



Pearson
Edexcel

Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE

In Turkish (9TU0)

Paper 02: Translation into Turkish

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Summer 2023

Publications Code 9TU0_02_2306_MS

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General Marking Guidance

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

Paper 2 marking principles and mark scheme

Section A: mark scheme, (translation into Turkish)

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

Section A: marking principles

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

Spelling: non-grammatical mis-spellings are tolerated, for example iylik rather than iyilik, as long as they are not ambiguous (for example konuşmak rather than konulmak) or in the wrong language.

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

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

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

Atatürk believed the use of a nation's own language was one of the signs of independence. For this reason, he wanted Turkish to be used instead of the Ottoman Language. Foreign words that came from Arabic and Persian were difficult for people to understand. He established an institution to help to raise awareness of language and promote the use of authentic Turkish words. Atatürk wanted linguists to create new, richer vocabulary to improve communication between all classes of society. Today, the results of these efforts are seen in the success of the country. There is more social unity, a higher level of literacy and better educational opportunities.

Translation:

Atatürk, bir milletin kendi dilini kullanmasının bağımsızlığın işaretlerinden biri olduğuna inanıyordu. Bu nedenle Osmanlıca yerine Türkçenin kullanılmasını istemiştir. Arapça ve Farsçadan geçen yabancı sözcükleri halkın anlaması zordu. Halkın dil konusunda bilinçlenmesine yardımcı olmak ve özgün Türkçe kelimelerin kullanımını özendirmek için bir enstitü kurdu. Atatürk, dilbilimcilerin toplumun tüm sınıfları arasındaki iletişimi geliştirmek için yeni, daha zengin kelimeler oluşturmalarını istedi. Bugün bu çabaların sonuçları ülkenin başarısında görülmektedir. Daha fazla sosyal birlik, daha yüksek düzeyde okuryazarlık ve daha iyi eğitim fırsatları vardır.

Grade targeting

Section A: Translation into TL

	Breakdown of grades *						Marks
	A*	A	B	C	D	E	
Q1	-	4	3	4	3	6	20

* Slight changes are acceptable in order to achieve natural and meaningful language and questions.

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
1 D	Atatürk believed the use of a nation's own language	Atatürk bir milletin kendi dilini kullanmasının	Ulusun/halkın kendi dilini konuşmasını		(1)
2 A	was one of the signs of	bağımsızlığın işaretlerinden biri olduğuna	özgürlüğün/egemenliğin bir belirtisi/göstergelerinden biri	insanların	(1)
3 E	independence	inaniyordu	istedi/düşünüyordu/görüyor		(1)
4 E	For this reason he wanted	Bu nedenle Osmanlıca yerine Türkçenin kullanılmasını	Bundan dolayı o Osmanlı dili/Türk dili		(1)
5 E	Turkish to be used instead of the Ottoman Language	istemiştir.			(1)
6 C	Foreign words that came from Arabic and Persian	Arapça ve Farsçadan geçen yabancı sözcükleri	gelen sözcükler		(1)
7 D	were difficult for people to understand	halkın anlaması zordu.	insanlar anlamakta zorlanıyordu		(1)
8 A	He established an institution. to help to raise awareness of language	Halkın dil konusunda bilinçlenmesine yardımcı olmak	farkındalık yaratmak		(1)

9 C	and to promote	ve özgün Türkçe kelimelerin kullanımını	otantik/orijinal/esas/hakiki /geleneksel/gerçek Türkçe		(1)
10 E	the use of	özendirmek için	cesaretlendirmek/ yüreklendirmek/ teşvik etmek/desteklemek		(1)
11 A	authentic Turkish words	bir enstitü kurdu.	kurum		(1)
12 B	Atatürk wanted linguists	Atatürk, dil bilimcilerin	Dil bilimcilerden /lenguist /filolog/dilciler/dil uzmanları/dil profesörleri		(1)
13 A	to create new, richer vocabulary	toplumun tüm sınıfları arasındaki	toplumun farklı seviyeleri arasındaki		(1)
14 E	between all classes of society.	iletişimi geliştirmek için	Komünikasyonu iletletmek için(anlaşabilmeyi sağlamak için)		(1)
15 C	to improve communication	yeni, daha zengin kelimeler oluşturmalarını istedi.	Sözcükler (sözlük)/ sözcük dağarcığı (hazinesi) yaratmalarını		(1)
16 C	Today, the results of these efforts	Bugün bu çabaların sonuçları	çalışmaların/uğraşların sonuçları		(1)

