



Pearson

# Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE

In Greek (9GK0) Paper 02

Translation into Greek and Written response to works

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Paper 2 marking principles and mark scheme

### Section A: Question 1, Translation into Greek

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid, which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance, with examples, are given directly above the grid.

#### Section A: Marking principles

The position of the stress must be indicated consistently throughout this exercise. Spelling: non-grammatical misspellings are tolerated, for example διαφήμιση rather than διαφήμιση, as long as they are not ambiguous (for example φίλο rather than φύλο) or in the wrong language.

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column”.

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1	Exarchia is a neighbourhood in Athens	Τα Εξάρχεια είναι μια γειτονιά στην Αθήνα	γειτονιά της Αθήνας		(1)
2	known for the protests	γνωστή για τις διαμαρτυρίες		που ξέρει/ξέρουν	(1)
3	that often take place there.	που συχνά πραγματοποιούνται εκεί.	γίνονται εκεί/παίρνουν μέρος εκεί	παίρνουν τόπο	(1)
4	I first went there as a journalist,	Πήγα για πρώτη φορά εκεί ως δημοσιογράφος	Πρωτοπήγα/ Επισκέφτηκα για πρώτη φορά	Πήγα πρώτος	(1)
5	when I was writing a book	όταν έγραφα ένα βιβλίο		έγραψα	(1)
6	about the demonstrations	για τις διαδηλώσεις			(1)
7	against the financial crisis.	ενάντια στην οικονομική κρίση.	εναντίον της οικονομικής κρίσης		(1)
8	The neighbourhood seemed like a place where	Η γειτονιά έμοιαζε με μέρος όπου	φαινόταν πως ήταν ένα μέρος όπου		(1)
9	poor people of different nationalities	φτωχοί άνθρωποι διαφορετικών εθνικοτήτων	διαφόρων		(1)

10	had found a way	είχαν βρει έναν τρόπο		έναν δρόμο	(1)
11	to live together,	να ζουν μαζί,	να συνυπάρχουν	να μένουν	(1)
12	despite the fact that	παρά το γεγονός ότι	παρά το ότι		(1)
13	things were so hard.	τα πράγματα ήταν πολύ δύσκολα.	τόσο δύσκολα	τόσο σκληρά	(1)
14	After the arrival of refugees in 2015,	Μετά την άφιξη των προσφύγων το 2015,	Όταν έφτασαν	των μεταναστών	(1)
15	all the residents worked together	όλοι οι κάτοικοι συνεργαστήκανε,	δουλέψανε μαζί		(1)
16	to provide them	για να τους παρέχουν	για να τους δώσουν/προσφέρουν		(1)
17	with a place to live.	ένα μέρος να μένουν.	να μείνουν		(1)
18	Refugee children went to school	Τα παιδιά πρόσφυγες πήγαν/πήγαιναν στο σχολείο		στο πανεπιστήμιο	(1)
19	and their parents worked	και οι γονείς τους δούλεψαν/δούλευαν			(1)
20	and made friends with the Greeks who lived there.	και δημιούργησαν/δημιουργούσαν φιλίες με τους Έλληνες που ζούσαν εκεί.	έκαναν φιλίες/έγιναν φίλοι	έκαναν φίλους με τους Έλληνες	(1)

## Sections B and C - Questions 2 to 10 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3).

### General guidance on using levels-based mark schemes

#### Step 1: Decide on a marking band

- First of all, you must consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, you should use a 'best fit' approach for defining the level. You will then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 9-12 with a small amount of band 13-16 material, it would be placed in band 9-12 but be awarded a mark near the top of the band because of the band 13-16 content.

#### Step 2: Decide on a mark

- Once you have decided on a band you will need to decide on a mark within the band.
- You must decide on the mark to award based on the quality of the answer; you must award a mark towards the top or bottom of that band, depending on how the student has evidenced each of the descriptor bullet points.
- You must modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

### Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, examiners will consult this mark grid as well as the indicative content associated with each question, which can be found in the document *Pearson Edexcel Level 3 Advanced GCE in Greek Sample Assessment Materials (SAMs)*. Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"><li>• 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.</li><li>• Limited ability to form arguments or draw conclusions.</li><li>• Response relates to the work but limited focus on the question.</li></ul>
5-8	<ul style="list-style-type: none"><li>• Response relates to the work but often loses focus on the question.</li><li>• 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.</li><li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li></ul>
9-12	<ul style="list-style-type: none"><li>• 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.</li><li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li></ul>
13-16	<ul style="list-style-type: none"><li>• 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.</li><li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li><li>• Predominantly relevant response to the question.</li></ul>
17-20	<ul style="list-style-type: none"><li>• 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.</li><li>• Detailed, logical arguments and conclusions are made that consistently link together.</li><li>• Relevant response to the question throughout.</li></ul>

### Range of grammatical structures and vocabulary (AO3)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid will be applied twice, once for each essay individually.

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

## Additional guidance

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

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

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

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

**Complex language** is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

**Straightforward** language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high-frequency grammatical structures and vocabulary.

### Accuracy of language (AO3)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid will be applied twice, once for each essay individually.

