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Mark Scheme (Results)

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In Turkish (9TU0) Paper 02

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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 cogunluk, unless they cause ambiguity (for example hâlâ rather than hala).

Spelling: non-grammatical mis-spellings are tolerated, for example iyilik 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	According to a new survey	Yeni bir ankete göre	son arařtırmaya	haber	(1)
2	approximately half of the people in Turkey think	Türkiye'deki insanların yaklaşık yarısı			(1)
3	that climate crisis is	iklim krizinin	İklim deęişiklięinin/ ve tüm öteki eşanlımlılar		(1)
4	the most important	geleceęin en önemli			(1)
5	issue for the future.	sorunu olduęunu düşünüyor.			(1)
6	Most participants believed	Katılımcıların çoęu küresel ısınmaya karşı			(1)
7	that green areas must be protected	yeşil alanların korunması		ormanların parkların	(1)
8	in the face of global warming.	gerektięine inanıyorlar.			(1)
9	Furthermore, they object to	Ayrıca, ekonomik kalkınma için	gelişim		(1)
10	cutting down trees	aęaçların kesilmesine	ormanların		
11	for the sake of economic development.	karşı çıkıyorlar.			(1)
12	Many stated that electricity generation	Birçok kiři elektrik enerjisinin			(1)
13	from oil, gas or coal must be stopped	petrol, gaz ya da kömürden üretilmesinin durdurulması	kazanımı/ üretimi/ dönüştürülmesi durdurulmalı/ son verilmeli	azaltılması	(1)
14	and international agreements must be abided by.	ve uluslararası anlaşmalara uyulması gerektięini belirtti.	sözleşmelere uyulmalıdır dediler.		
15	Some also said that	Bazı kişiler ise	Dięerleri/ Ötekileri		(1)
16	carbon dioxide emissions caused by transportation must be the focus of action.	eylemlerin odaęında ulaşımdan kaynaklanan karbondioksit yayılımı olmalıdır dedi.	önlemlerin	(Specific forms of transportation)	(1)

17	When the answers were analysed,	Yanıtlar incelendiğinde,			(1)
18	it was seen	neredeyse herkesin çevreye verilen zararın			
19	that nearly everyone was in agreement	insanların eylemlerinin	aktivitelerinin		(1)
20	that damage to the environment is the result of human activities.	sonucu olduğu üzerinde hemfikir olduğu görüldü.			(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 (A04)

- 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 (A03)

- 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.

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 (A03)

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

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

Additional guidance

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

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example 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.

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="395 627 938 663">Üç Anadolu Efsanesi (Yaşar Kemal)</p> <p data-bbox="395 680 1114 712">Students may refer to the following in their answers:</p> <p data-bbox="395 743 1362 958">The protagonists in the legends experience not only cruelty but also support either from villagers or friends which enables them to pursue their aims. This support is sometimes based on mutual benefits and admiration for the abilities of the protagonists or to fight for justice and shows the reader a picture of the contemporary social values and relationships.</p> <ul data-bbox="443 994 1362 1756" style="list-style-type: none"><li data-bbox="443 994 1362 1209">• This support in some cases results in mutual benefits. For example, Köroğlu meets Köse Kenan who is looking for somebody to continue banditry and recognises in Köroğlu his robber-baron. Whereas Köroğlu needs a place to hide and has to settle down in Çamlıbel as he promised to his father. Their relationship gives the reader an insight into the values of society.<li data-bbox="443 1240 1362 1496">• The legendary abilities of the protagonists arouse not only jealousy and hatred but also admiration within the community. For example, Deli Hüseyin decides to become his blood brother because he admires Karacaoğlan’s music and voice which “can melt the mountains”. As his brother, he supports him to pursue his passion. The author highlights through Deli Hüseyin’s personality not only how music was valued but also sensitivity.<li data-bbox="443 1527 1362 1756">• Nevertheless, the motivation is sometimes a protest against injustice, even if the protagonist is a “fool”. For example, Sultan Karı, hinders the marriage between Ali and Halil’s fiancé Zeynep not because of her admiration for Halil’s hunting skills nor because of mutual benefits, but to restore justice and protect social values. The courage of an elderly woman provides the reader with information about social values.