17 B	are seen in the success of the country.	ülkenin başarısında görülmektedir.			(1)
18 B	There is more social unity,	Daha fazla sosyal birlik,	milli birlik/toplumsal birlik/toplum birliđi		(1)
19 E	a higher level of literacy	daha yüksek düzeyde okuryazarlık		Reject: edebiyat	(1)
20 D	and better educational opportunities	ve daha iyi eğitim fırsatları vardır.	olanakları/şansları		(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 way.

Straightforward language is considered to be:

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

Accuracy of language (AO3)

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

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

Additional guidance

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

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example adjectival agreements, as long as they do not include mismatch of cases e.g. masadaki dergiyi okudu, masadaki dergi okudu).
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed**:

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

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

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>Üç Anadolu Efsanesi (Yaşar Kemal)</p> <p>Students may refer to the following in their answers:</p> <p>One of the key elements is that the protagonists are driven by their passion.</p> <p>The author uses this passion not only to reveal the vulnerability, fears and courage of the protagonists but also revives sagas in Turkish culture. At the end only through the horse, saz and deer can fulfil their destiny of the protagonists.</p> <p>Their passion also determines their identity. All three themes – horse, saz, and deers - are woven into stories as fabled mythological figures. In some they gain wings. While in the first story the horse Kirat is a friend, a companion and a saviour, in the second it is the saz which helps Karacaoğlan to express his feelings and in the last Halil's obsession with deer hunting leads him and Zeynep to their sad end.</p> <ul style="list-style-type: none">• Kirat is a friend that helps Ruşen to overcome his fears. For example when Ruşen is horrified and shakes with fear, Kirat is also shaken by fear and only when Ruşen can overcome fear can they escape a dangerous situation.• Kirat is a companion in the journey to fulfil Rusen's father's will. Kirat accompanies Ruşen in his journey to Çamlıbel and beyond. Rusen's character is determined by Kirat.• Saz is the only friend of Karacaoğlan. He can only solve his problems by playing saz.• Halil not only loses his beloved fiancé, but his own life as well because of his passion.

Question number	Indicative content
2(b)	<p data-bbox="391 322 925 353">Üç Anadolu Efsanesi (Yaşar Kemal)</p> <p data-bbox="391 383 1109 414">Students may refer to the following in their answers:</p> <p data-bbox="391 450 1390 703">The author uses ballads to allow his protagonists to express a request or a feeling or relate an event. The reader is informed about the events with rhymes rather than a linear told story which has an effect on reader's experience. The author expertly combines two genres of literature, namely poetry and fiction, which feature without causing any disjunction in the fluency of narration and this can be seen throughout the stories. Thus the reader can rediscover an old traditional way of storytelling.</p> <ul data-bbox="438 734 1390 1196" style="list-style-type: none"><li data-bbox="438 734 1390 898">• In Köroğlu, Yusuf Ali uses ballads to request passage, for example, when he is cornered by Arap or to state his will that his son should take revenge for the cruelty he experienced when he lost his eyesight. Here the author's choice to use ballads adds dramatic effect.<li data-bbox="438 929 1390 1059">• In Karacaoğlan, who is also a ballad singer the reader experiences the ballads as a way to express feelings such as frustration, fascination by beauty etc. For example when he is overwhelmed with happiness for being with his love.<li data-bbox="438 1090 1390 1196">• Whereas in Alageyik two ballads are found in the story, one to express love, another to tell or summarise the story of Alageyik, for example at the end of the narration.