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

### Additional guidance

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

#### Errors that do not hinder clarity:

- errors that do not affect meaning, for example some gender and adjectival agreements, as long as they do not include mismatch of cases (e.g. είδαν οι καλοί φίλους)
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

#### Errors that hinder clarity:

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, wrong case endings
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed**:

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

**NB:** these are examples only and do not constitute a finite list.

## Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

Question number	Indicative content
2(a)	<p data-bbox="448 421 869 450"><i>Ποιήματα</i> (Κωνσταντίνος Καβάφης)</p> <p data-bbox="448 479 1425 568">Να εξετάσεις τους τρόπους με τους οποίους ο Καβάφης παρουσιάζει το θέμα της απώλειας και της ήττας. Να αναπτύξεις το θέμα με παραδείγματα από τρία ποιήματα.</p> <p data-bbox="448 602 1078 631">Students may refer to the following in their answers.</p> <p data-bbox="448 665 1442 754">Cavafy often focuses on characters who experience loss or, as in the case of rulers and politicians, defeat. This experience often serves as a lesson and reveals the true nature of the character.</p> <ul data-bbox="499 788 1433 963" style="list-style-type: none"><li data-bbox="499 788 1433 963">• In the poem <i>Απολείπειν ο Θεός Αντώνιον</i> the emperor Mark Antony is about to face defeat by Octavian and the subsequent loss of all that he holds dear. The poem lingers on the moments before the defeat to advise Mark Antony about the correct behaviour. For example, that one must face the end with dignity and acceptance, without illusions</li></ul> <p data-bbox="547 1001 1023 1030">“Σαν έτοιμος από καιρό, σα θαρραλέος”</p> <ul data-bbox="499 1070 1417 1279" style="list-style-type: none"><li data-bbox="499 1070 1417 1279">• The poem <i>Αλεξανδρινοί Βασιλείς</i> focuses on the way a country and its rulers react to the experience of defeat and loss. This is a different reaction to the one in <i>Απολείπειν ο Θεός Αντώνιον</i>, as it is marked by deception and denial. For example, Cleopatra deceives her people by proclaiming her children kings of lands she stands to lose. The people of Alexandria participate in the spectacle, despite knowing the truth</li></ul> <p data-bbox="555 1305 1075 1395">“γοητευμένοι με τ' ωραίο θέαμα - μόλο που βέβαια ήξευραν τι άξιζαν αυτά, τι κούφια λόγια ήσανε αυτές οι Βασιλείες.”</p> <ul data-bbox="499 1435 1422 1630" style="list-style-type: none"><li data-bbox="499 1435 1422 1630">• In the poem <i>Μύρης· Αλεξάνδρεια του 340 μ.Χ.</i> the treatment of loss focuses on the personal experience of a lover who realises that he has lost his loved one and is also about to lose the memory of him. For example, when the narrator who is Myris’s lover realises that perhaps he never really knew Myris, he decides to ignore the truth and dash out of the house.</li></ul> <p data-bbox="547 1655 1129 1744">“Πετάχθηκα έξω απ' το φρικτό τους σπίτι, έφυγα γρήγορα πριν αρπαχθεί, πριν αλλοιωθεί απ' την χριστιανοσύνη τους η θύμηση του Μύρη.”</p> <p data-bbox="448 1839 1278 1868">Conclusive remarks consistent with the line of argument and analysis.</p>