Question number	Indicative content
2(b)	<p>Üç Anadolu Efsanesi (Yaşar Kemal)</p> <p>Students may refer to the following in their answers:</p> <p>The author describes nature in detail, mostly using similes and metaphors with the effect that the reader can visualise the setting as if alive. Furthermore, the description of nature emphasises the emotions which cause empathy for the protagonists. The description of nature is also used to harmonise the events with the surroundings, with the effect that the reader is prepared for forthcoming events.</p> <ul style="list-style-type: none"> • The similes used to describe nature result in its revival. For example, the pebbles were milky white or at other times the rocks of Karakuş were craggily high like a minaret and on their slopes there was a warm green dense forest on the red rock with green grass. This puts the reader into the heart of the scene. • Furthermore, nature is described to underline emotions. For example, when one protagonist is in love, the surroundings are described as the water being leaf-green, flowing into the blue. Trees blossomed pink and pinkness came down to the valley. The reader has no doubt about the feelings of the protagonist and may empathise with him. • On other occasions a dramatic event is accompanied by striking nature. For example, when Deli Hüseyin is dying, a cloud comes, rain starts and the River Kızılırmak flows murky red. In Alageyik, just before a deer is being killed, a cloud moves in the air, it is like crystal that, if touched, would break. With this the reader can foresee that some dramatic events are on their way.

Question number	Indicative content
3(a)	<p data-bbox="395 387 778 421"><i>Sessiz Ev</i> (Orhan Pamuk)</p> <p data-bbox="395 443 1114 477">Students may refer to the following in their answers:</p> <p data-bbox="395 499 1497 723">The author’s work is a sketch of people in Turkey during the late 1970s. Each character represents a cross section of society. Faruk’s observations show the politicisation and living conditions of the people, while Hasan provides an insight into the actions of a right-wing group and their effects on people. Metin stands for young people who pursue wealth abroad. This provides the reader with a panoramic view of Turkish society.</p> <ul data-bbox="443 768 1503 1518" style="list-style-type: none"> <li data-bbox="443 768 1503 947">• Faruk’s liberal, disillusioned, intellectual observations inform the reader that Turkey is highly politicised. For example, political slogans on walls are written in big letters so that every commuter can read them. He walks through the slums providing the reader with a view of the living conditions of the people there. <li data-bbox="443 1003 1503 1227">• The reader gains insight through Hasan, a child of a low-income family, into a right-wing nationalist group’s structure and actions. Through him we are informed that, for example, the shop owner or people who read a liberal newspaper are threatened, harassed or blackmailed to demand money. Furthermore, we learn through his discussions within the group who the nationalists are. <li data-bbox="443 1305 1503 1518">• Metin’s relationships and observations are related to another section of society. His group’s only concern is to party and have a good time. Like many people, Metin thinks he cannot achieve his aspirations in Turkey, so he wants to live abroad. But, being in love, he eventually “could even stay” in this country where anarchy will finally end and all goods available in Europe can also be purchased.

Question number	Indicative content
3(b)	<p data-bbox="403 394 786 421"><i>Sessiz Ev (Orhan Pamuk)</i></p> <p data-bbox="403 450 1114 477">Students may refer to the following in their answers:</p> <p data-bbox="403 506 1503 651">The author’s portrayal of Faruk and Metin revolves around the similarities between Faruk and Metin although they are one generation apart. Both are unhappy being in Turkey, both try to escape their situation, but while Faruk is disillusioned and has given up trying to change his situation, Metin still has hopes and aspirations.</p> <ul data-bbox="443 689 1497 1384" style="list-style-type: none"> <li data-bbox="443 689 1497 913">• Both characters think they cannot be themselves while being in Turkey. This is the case when Faruk states, for example, “you cannot become somebody in Turkey”. Metin is disgusted by Turkey where he cannot see any way to fulfil his future plans. Even after falling in love, he is afraid of becoming one of the foolish Turkish males who lack willpower, “their faces covered with acne”. <li data-bbox="443 965 1497 1149">• Both characters try to escape their situation. Faruk is doing this, for example, by hiding in libraries, and Metin makes plans to leave the country behind. Whilst Faruk’s escape is an attempt to blank out, to forget his failure in personal and professional life, Metin’s escape is an endeavour to change his situation. <li data-bbox="443 1200 1497 1384">• However, despite his unhappiness in Turkey, Faruk has given up trying to change his fate. He is in a state of self-pity and disillusion. Metin, on the other hand, tries to pursue his dreams to gain wealth and fame. He even gives private lessons to make extra money. The contrast can be explained by the difference in age and self-perception.