Question number	Indicative content
3(a)	<p data-bbox="392 389 775 423">Sessiz Ev (Orhan Pamuk)</p> <p data-bbox="392 448 1107 481">Students may refer to the following in their answers:</p> <p data-bbox="392 501 1382 752">We can see in both characters the successful attempt to escape from reality into books/archives is based on intellectual expectations from life, disconnection with the environment because of their lack of social skills, and private and social disappointment as a result of their failures in personal achievements in life. The author’s portrayal of both protagonists invites the reader to reflect on unrealistic expectations and their possible results.</p> <ul data-bbox="440 786 1382 1473" style="list-style-type: none"><li data-bbox="440 786 1382 949">• Selahattin Bey starts to write an encyclopaedia and writes for 30 years concentrating on it up until his death and Faruk starts his research about the plague but ends up collecting ideas for a novel. For Selahattin Bey, the society he lives in is primitive and for Faruk everyone is dishonest, so they choose to escape.<li data-bbox="440 987 1382 1211">• Both feel disconnected from their environment, for example Selahattin Bey starts to work as a doctor in his surgery where he insults his patients and thinks about them as stupid villagers and lacks any ability to connect with them. Whereas Faruk finds working in the archives more appealing than working in an office with “jealous” colleagues, thus failing to connect or build relationships with them.<li data-bbox="440 1249 1382 1473">• Both are disappointed in their personal achievements. For example Selahattin Bey does not go to Europe and cannot have a marriage where his thoughts and aims are shared and supported by his wife. Equally Faruk is not only unhappy with his profession and finds the detailed stories in the historical events more meaningful than the dates, but he also is disappointed about not having a family.

Question number	Indicative content
3(b)	<p data-bbox="395 324 783 353"><i>Sessiz Ev (Orhan Pamuk)</i></p> <p data-bbox="395 383 1107 412">Students may refer to the following in their answers:</p> <p data-bbox="395 441 1382 539">The author draws a picture of failure in relationships as a result of social, intellectual or emotional disagreements between Fatma Hanım and Nilgün.</p> <p data-bbox="395 568 1374 674">Fatma Hanım is a very serious, conservative, traditional, narrow-minded old woman. She does not get on well with her grandchildren. She criticises them a lot. She cannot find anything to talk with them.</p> <p data-bbox="395 703 1390 779">On the other hand Nilgün is a very educated young woman. She wants to be friends with everyone around her. She has many outside interests.</p> <ul data-bbox="443 808 1382 1294" style="list-style-type: none"><li data-bbox="443 808 1382 981">• There is a generation gap between Fatma Hanım and Nilgün. Fatma Hanım is a housewife who only interested in managing the house, the budget and her husband’s problems. Fatma Hanım is afraid of explaining her opinions. She is dominated by her husband. Family is very important for her.<li data-bbox="443 987 1382 1160">• Nilgün is an open-minded and westernised intellectual young woman, who has her own dreams. She is interested in current affairs, politics, and literature. She is a very sociable person, gets on well with family members, likes going out and does things as a young person. She trusts everyone.<li data-bbox="443 1167 1382 1294">• The relationship between the grandmother and granddaughter is not very close. It is because they come from different backgrounds. They do not have much in common and they do not see each other very often.