Question number	Indicative content
2(b)	<p><i>Ποιήματα</i> (Κωνσταντίνος Καβάφης)</p> <p><b>Να αναλύσεις τρεις διαφορετικές πτυχές της τεχνικής του Καβάφη, έτσι όπως παρουσιάζονται σε τρία ποιήματα.</b></p> <p>Students may refer to the following in their answers.</p> <p>Cavafy’s poetic technique includes the use of irony, language, voice, rhythm and rhyme, symbolism, interior monologue, etc.</p> <ul style="list-style-type: none"> <li>• Cavafy uses irony in several ways, in order to call appearances into question, undermine a character’s certainties or emphasise the futility of life. For example, the use of dramatic irony in the poem <i>Η Διορία του Νέρωνος</i> reveals Nero’s foolish and vain self-assurance and helps underscore that he is unsuspecting of the course that history will take. <p>“Δεν ανησύχησεν ο Νέρων όταν άκουσε του Δελφικού Μαντείου τον χρησμό.”</p> </li> <li>• Cavafy blends different language registers, Demotic and Katharevousa, to create dramatic effect. For example, in the poem <i>Καισαρίων</i> Cavafy uses the Demotic register to express his personal fascination with Kaisarion (“έτσι πιο ελεύθερα σ’ έπλασα μες στον νου μου”). However, he uses the Katharevousa register in order to refer to the artificial and harsh treatment of Kaisarion by history (“«Πολυκαισαρή»”).</li> <li>• Cavafy often uses narrative voice as commentary, in order to provide a reflection on a situation, the inner thoughts of a character, or an explanation that will serve as a didactic message and advice to the reader. For example, in the poem <i>Εις Ιταλικήν Παραλίαν</i>, the poetic voice moves from an outward description of a scene to a comment that gives us access to the main character’s thoughts and emphasises the significance of the event. <p>“Α σήμερα βεβαίως        δεν είναι θεμιτόν,  δεν είναι δυνατόν        ο Ιταλιώτης νέος  να ‘χει για διασκεδάσεις        καμιάν επιθυμίαν.”</p> </li> <li>• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
3(a)	<p data-bbox="448 286 979 320"><i>Η αρραβωνιαστικιά του Αχιλλέα</i> (Άλκη Ζέη)</p> <p data-bbox="448 342 1342 409"><b>Να εξετάσεις τον ρόλο της ιστορίας στο μυθιστόρημα αναφέροντας τρία συγκεκριμένα παραδείγματα.</b></p> <p data-bbox="448 432 1078 465">Students may refer to the following in their answers.</p> <p data-bbox="448 488 1401 555">A turbulent historical period is the backdrop against which the main characters in the novel live and interact with one another.</p> <ul data-bbox="499 589 1414 1312" style="list-style-type: none"> <li data-bbox="499 589 1414 797">• History provides the framework within which Daphne/Eleni and Achilles interact and make choices. Their personal relationship, their ability to live together and, ultimately, the happiness of Daphne/Eleni and Achilles are influenced by history, for example the German Occupation, the events of December 1944, the Greek Civil War, the defeat of the Democratic Army and the subsequent exile of Achilles.</li> <li data-bbox="499 831 1414 1039">• History gives Eleni the opportunity to construct her own identity, as she struggles to survive through momentous events that shook Greece and the world. Eleni’s journey towards self-discovery and change always takes place with history in the background. For example, when she is in exile in Tashkent, her disillusionment with Achilles is concurrent to her disillusionment with the socialist promise of the USSR.</li> <li data-bbox="499 1072 1414 1240">• When the characters remember, they offer an alternative version to the official history and allow us to learn about the forgotten lives of people who were marginalised by the events that took place. For example, when the Lion of Denfert speaks at Othello’s funeral, we learn about the lives of those who were exiled from Greece because of their beliefs.</li> <li data-bbox="499 1274 1374 1312">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
3(b)	<p data-bbox="448 257 979 291"><i>Η αρραβωνιαστικιά του Αχιλλέα</i> (Άλκη Ζέη)</p> <p data-bbox="448 315 1366 416">Να αναλύσεις τρία στοιχεία τα οποία προσθέτουν ή αφαιρούν από την απόλαυση της ανάγνωσης του μυθιστορήματος. Να αναπτύξεις το θέμα με συγκεκριμένα παραδείγματα.</p> <p data-bbox="448 441 1390 542">This is an open response that will analyse aspects of the novel that made a favourable or a negative impression on the reader. A full response will include examples that support the analysis.</p> <p data-bbox="448 566 1078 600">Students may refer to the following in their answers.</p> <ul data-bbox="499 678 1414 1464" style="list-style-type: none"> <li data-bbox="499 678 1414 880">• The portrayal of key characters may be seen as a positive aspect of the novel. The fact that the story spans almost a thirty-year period, allows the reader to understand the main characters better and follow their lives over time. For example, we may empathise with Daphne/Eleni as the narrative always focuses on her and follows her personal and political evolution.</li> <li data-bbox="499 920 1414 1122">• The plot may leave a favourable impression on the reader, through variety and the creation of anticipation regarding what will happen next. As Eleni travels through different countries, the uncertainty about where she will end up or whether, for example, she will choose Jean Paul over Achilles can be viewed as devices that maintain the reader’s interest.</li> <li data-bbox="499 1162 1414 1397">• The nonlinear narration and the shift between first and third person are devices that may challenge one’s enjoyment of the novel. For example, the novel opens with a scene at the film shoot in Paris, which represents the present and is told in the third person, and abruptly moves to the past, which is narrated in the first person and takes place in Greece. This shift may make it difficult to establish connections between characters and become absorbed in the story.</li> <li data-bbox="499 1438 1374 1464">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
