identify with the experiences of the child Aviya when others hurt her. When she is hurt, the insult is fresh and intense and the betrayal is experienced intensely.
On the other hand, the older Aviya can present things in a more removed manner and with understanding and acceptance of the events (in her voice one can hear the acceptance).
- The role of the child as a mother – Aviya the girl, despite her age, understands that her mother Henya is unwell and is forced to accept responsibility for her and their joint life. There is tension between the wish to be carefree like other children, in contrast with the need to act like an adult.