Question number	Indicative content
4(a)	<p data-bbox="392 327 667 360"><i>Veda (Ayşe Kulin)</i></p> <p data-bbox="392 383 1107 416">Students may refer to the following in their answers:</p> <p data-bbox="392 439 1362 763">With Kemal's character the author draws a person who from his youth onwards stands for an independent nation and who is also very courageous and responsible despite this coming at a high physical and mental cost. Kemal is a wanted person by the government. Throughout the story the reader learns the reasons why many people have joined and supported the independence movement. It draws a picture of Turkish history from the perspective of a patriot with post-traumatic stress disorder. Although his political choices are always his priority, he also acts responsibly.</p> <ul data-bbox="440 797 1385 1402" style="list-style-type: none"><li data-bbox="440 797 1385 954">• Kemal cannot bear to see his country occupied. In his discussions with his uncle the reader finds out his reasons for joining the movement. For example, he tells his uncle that the government is not able to defend the country, so he wants to act. His reasons are common to many who join/support the movement.<li data-bbox="440 1021 1385 1211">• Events in Turkish history at the beginning of 20th century are embodied in Kemal, a notorious rebel. We learn, for example, about the Young Turks movement, or through Kemal's experience about the defeat in Sarıkamış, from which he suffers not only physically but also mentally, for example, he sometimes has insomnia or often wakes up screaming.<li data-bbox="440 1279 1385 1402">• We experience Kemal as a responsible person, although he uses Mehpare for his political activities, for example she delivers some messages to his comrades. He later marries her despite the fact that his political activities do not allow a normal marriage.

Question number	Indicative content
4(b)	<p data-bbox="391 324 667 358"><i>Veda (Ayşe Kulin)</i></p> <p data-bbox="391 380 1109 414">Students may refer to the following in their answers:</p> <p data-bbox="391 436 1369 728">The reader learns through the life of Azra Hanım, a well-educated divorced woman, about the political, economic and cultural role of women in Turkey at the beginning of the 20th century. Azra models leadership, persuasiveness and political activism. The author introduces Azra Hanım as a reference for the situation of women in Turkey in the last days of the Ottoman Empire. Furthermore, through Azra Hanım the reader is encouraged to reflect on the differences in the roles of women in traditional and modern society.</p> <ul data-bbox="438 817 1369 1400" style="list-style-type: none"><li data-bbox="438 817 1369 1019">• In the narration Azra Hanım is by far the most politically active female participant in the movement. She chooses very consciously to join the movement and is actively involved. For example, she attends meetings, and her priority is similar to Kemal's, always her political activity. The author creates a character which can be considered a female version of Kemal.<li data-bbox="438 1086 1369 1243">• Through Azra Hanım's activities and statements we learn how women contributed to the economy of the country in rural and urban areas. For example we learn that many women in rural areas provided the nation with food in the absence of men and they also worked in urban areas.<li data-bbox="438 1310 1369 1400">• In the meetings Azra attends we see other women such as Nigar Hanım who supports the movement culturally with poems or articles.

Question number	Indicative content
5(a)	<p data-bbox="391 324 821 358">Çınar Ağacı (Handan İpekçi)</p> <p data-bbox="391 380 1109 414">Students may refer to the following in their answers:</p> <p data-bbox="391 436 1372 616">The film contains symbolic objects for example a gramophone, a picture of Atatürk and flowers. The film is about the different values and life styles of different generations. The world has changed profoundly and radically in the last 60-70 years. This is reflected in the film with the different values and lifestyles of generations.</p> <ul data-bbox="438 705 1372 1456" style="list-style-type: none"><li data-bbox="438 705 1372 929">• The film starts with a gramophone on a bench. The gramophone symbolises the perception of joy and the culture of previous generation. This element accompanies Advıye Hanım throughout the film. For example in the second sequence Advıye Hanım listens to an old slow song and smiles happily. The director shows in the scene the pace and rhythm with which the middle class in Turkey enjoyed life 60-70 years ago.<li data-bbox="438 996 1372 1153">• Another symbol of the first generation’s values is the picture of Ataturk. He symbolises independence, modernism and progress. This is also present throughout the film. For example in the same sequence mentioned above Advıye Hanım goes to the picture of Atatürk and greets him as she does every morning.<li data-bbox="438 1220 1372 1456">• The other prevailing symbol in the film is the flowers that symbolise the beauty and elegance of the first generation embodied in Advıye Hanım and the children that need to be treasured. For example Advıye Hanım displays the same loving care for her flowers as she does for Barıs. The director uses flowers to add another image of the beauty of the first generation.