4(a)	<p data-bbox="448 253 1166 286"><i>Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)</i></p> <p data-bbox="448 344 1299 445">«Η απαισιοδοξία είναι το κοινό χαρακτηριστικό των διηγημάτων της συλλογής». Να αξιολογήσεις τη δήλωση με παραδείγματα από τρία διηγήματα.</p> <p data-bbox="448 472 1078 506">Students may refer to the following in their answers.</p> <p data-bbox="448 528 1366 658">The stories in this collection focus on characters who experience loss and other serious challenges in their daily lives. It would be acceptable to argue that pessimism permeates the stories. However, hope and salvation are also present.</p> <ul data-bbox="499 685 1398 1496" style="list-style-type: none"> <li data-bbox="499 685 1398 891">• The loss of a loved one and the inconsolable grief that ensues may be seen as pessimistic aspects of life. For example, in the story <i>Ο γιος του Θυρωρού</i> the caretaker father has not come to terms with the death of his son and appears overwhelmed by grief. However, there is some relief and hope in the form of the small act of kindness that Zisis extends to the grieving father.</li> <li data-bbox="499 927 1398 1133">• In the story <i>Μαρούλα</i> pessimism dominates the story. Unlike the father in <i>Ο γιος του Θυρωρού</i>, the main character, Efthymis does not seem to experience anything that resembles comfort or hope. For example, even though he is able to tell his sad story to Eviplides, the grief about the loss of his girlfriend and the feeling that life only brings pain seem to stay with him till the end.</li> <li data-bbox="499 1169 1398 1406">• The story <i>Ο Χλομός</i> also seems to portray a pessimistic aspect of life, as it focuses on people who live in the margins of civilised society and earn their living in ways that could be considered immoral. Some hope is present in the form of the main character's dreams for a better life. For example, despite his current situation, Andonis aspires to live a normal life and be part of a family. However, his death at the end of the story reaffirms the hopelessness.</li> <li data-bbox="499 1464 1378 1496">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
4(b)	<p data-bbox="448 253 1166 286"><i>Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)</i></p> <p data-bbox="448 342 1418 409">Να αναλύσεις τον ρόλο του Ευριπίδη στη συλλογή, με παραδείγματα από τρία διηγήματα.</p> <p data-bbox="448 439 1078 465">Students may refer to the following in their answers.</p> <p data-bbox="448 495 1382 622">Euripides' barber shop is the setting where the different stories come to life, either because of a client's confession or through Euripides' observations and memories. One could argue that without the device of the character of Euripides there would be no collection.</p> <ul data-bbox="499 685 1401 1473" style="list-style-type: none"> <li data-bbox="499 685 1401 920">• In the first story of the collection, <i>Ο Χλομός</i>, Euripides refers to himself as a barber/psychoanalyst. The way that he encourages his characters to tell their story and unburden themselves justifies this characterisation. For example, he gradually builds Andonis' trust in him, to the extent that Andonis confides everything in him, including the news of his terminal illness. In this way, the reader is in possession of all the details regarding a character's demise.</li> <li data-bbox="499 965 1401 1160">• In addition to often serving as an omniscient narrator, Euripides' role as confessor enables the reader to understand Greek society during that time. The stories he listens to illustrate gender and racial relations and offer an insight into prevalent ideas and values. For example, in <i>Μασάνμπα</i>, Euripides discusses the way Greek society has become more accepting and less prejudiced towards people of colour.</li> <li data-bbox="499 1205 1401 1400">• Euripides' commentary and the way he uses language often provide comic relief from the usually depressing nature of the stories he hears. For example, in the story <i>Ποιος Βασίλης</i> the conversation that Euripides carries out with his neighbour, nicknamed the Fox, is tinged with irony and witticisms that offset the alarming news of a murderer on the loose.</li> <li data-bbox="499 1444 1401 1473">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question	Indicative content
5(a)	<p data-bbox="448 311 975 342"><i>Κάτι θα γίνει, θα δεις</i> (Χρήστος Οικονόμου)</p> <p data-bbox="448 367 1374 434">Να εξετάσεις με συγκεκριμένα παραδείγματα τις ανθρώπινες σχέσεις, έτσι όπως παρουσιάζονται σε τρία διηγήματα της συλλογής.</p> <p data-bbox="448 459 1078 490">Students may refer to the following in their answers.</p> <p data-bbox="448 515 1390 647">Ikononou's collection focuses on the lives of working-class men and women in Piraeus. Relationships exist in the shadow of a severe economic crisis and are often influenced adversely by the challenges that people face. Very few relationships seem to survive.</p> <ul data-bbox="499 707 1398 1462" style="list-style-type: none"> <li data-bbox="499 707 1398 913">• In the story <i>Έλα Έλλη τάισε το γουρουνάκι</i> we read about the end of the relationship between Ellie and Sotiris, an end marked by betrayal and anger. The fragility of this relationship seems to be accentuated by the poverty which plagues the couple's life. For example, Ellie's abandonment is made more poignant by the realisation that if poor people steal from one another, there's no hope for relationships.</li> <li data-bbox="499 949 1398 1155">• A relationship that stands the test of financial insecurity, time and even death is the friendship between two men in the story <i>Πλακάτ με σκουπόξυλο</i>. For example, Yiannis' anger and his sense of injustice about the death of his best friend in a work accident lead to an almost nonsensical act of solidarity. This protest emphasises the importance of the relationship.</li> <li data-bbox="499 1191 1398 1397">• The strain that the economic crisis, globalisation and political partisanship have placed on human relationships is evident in the story <i>Κι' ένα αυγό Kinder για το παιδί</i>. For example, a father's desperation about his inability to find work and feed his child is made more acute by the lack of solidarity, compassion and charity that he experiences from other people.</li> <li data-bbox="499 1433 1398 1462">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
5(b)	<p data-bbox="448 259 970 293"><i>Κάτι θα γίνει, θα δεις</i> (Χρήστος Οικονόμου)</p> <p data-bbox="448 315 1393 376"><b>Να αξιολογήσεις τον τρόπο που ο συγγραφέας πλάθει τους χαρακτήρες του εξετάζοντας παραδείγματα από τρία διηγήματα.</b></p> <p data-bbox="448 434 1078 468">Students may refer to the following in their answers.</p> <p data-bbox="448 490 1430 591">Ikonomou's characters have many things in common. In this respect, one might argue that, with some exceptions, Ikonomou shapes his characters as 'types' who are victims of inequality and exploitation, rather than individuals.</p> <ul data-bbox="499 649 1437 1541" style="list-style-type: none"> <li data-bbox="499 649 1437 920">• Women characters are few but they are portrayed realistically and the author gives us a good glimpse into their lives and way of thinking. The women are all defined by their financial hardships, and partly by their relationships with men, but they try to find ways to escape their predicament. For example, Niki in <i>Κομμάτι κομμάτι μού παίρνουν τον κόσμο μου</i> finds herself at a dead-end, as Ellie does in <i>Έλα Έλλη τάισε το γουρουνάκι</i>. However, unlike Ellie, she chooses a more realistic way out, which is to emigrate to Bulgaria.</li> <li data-bbox="499 958 1437 1196">• In the story <i>Μάο</i> we see one of Ikonomou's younger characters, who lives in a depressed neighbourhood and struggles for survival. His young age and his experiences make Mao one of the most tragic, but also most convincing characters of the collection. For example, the violence that is the trademark of life in his neighbourhood and Mao's dreams for a more just society are recognisable features of the lives of many young people during times of crisis.</li> <li data-bbox="499 1234 1437 1471">• One of the most successful portrayals of a father in despair may be the father-narrator in the story <i>Κι' ένα αβγό Kinder για το παιδί</i>. Several aspects of the character's portrayal may invite the reader's sympathy and empathy. For example, the fact that the character tells the story in his own voice, that his plight is framed by Passion Week and the sufferings of Christ and the fact that we never learn whether he managed to find food for his child.</li> <li data-bbox="499 1509 1374 1541">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