Question number	Indicative content
4(a)	<p data-bbox="395 327 663 353"><i>Veda (Ayşe Kulin)</i></p> <p data-bbox="395 383 1114 409">Students may refer to the following in their answers:</p> <p data-bbox="395 439 1485 651">The author presents the life of people in İstanbul through the observations of the characters. The way of life has changed radically during the war and occupation years. People in Istanbul experience repression from the occupiers and their local allies. There is a shortage of food. Moreover, Istanbul - a multicultural city with Muslims in the majority but also a minority of Christians and Jews - is now a divided society.</p> <ul data-bbox="443 723 1485 1402" style="list-style-type: none"> <li data-bbox="443 723 1485 902">• The characters report in their dialogues and observations about large scale house searches or stop-and-search operations in Istanbul in order to catch the resistance fighters or cells. For example, certain characters talk about people being harassed and mistreated by the occupying or collaborating forces, or when they themselves are stopped and searched. <li data-bbox="443 947 1485 1126">• Through the observations of the characters, the reader witnesses that people in Istanbul are struggling to find food. For example, when Mehpare goes through the streets and sees almost empty shops or when Ahmet Raşit Bey reports that the government has no money to pay the government employees. <li data-bbox="443 1171 1485 1402">• Another effect of the occupation is that the inhabitants of Istanbul are now divided. With the presence of French, English, and Greek military in Istanbul, the Muslim population suffer under the occupation and some of them join the independence movement and others try to go on with their lives, while the Christian minority is now happy. For example, they applaud the arrival of a high-ranking French military person and feel empowered to take revenge.

Question number	Indicative content
4(b)	<p data-bbox="395 327 663 353"><i>Veda (Ayşe Kulin)</i></p> <p data-bbox="395 383 1114 409">Students may refer to the following in their answers:</p> <p data-bbox="395 439 1522 651">The work shows the transformed social and economic position of women during the war and the independence movement. The reader is shown through the dialogues and observations of the characters that some women in cities are no longer just working in their homes, taking care of their children and household, but also are organised in charities or associations. Furthermore, they are politically active and working outside the home to provide for the family financially or to share the financial responsibility.</p> <ul data-bbox="443 685 1522 1308" style="list-style-type: none"> <li data-bbox="443 685 1522 898">• Whilst some women were organised before the war in women’s rights associations, these are now supporting the independence movement. As Behice states, for example, they do this by organising some medical supplies, clothes for the fighters or collecting money. Others help displaced people who had to leave their homes when the war started and are now living in very poor conditions in Istanbul. <li data-bbox="443 943 1522 1122">• Moreover, the reader is shown that women have become politically active. For example, Saraylı Hanım speaks about hundreds of women who attend a public speech in Sultanahmet, which was unthinkable before the war. Likewise, some women actively take part in the war on or behind the fronts, according to Azra. <li data-bbox="443 1167 1522 1308">• The employment of women in factories or offices is another example of the changed role of women in cities. For example, Kemal says that the government started to employ widowed women to enable them to survive financially. <p data-bbox="395 1368 1544 1440">The author invites readers to reflect how wars can change radically the social structure and traditional views in a society.</p>