Question number	Indicative content
5(b)	<p data-bbox="391 324 821 358">Çınar Ağacı (Handan İpekçi)</p> <p data-bbox="391 376 1109 409">Students may refer to the following in their answers:</p> <p data-bbox="391 432 1394 651">Humour is conveyed through characterisation, language and situations. Whilst the film is about dramatic events in Advıye Hanım’s family, humour is introduced to make difficult situations palatable. Furthermore, linguistic devices are used by the director to soften the dramatic events of the film, allowing the viewers a kind of breathing space from the harsh reality they witness.</p> <ul data-bbox="438 683 1394 1422" style="list-style-type: none"><li data-bbox="438 683 1394 907">• The audience experiences Advıye Hanım as a strong-willed woman with a witty spirit. For example when she gives intentionally wrong recipes to her daughter-in-law and defends herself with the excuse of forgetfulness. This witty spirit is also copied by Barış when he refuses to open the door saying he is not allowed to open it on a note he puts through the door. The director uses the personalities of these characters for a humorous effect.<li data-bbox="438 974 1394 1198">• The director purposely scripts sentences to create linguistic humour at the expense of other characters. Advıye Hanım is not very fond of her son-in-law and shows this, for example, when she responds to one of his statements at dinner. The word ‘hıyar’ (cucumber) is used as an insult when she addresses him but she pretends she is talking about the vegetable. We also see Barış use the phrase “hidden inflation” to explain a high phone bill.<li data-bbox="438 1265 1394 1422">• The humoristic elements ease the intensity of the dramatic events such as divorce, isolation, betrayal or the inability of Advıye Hanım to make decisions about her own life. For example when her request to cook is refused, she adds too much salt to her daughter’s food.

Question number	Indicative content
6(a)	<p data-bbox="389 324 820 360">İftarlık Gazoz (Yüksel Aksu)</p> <p data-bbox="389 439 1107 474">Students may refer to the following in their answers:</p> <p data-bbox="389 495 1375 707">The director presents Hasan as a friendly, knowledgeable and generous character. He is down to earth, and loved and respected by the community, even though they do not accept his ideas. He is the leader of a group of people who believe in the same ideology (which is equality and justice). Hasan is admired for his beliefs and his interaction with other people.</p> <ul data-bbox="440 741 1343 1368" style="list-style-type: none"><li data-bbox="440 741 1343 931">• Cibarı is a person who has not a child and has strong cultural values such as protecting children. When he sees children without money he gives them free gazoz. He does not believe that children should be fasting. He believes the truth of saying that "everything should be in moderation". Even though he pretends to be a religious person he does not act like one.<li data-bbox="440 965 1343 1155">• Hasan is a friendly character and has very good inter personal skills. He is not prejudiced and the director shows how he respects everyone's ideas and beliefs. He is a good listener. Even if he does not agree with people's ideas in the village, he listens to them carefully without interrupting and makes comments afterwards.<li data-bbox="440 1189 1343 1368">• Adem is a child who is trying to learn the values. For example he attends the course to improve his knowledge of religion. He tries to fast. He thinks it is a good value of religion. He borrows books from Hasan. He wants to be a helpful person by imitating Hasan.