6(a)	<p data-bbox="448 259 895 293"><i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης)</p> <p data-bbox="448 315 1398 383">«Η ταινία δείχνει μια αρνητική πλευρά της ζωής στο νησί». Να αναλύσεις τη δήλωση με τρία παραδείγματα.</p> <p data-bbox="448 405 1382 472">Students may agree or disagree with this statement and may refer to some of the following aspects in their answers.</p> <ul data-bbox="499 495 1417 1346" style="list-style-type: none"> <li data-bbox="499 495 1417 763">• Andros seems to be an island inhabited by women who are left behind, while their husbands, brothers and sons are off to sea. In this respect, one could argue that the premise of the film is, by definition, shaped by this unfortunate imbalance: men who spend most of their lives away from the island and women who take care of their families alone while they wait. For example, in the opening scene of the film, we see a large group of women on the shore waving to their husbands who are leaving on a ship, not knowing when or if they will see them again.</li> <li data-bbox="499 786 1417 1032">• The beauty of the scenery, the infinite expanse of the sea and the open vistas of the island are at odds with the closed society that inhabits it, the secrets that people keep and the strict conventions that govern their lives. For example, Orsa's and Spyros' secret meetings take place in a beautiful setting which emphasises their unhappiness. Their tragic end is representative of what happens to people who are not free to love or make their own choices.</li> <li data-bbox="499 1055 1417 1301">• The closed community of the island observes tradition and believes in the importance of duty and sacrificing one's personal happiness in order to maintain a status quo. One might argue that this is a positive aspect and that it is individualism that is negative. For example, Mina's loyalty to tradition and her sense of duty mean that, despite the fact that her husband has been away for almost ten years, she stays with him and keeps her family together.</li> <li data-bbox="499 1323 1417 1346">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
6(b)	<p data-bbox="448 259 884 293"><i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης)</p> <p data-bbox="448 315 1358 416"><b>Να αξιολογήσεις τον τρόπο που ο σκηνοθέτης ζωντανεύει την εικόνα του παρελθόντος και την αίσθηση μιας εποχής. Να σχολιάσεις με τρία παραδείγματα.</b></p> <p data-bbox="448 443 1078 472">Students may refer to the following in their answers.</p> <p data-bbox="448 499 1406 595">The film is a period drama that begins in the inter-war period and ends in the 1950s. Pantelis Voulgaris employs several devices to bring to life the values and lives of the community on Andros and of the Saltaferos family.</p> <ul data-bbox="499 622 1422 1507" style="list-style-type: none"> <li data-bbox="499 622 1422 857">• Music, set, costume design and photography, combine to evoke a beautiful and convincing picture of a traditional island and the community that inhabits it. The fact that the film received the 2014 national awards for costume, photography, sound and make-up reinforce the director’s skill in recreating the past. For example, the soundtrack by Katerina Polemi that frames all the dramatic action is tinged with nostalgia and evokes the claustrophobic microcosm of the island.</li> <li data-bbox="499 884 1422 1155">• The main characters and their outlook on life are embedded in the culture and values of the time period of the film, in a very realistic manner. For example, the established rigidity of gender and class roles - and all the accompanying inequality that they perpetuate - is quietly accepted by the whole community. Moscha’s rebellious and spirited behaviour is perhaps the exception, when she says “θέλω όσα δεν μ’ αφήνουν οι άλλοι”, but even this shows the strictly defined roles that women have.</li> <li data-bbox="499 1182 1422 1453">• Language is an important aspect of the portrait of a place and an era. The linguistic courtesies that people extend to one another and the way they describe their affairs and secrets are marked by their place in that specific society. For example, when Orsa describes to the school teacher her relationship with Spyros, her language is florid, full of metaphors and simile (“ένιωσα την καρδιά μου να σκάει σαν ρόδι”); but the kind of explicit detail that one would employ in more modern times is completely absent.</li> <li data-bbox="499 1480 1422 1507">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
7(a)	<p data-bbox="448 259 1177 293"><i>Η αιώνια επιστροφή του Αντώνη Παρασκευά</i> (Ελίνα Ψύκου)</p> <p data-bbox="448 315 1390 383">«Η ταινία είναι περισσότερο τραγωδία παρά κωμωδία». Να αξιολογήσεις τη δήλωση με τρία παραδείγματα.</p> <p data-bbox="448 405 1433 506">This is an open response. Students may choose to refer to examples from the film that support the view that the film has more tragic than comic elements or the opposite.</p> <ul data-bbox="499 546 1442 1435" style="list-style-type: none"> <li data-bbox="499 546 1442 745">• The film is a satire of a certain type of Greek society and its celebrity worship. Therefore, one could find many comic elements, in an otherwise poignant commentary on the cultural and moral decline that is portrayed. For example, the tragic elements of Paraskevas' isolation and existential crisis are offset by situational humour, when we see him sing a Spanish pop song surrounded by ancient statues.</li> <li data-bbox="499 786 1442 1088">• The character of Paraskevas has many of the qualities of a tragic hero. His face is marked by a perpetual sadness that underscores the hapless situation that our hero finds himself in. One could argue that even when the director tries to strike a balance between comic and tragic elements, the tragic ones dominate. For example, even though the scene where Paraskevas is in the kitchen dressed in chef's regalia has many comic elements, the silence that echoes around him, the darkness of the scene and the fact that he breaks down and cries underscore his failure and loneliness.</li> <li data-bbox="499 1128 1442 1368">• Dramatic irony prevails over the comic absurdity of certain scenes, when we see the disconnection between the voiceovers, what Paraskevas himself says and what is actually happening in the scenes. For example, at the same time that we hear Paraskevas proclaiming that his return to the world of show business will be a great success, we see him wandering alone in the wilderness, screaming in the rain, or riding a pedalo in an empty pool, like a child.</li> <li data-bbox="499 1408 1378 1435">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