Question number	Indicative content
5(a)	<p data-bbox="395 327 823 353">Çınar Ağacı (Handan İpekçi)</p> <p data-bbox="395 383 1114 409">Students may refer to the following in their answers:</p> <p data-bbox="395 439 1497 622">The director presents Advıye Hanım as an atypical elderly Turkish woman, powerfully representing the generation of Atatürk. The women of this generation are well-educated, uphold values such as devotion and sacrifice, are hardworking and good partners and housewives but also modern women in that they appreciate dancing and fun.</p> <ul data-bbox="443 663 1503 1283" style="list-style-type: none"> <li data-bbox="443 663 1503 846">• The audience is shown that Advıye Hanım has made a lot of sacrifices, as devotion is one of the values of this generation. This is mentioned on different occasions by Advıye Hanım as well as by her son. For example, he states that “this woman has sold her property and given it to us so that we may thrive.” <li data-bbox="443 891 1503 1115">• Working hard in order to maintain independence and be breadwinners was one of the values of Atatürk’s generation. Advıye Hanım, as a symbol of this generation, expresses this in her dialogue, for example, when she rejects the idea of employing a house servant by stating that they did everything themselves, they worked outside as well as in the house, and she finishes her sentence by declaring her daughter useless. <li data-bbox="443 1149 1503 1283">• Advıye Hanım is a modern woman who is an excellent housewife. The audience witnesses her as an excellent dancer and as a very good cook. She knows how to knit and sew, for example, when her daughter-in-law asks her for recipes or when her knitting and sewing skills are displayed.

Question number	Indicative content
5(b)	<p data-bbox="395 327 823 353">Çınar Ağacı (Handan İpekçi)</p> <p data-bbox="395 383 1114 409">Students may refer to the following in their answers:</p> <p data-bbox="395 439 1474 622">The daughters of Advıye Hanım are housewives or employees representing a typical middle-class nuclear family. The film examines issues such as financial dependence, work pressures or not having the support of a good enough partner. All women struggle to uphold patriarchal values which are embodied by Advıye Hanım.</p> <ul data-bbox="443 663 1485 1189" style="list-style-type: none"> <li data-bbox="443 663 1485 808">• Advıye Hanım’s daughter Feriha is a housewife who does not work or do much at home. She is financially dependent on her husband. For example, although she knows about the love affair of her husband, she does not act on it, as she would like to maintain her lifestyle. <li data-bbox="443 857 1485 1003">• Sonay the youngest daughter of Advıye Hanım is a divorced single mother who is concerned about being promoted at work. She suffers under this pressure, so she does not have enough time for her son or for any other activities. <li data-bbox="443 1043 1485 1189">• Advıye Hanım’s daughters need to make uncomfortable compromises, they connive to cover up and avoid confronting the reality of adultery, to maintain their lifestyles. For example, Feriha and Sonay have to fight with Advıye Hanım, who has radically different values from theirs. <p data-bbox="443 1227 1474 1290">The director’s portrayal of the women may be seen as reflecting the struggle and issues of the majority of women in Turkey.</p>

Question number	Indicative content
6(a)	<p data-bbox="395 327 820 353"><i>İftarlık Gazoz (Yüksel Aksu)</i></p> <p data-bbox="395 383 1114 409">Students may refer to the following in their answers:</p> <p data-bbox="395 439 1445 689">The director combines in the film elements of comedy and tragedy successfully. Both elements flow into each another smoothly. This also allows the audience to change our emotions evenly by sharing the feelings of the characters or distancing ourselves from them by being an observer. The elements of comedy can be found in the use of language or dialogues of the town people and actions and interactions with each other. The elements of tragedy are used in events to show the impact of religion or political polarisation.</p> <ul data-bbox="443 719 1471 1294" style="list-style-type: none"> <li data-bbox="443 719 1471 947">• The film starts with a surreal scene; a patriotic song sung by a blond singer in a red uniform. In the third scene the camera moves to a prison guard with a handkerchief under his hat or guards selling köfte to prisoners who are on hunger strike. The use of language or dialogues cause a smile or laughter among the audience. For example, the dialogue between the imam and the townspeople regarding the football match. <li data-bbox="443 999 1471 1144">• The actions and interactions of the townspeople are another source of humour for the audience. For example, when mothers chase their running children who brought home bad school grades or when Cibar tries to escape a woman but loses a shoe on the run. <li data-bbox="443 1178 1471 1294">• Tragedy is brought by events such as the arrival of the shooters from Ankara, the hunger strike of the prisoners or the death of Adem. These are sequences that might leave the audience in tears.