Question number	Indicative content
6(b)	<p data-bbox="391 324 821 358"><i>İftarlık Gazoz (Yüksel Aksu)</i></p> <p data-bbox="391 380 1109 414">Students may refer to the following in their answers:</p> <p data-bbox="391 436 1380 728">The portrayal of the community life of the small town is very significant within the social and cultural context that the director examines. In the film the audience sees that people gather together for cultural events and for work and that many daily activities take place outside in the streets. The director’s presentation of the small town community of the past may encourage the audience to draw comparisons with life in modern Turkey, generating feelings of nostalgia or reflection on modern-day social values.</p> <ul data-bbox="438 750 1380 1377" style="list-style-type: none"><li data-bbox="438 750 1380 918">• We see that people spend a lot of time together and share popular culture, such as watching films at the open-air cinema or a football match. This shared cultural experience is used by the director to reflect the social cohesion that is generated through shared experience.<li data-bbox="438 952 1380 1142">• Similarly the audience sees how people work closely together in the pre-mechanised cotton fields and have common patterns of behaviour, like going to the sea to celebrate the beginning of school holidays. The director focuses the audience here on the way in which the regularity of shared activities give structure and a sense of security to life.<li data-bbox="438 1198 1380 1377">• The sense of community is also highlighted by the way life is lived in the street; the audience watches children playing outside or people sitting in front of the shops talking. Here the director invites the audience to reflect on the way in which every-day, regular human interaction is at the heart of a cohesive society.

Extra boxes provided below for languages with more than 3 books/ 3 films. Please delete if not required:

Question number	Indicative content
7(a)	<p data-bbox="391 495 906 528"><i>Dedemin İnsanları (Çağan Irmak)</i></p> <p data-bbox="391 551 1109 584">Students may refer to the following in their answers:</p> <p data-bbox="438 607 1345 898">The director examines the role of worry as a driver of human behaviour. Different aspects of this emotion are examined by the director in different contexts, and these may be argued to determine the behaviour of key characters. Ozan worries about being excluded and reacts aggressively towards minority groups, Grandfather Mehmet Bey worries that his grandson will become cruel and the town hall employees worry about losing their jobs or being arrested.</p> <ul data-bbox="438 931 1369 1541" style="list-style-type: none"><li data-bbox="438 931 1369 1144">• Ozan is presented as an aggressive, spoilt child who behaves negatively towards others. He admits the reasons for his behaviour are based in his fear of exclusion, for example when he answers Ercan’s question about the bottles. Also in this way the director encourages the audience to reflect on the individual, psychological dimension of the effect of fear.<li data-bbox="438 1178 1369 1346">• Mehmet Bey fears what kind of person Ozan will turn into, and this fear underpins the way he treats him. When he witnesses Ozan throwing a stone to the children of immigrants he forces him to walk next to the car as a punishment. Here the audience is led to reflect on how fear can lead people to authoritarianism.<li data-bbox="438 1379 1369 1541">• The fear of job losses by the town hall employees affects the way they behave. They are obedient only because they are afraid, and here the director examines the way in which authoritarian regimes may derive their power from the exercise of fear.

Question number	Indicative content
7(b)	<p data-bbox="389 324 906 353"><i>Dedemin İnsanları (Çağan Irmak)</i></p> <p data-bbox="389 383 1107 412">Students may refer to the following in their answers:</p> <p data-bbox="389 441 1369 577">A key subtext of the film is the way in which Mehmet Bey seeks to guide his grandson towards values such as honesty, being sociable and respectful with the aim of being a responsible citizen and decent human being.</p> <ul data-bbox="440 607 1369 1218" style="list-style-type: none"> <li data-bbox="440 607 1369 770">• Honesty is the key value for Mehmet Bey because he sees it as the basis for positive relationships with other people. For example, when his grandson tells a lie about his friend when they were working in the shop, he punished his grandson. Here the director shows that lessons can be taught from mistakes. <li data-bbox="440 799 1369 958">• Mehmet Bey was very sociable with friends and neighbours and wants to share this value with his grandson. For example he invites his grandson's friends to his house for a meal. This way he helps him to understand the importance of sharing things with others. <li data-bbox="440 987 1369 1218">• Mehmet Bey was very angry when his grandson treats elderly neighbours disrespectfully. Ozan upsets his neighbour "Firuzan" by telling her the truth about her husband. Mehmet Bey chose to speak to him about his behaviour and in the end Ozan understood his mistake and was upset about what he did. The director shows that Ozan has developed empathy through the intervention of Mehmet Bey.