7(b)	<p data-bbox="448 257 1181 291"><i>Η αιώνια επιστροφή του Αντώνη Παρασκευά</i> (Ελίνα Ψύκου)</p> <p data-bbox="448 315 1252 383">Να αναλύσεις το τέλος της ταινίας και το κατά πόσον το θεωρείς επιτυχημένο. Να αναπτύξεις το θέμα με τρία παραδείγματα.</p> <p data-bbox="448 443 1173 477">This is an open response and students may argue either way.</p> <ul data-bbox="499 546 1441 1400" style="list-style-type: none"> <li data-bbox="499 546 1441 745">• A good ending may usually wrap up loose ends and resolve unfinished issues. In this respect, the ending of this film may seem unsatisfactory as it provides us with no resolution, happiness or justice. For example, the final scene with Paraskevas walking in a tunnel towards an unnamed destination leaves us with questions about what will happen next. Will he be punished for his crimes or will he reenter society triumphantly?</li> <li data-bbox="499 786 1441 1021">• A good ending may reinforce the major themes in a film. In this respect the film may be seen to end in an effective manner because it highlights the pervasive corruption in a society blinded by cheap spectacles and devoted to the pursuit of self-serving interest. For example, in one of the final scenes Paraskevas not only steals someone’s wallet in church and continues the game of deception by faking his identity, but he also attacks a worker who extended an act of kindness to him.</li> <li data-bbox="499 1061 1441 1330">• The final scenes of a film are the ones that linger with the audience after the film finishes. In this film, cinematography and camera movement work effectively to create an atmospheric ending that gives us both a bird’s eye view but also a closer look at Paraskevas’ fall and unravelling. For example, when the camera zooms in on Paraskevas’ impassive face and shaven head and then pans out or becomes an aerial shot, the audience becomes more aware of his lack of stature and his isolation from society.</li> <li data-bbox="499 1370 1377 1400">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
8(a)	<p data-bbox="448 286 906 320"><i>September</i> (Πέννυ Παναγιωτοπούλου)</p> <p data-bbox="448 342 1433 409"><b>Να αξιολογήσεις την κινηματογραφική τεχνική της σκηνοθέτριας αναφέροντας τρία παραδείγματα από την ταινία.</b></p> <p data-bbox="448 432 1078 465">Students may refer to the following in their answers.</p> <p data-bbox="448 488 1430 589">There are different techniques that a director uses to tell a story. A response could choose to analyse any of the elements - setting, costume, characterisation, dialogue, camera angles, sound and lighting, etc.</p> <ul data-bbox="499 611 1442 1435" style="list-style-type: none"> <li data-bbox="499 611 1442 853">• The film’s protagonist, Anna, appears almost in every scene, either as a character we watch or as a character through whose eyes we watch. This intense focus creates an intimate portrait of a character. For example, the camera follows Anna as she goes about her daily routine in a sparse landscape that dwarfs and alienates her. This intensifies the sense of unease and anxiety that Anna experiences but we also become closely involved in her predicament.</li> <li data-bbox="499 887 1442 1128">• Dialogue is instrumental in evoking a sense of time and place, which is life in a big city during the time of an economic crisis. It also reveals many aspects of the characters’ lives and thoughts. For example, dialogue in the film is rather sparse and stilted and reinforces the absence of meaningful interactions between Anna and other people. We also see Anna talking to herself saying the things that she does not dare say to someone else, for example, “πάρε με αγκαλιά”.</li> <li data-bbox="499 1162 1442 1364">• Sound and music are also useful devices that emphasise or bring out certain themes and aspects of the characters. For example, many sounds that one would associate with a daily life seem to come from other people, as Anna is usually cocooned in silence. The motif of the song that is played in the film (“Τι ‘ναι αυτό που το λένε αγάπη”) helps highlight Anna’s need for love.</li> <li data-bbox="499 1397 1374 1435">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
8(b)	<p data-bbox="448 259 906 293"><i>September</i> (Πέννυ Παναγιωτοπούλου)</p> <p data-bbox="448 315 1382 383">«Η ταινία <i>September</i> δείχνει μια απαισιόδοξη αντίληψη για τις ανθρώπινες σχέσεις». Να αναλύσεις τη δήλωση με τρία παραδείγματα.</p> <p data-bbox="448 421 1078 454">Students may refer to the following in their answers.</p> <p data-bbox="448 477 1433 611"><i>September</i> focuses on a lonely young woman's life and her hopeless and often unorthodox search for love and friendship. The absence of any significant or long-lasting human relationships may be seen as proof that the film's outlook is pessimistic.</p> <ul data-bbox="499 651 1417 1503" style="list-style-type: none"> <li data-bbox="499 651 1417 853">• Both when she had her dog, Manu, and also after Manu's death, Anna's difficulty in forming friendships was evident in the way she spent her time mostly on her own. For example, we see her at work but we do not see her have any relationship with a colleague or carry out a conversation in a natural way. Usually, people around Anna are in a blurred or distant background, which testifies to her isolation.</li> <li data-bbox="499 891 1417 1160">• The death of Manu signals the beginning of Anna's unraveling as she is now completely alone. Her desire to become part of a family unit and form a close relationship with Sophia is tinged with despair and tension and Anna fails miserably to connect with others. For example, we see Anna trying to infiltrate herself into her neighbours' lives with lies or even by taking the children without the parents' consent. The result is rejection by others as well as isolation, which does not bode well for the possibility of friendship.</li> <li data-bbox="499 1198 1417 1400">• Despite the failure to connect with Sophia and her family, Anna does not give up her quest for friendship and belonging. This may be seen as a glimpse of hope and optimism in an otherwise bleak portrayal of relationships. For example, the film ends with Anna speaking with a man she meets during a trip to the beach and the final scene leaves us with a lingering feeling that this may be the beginning of a friendship.</li> <li data-bbox="499 1473 1377 1503">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