Question number	Indicative content
6(b)	<p data-bbox="395 320 820 353">İftarlık Gazoz (Yüksel Aksu)</p> <p data-bbox="395 376 1114 409">Students may refer to the following in their answers:</p> <p data-bbox="395 432 1445 577">The director presents three main idols for Adem. The imam is his religious and spiritual guide. His guide in human relationships is Cibar Kemal who stands for honesty and consistency, and Hasan is the symbol of the fight for a better society as he sensitises Adem to social injustice.</p> <ul data-bbox="443 607 1471 1350" style="list-style-type: none"> <li data-bbox="443 607 1471 835">• Cibar Kemal is a lemonade producer, struggling to survive against Coca Cola. He teaches Adem honesty in relationships and consistency. For example, although he struggles with his business he does not give up producing his own lemonade using traditional methods and refuses to sell Coca Cola. Adem also does not give up his hunger strike and the only beverage he asks for is lemonade. <li data-bbox="443 887 1471 1115">• The well-respected imam, who provides the answers to religious and spiritual questions, is his guide for spiritual issues. The impact of his character is not only huge but also fatal. For example, in one of his sermons he says you have to tame your desires. Adem, a child, tries to fast and tame his desire to eat during Ramadan and none of the adults in his life can convince him to stop fasting. <li data-bbox="443 1167 1471 1350">• Hasan, on the other hand, awakens Adem’s mind to the sense of social justice. He sensitises him to the inequities in society. For example, they talk while riding on the motorcycle about social class and fair ownership. He admires Hasan’s fairness and sense of sharing. Adem follows in his footsteps and becomes a revolutionary.

Question number	Indicative content
7(a)	<p data-bbox="389 387 906 421"><i>Dedemin İnsanları (Çağan Irmak)</i></p> <p data-bbox="389 443 1110 477">Students may refer to the following in their answers:</p> <p data-bbox="389 499 1433 667">The director presents the table in its traditional use as an object used not just for eating or drinking but also to talk, to share and to have a break from daily routines. Gathering around a table, sharing food and listening to each other's stories offer the possibility to break down barriers, to make peace and to find common ground.</p> <ul data-bbox="440 701 1433 1216" style="list-style-type: none"> <li data-bbox="440 701 1433 880">• The tables are used to sit around and tell stories or to communicate whereby barriers can be lifted and fears can be overcome. For example, Ozan hears his granddad's migration story for the first time when the family and friends are gathered to share food and drink around a table. This breaks down the barrier between him and his grandfather. <li data-bbox="440 913 1433 1048">• Furthermore, sitting around a table brings the opportunity to advise each other, to mediate and to communicate with each other. For example, Mehmet Bey brings the children together and breaks up a fight between them during a gathering around the table. <li data-bbox="440 1081 1433 1216">• Similarities between cultures are discovered when, for example, the grown up Ozan is invited to drink coffee with local people at different tables and exchange customs in Crete. Here the director focuses the audience on the universality of tables across cultures.

Question number	Indicative content
7(b)	<p data-bbox="395 327 906 353"><i>Dedemin İnsanları (Çağan Irmak)</i></p> <p data-bbox="395 383 1114 409">Students may refer to the following in their answers:</p> <p data-bbox="395 439 1471 600">The director uses some cinematic techniques to emphasise the mood of characters or to enhance the impact of events. These include high angle shots, warm or cold colours and the choice of mood music. Warm colours are used for the scenes in Turkey and cold colours underline the tragic events in Crete. A further technique is the use of high angle shots.</p> <ul data-bbox="443 645 1471 1305" style="list-style-type: none"> <li data-bbox="443 645 1471 779">• In some scenes the director uses high angle shots to present an overview or give more information about space. For example, with this technique the viewer is able to see the whole shop of Mehmet Bey and learns about its dimensions and design, which gives an image of its owner. <li data-bbox="443 813 1471 1003">• The director also uses lighting effects in order to change the colour to underline the mood or events in the film. For example, whilst the colours in Turkey are saturated and warm, the colour saturation decreases during the obligatory emigration from Crete, and during the passage it becomes nearly black and white in order to emphasise the dramatic events. <li data-bbox="443 1037 1471 1305">• The director uses mood (ambient) music and sounds to emphasise the mood of the characters. For example, when Mehmet Bey and Ozan walk through the city greeting everybody in a good mood, light mood music is playing. The same music plays when Ozan sends a message in a bottle from Crete. In other scenes, sound effects are used to underline the character of the event. For example, when children in the street are fighting with each other their speech is incomprehensible.