9(a)	<p data-bbox="448 259 783 293"><b>Νοτιάς (Τάσος Μπουλμέτης)</b></p> <p data-bbox="448 315 1437 383"><b>Να αναλύσεις τη σημασία της φαντασίας στην ταινία. Να αναπτύξεις το θέμα με τρία παραδείγματα.</b></p> <p data-bbox="448 405 1078 439">Students may refer to the following in their answers.</p> <p data-bbox="448 461 1437 595">The protagonist of <i>Νοτιάς</i> is Stavros, a young man afflicted with the “illness” of making up stories. As we follow Stavros from childhood to adulthood, the way he and others use their imagination to concoct elaborate fictions helps us understand the characters better and provides some comic relief from dramatic tension.</p> <ul data-bbox="499 633 1437 1424" style="list-style-type: none"> <li data-bbox="499 633 1437 875">• Imagination is an important coping mechanism for Stavros who retreats to his inner world and the power of stories, when he feels threatened, isolated or rejected. The way his imagination manifests itself, however, even though comical at times, brands Stavros as weird and lands him in trouble. For example, his remake of the story of the Minotaur marks the end of his friendship with Thodoris and his creative retelling of the story of the women of Zalongo makes his parents worry about his sanity.</li> <li data-bbox="499 909 1437 1111">• The way Stavros uses his imagination also foreshadows his future as a successful film director with an unusual take on reality. His creative imagination also makes him popular with women who are drawn to his sensitive and original interpretations of stories. For example, thanks to his imagination and his irreverent outlook, Stavros stands out in his cohort at the university and gains the popularity he lacked as a child.</li> <li data-bbox="499 1144 1437 1346">• Stavros’ father, Thanos, also seems to rely on an imaginary, non-existent friendship in order to cope with what he considers his failure in life. For example, he creates an elaborate fiction about a relationship with the Greek tycoon, Aristotle Onassis, whose suitcase dominates his shop window. This fiction helps him make his ordinary life seem more interesting.</li> <li data-bbox="499 1379 1374 1424">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
9(b)	<p data-bbox="448 259 783 293"><i>Νοτιάς</i> (Τάσος Μπουλμέτης)</p> <p data-bbox="448 315 1331 383"><b>Να αξιολογήσεις τον τρόπο που ο σκηνοθέτης πλάθει τρεις κεντρικούς χαρακτήρες στην ταινία. Να αναπτύξεις το θέμα με παραδείγματα.</b></p> <p data-bbox="448 405 1078 439">Students may refer to the following in their answers.</p> <p data-bbox="448 488 1374 584">Even though the film focuses on Stavros and his rite of passage to adulthood, there are other characters who are also important for the story and help us understand the values and worldview of the period.</p> <ul data-bbox="499 645 1442 1599" style="list-style-type: none"> <li data-bbox="499 645 1442 909">• Stavros is the central character and the film stays focused on him, his actions and thoughts, from childhood to adulthood. The intensity of the director’s gaze on Stavros brings to life a fully-fledged, albeit not always believable or likeable character. For example, the camera follows Stavros through life as he studies, forms relationships and interacts with people, but also allows us access into the workings of his mind. The fact that a large part of the dialogue in the film is reserved for Stavros adds to the comprehensive portrayal of his identity.</li> <li data-bbox="499 965 1442 1196">• Women are not central to the plot, except as ways to bring into sharper focus the adventures of the male protagonists. In this respect, one might argue that the director has created female characters that are embedded in the gender roles of a certain era and lack any nuanced awareness about their situation. For example, Magda is portrayed as a conventional and dutiful middle-class wife, behaving with the propriety expected of women but also prone to stereotypical emotional outbursts.</li> <li data-bbox="499 1256 1442 1532">• Sotiris, the photographer, is probably one of the most likeable and well-delineated characters. His devotion to his dead wife is an endearing side story that adds dramatic emotion to the film and takes us away from Stavros’ self-obsession. Sotiris is also a good friend to both Thanos and Stavros and his role as an agent of change and resolution helps carry the story forward. For example, Sotiris provides support to Stavros’ parents, when they are concerned about their son’s sanity and also helps Stavros himself when he explores his creative options.</li> <li data-bbox="499 1570 1378 1599">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
10(a)	<p data-bbox="448 253 970 286"><i>Ουζερί Τσιτσάνης</i> (Μανούσος Μανουσάκης)</p> <p data-bbox="448 320 1428 383">Να αναλύσεις τη μορφή των ανθρώπινων σχέσεων στην ταινία. Να αναπτύξεις το θέμα εξετάζοντας τρία παραδείγματα.</p> <p data-bbox="448 412 1078 445">Students may refer to the following in their answers.</p> <p data-bbox="448 499 1437 633">The relationships that are portrayed in <i>Ουζερί Τσιτσάνης</i> are marked by uncertainty about the future, betrayals, tensions and the divisions of the turbulent period in which the film takes place. This does not mean that humanity, loyalty, compassion and love are absent.</p> <ul data-bbox="507 667 1437 1503" style="list-style-type: none"> <li data-bbox="507 667 1437 898">• The relationship between Estrea and Yorgos is strong and passionate, even though it appears doomed by the religious divide and the Nazi persecution of Thessaloniki’s Jewish community. For example, despite their strong bond and Estrea’s initial refusal to sacrifice love for familial duty, she chooses to commit an ultimate act of loyalty. Together with members of her community, she walks away from her relationship, towards certain death.</li> <li data-bbox="507 931 1437 1162">• Other relationships between men and women are marked by the gender conventions of the period and illustrate the inequalities between men and women. For example, while Tsitsanis conducts a clandestine affair with Lela, one of his singers, Zoe, his dutiful wife and mother of his child, turns a blind eye and looks after his home. In the end, conventions prevail, Zoe’s patience is rewarded and Tsitsanis returns to the family home.</li> <li data-bbox="507 1196 1437 1426">• Because of the specific historical coordinates of the film, it is inevitable that acts of kindness but also of conflict and betrayal characterise the relationships between people and different communities. For example, Yorgos, a Christian, helps Estrea’s family by carrying a message from the imprisoned Avraam. However, the opening scene of the film shows clearly the fear that the Greeks feel, when the German soldiers enter the <i>ouzeri</i>, aided by a Greek collaborator who betrays his own people.</li> <li data-bbox="507 1460 1385 1503">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

Question number	Indicative content
10(b)	<p data-bbox="448 259 970 293"><i>Ουζερί Τσιτσάνης</i> (Μανούσος Μανουσάκης)</p> <p data-bbox="448 315 1374 383">Να εξετάσεις την καταλληλότητα του τίτλου της ταινίας. Να αναπτύξεις το θέμα με τρία παραδείγματα.</p> <p data-bbox="448 405 1449 506">The film's title alludes to the importance of the person the <i>ouzeri</i> is named after, but even though Tsitsanis features in the film, the narrative does not focus on him or his music.</p> <ul data-bbox="499 528 1449 1413" style="list-style-type: none"> <li data-bbox="499 528 1449 730">• Even though neither Tsitsanis nor his <i>ouzeri</i> dominate the film, the title, refers to an important historical moment. For example, <i>Ουζερί Τσιτσάνης</i> came into being during the dark period of 1942 and one of the songs heard there, 'Cloudy Sunday', was allegedly composed by Tsitsanis to mark a time of persecution, uncertainty and fear. In this respect, one could argue the title serves as a cultural signposting for a historical period.</li> <li data-bbox="499 775 1449 1077">• Through the device of the <i>ouzeri</i>, the film brings to life a microcosm that was representative of Thessaloniki in 1942. The <i>ouzeri</i> is populated by people from all walks of life. What they have in common is their fascination with the music of Vasilis Tsitsanis. For example, patriots, collaborators, rich and poor come to the <i>ouzeri</i> which is owned by Tsitsanis, a musician with dubious connections to the underbelly of society, and Yorgos, an educated man who is in the resistance against the Nazis. In this respect, <i>Ουζερί Τσιτσάνης</i> may be seen as a melting pot of all the different parts of Greek society at the time.</li> <li data-bbox="499 1122 1449 1346">• One might argue that the title is not successful or apt as it both ignores some of the more important themes and does not live up to expectations of a closer look at the man and his music. For example, the main theme of the film is the demise of the Jewish community of Thessaloniki, foreshadowed by the doomed relationship between Estrea and Yorgos. The film's Greek title does not contain any signals specific to the bitter fate of the Jewish community.</li> <li data-bbox="499 1391 1374 1413">• Conclusive remarks consistent with the line of argument and analysis.</li> </ul>

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