



Mark Scheme (Results)

Summer 2024

Pearson Edexcel Level 3 GCE
In Turkish (9TU0)
Paper 2 Translation into Turkish and
Written Response to Works

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General Marking Guidance

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

Paper 2 Marking Principles and Mark Scheme

Section A: mark scheme (Translation into Turkish)

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

Section A: marking principles

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

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

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

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

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

SECTION A: TRANSLATION

1 Aşağıdaki parçayı Türkçeye çevirin.

Internal migration in Turkey begins after the War of Independence. Atatürk's agricultural policy draws the urban population to rural areas. After the fifties, the increase in the population in villages causes more division of inherited land. Those who are struggling to make a living go to the cities to find jobs. Developments in industry and technology, better communication and transportation, easy access to health and education services all make cities more attractive. At the same time development of villages slows down. The challenges of adapting to urban life cause cultural problems. Rapid urbanization increases the number of houses and environmental pollution.

Türkiye’de iç göç Kurtuluş Savaşı’ndan sonra başlar. Atatürk’ün tarım politikası kent nüfusunu kırsal alanlara çeker. Ellili yıllardan sonra köylerde nüfusun artması miras yoluyla kalan toprağın daha fazla bölünmesine neden olur. Geçimini sağlamak için mücadele edenler iş bulmak için şehirlere giderler. Sanayi ve teknolojiye gelişmeler, daha iyi iletişim ve ulaşım, sağlık ve eğitim hizmetlerine erişim kolaylığı, şehirleri daha cazip hale getirir. Aynı zamanda köylerin gelişmesi yavaşlar. Şehir yaşamına uyum sağlama zorlukları kültürel sorunlara neden olur. Hızlı kentleşme ev sayısını ve çevre kirliliğini artırır.

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 E	Internal migration	Türkiye'de iç göç	Türkiye'de / yurt içi (iç / içeri) göç / göçmenlik / mültecilik / muhacirlik	Reject: İltica	(1)
2 D	begins after the War of Independence.	Kurtuluş Savaşı'ndan sonra başlar	(Türkiye'nin) Özgürlük(bağımsızlık / hür olma) Savaşı / cumhuriyet için savaş	Reject: Agricültürel	(1)
3 E	Atatürk's agricultural policy	Atatürk'ün tarım politikası	Tarım / çiftçi / çiftçilik devrimi / prensipleri / ilkeleri / kanunu / kuralları / poliçesi		(1)
4 A	draws the urban population to rural areas	kentsel nüfusu kırsal alanlara çeker.	Şehirlerin/ şehirlerdeki nüfusunu köylere (tarımsal / alanlara / taşraya / kırsala, şehir dışına) çeker.	Reject: İssız / kalabalık / boş / rural / dağlık alanlara / yerlere	(1)
5 E	After the fifties,	Ellili yıllardan sonra	Ellilerden sonra/50'li/ 1950'den sonra		(1)
6 D	the increase in the population in villages	Köylerdeki nüfusun artışı	Popülasyonun/insan sayısının/topluluğun artması		(1)

7 A	causes more division of inherited land.	miras yoluyla kalan toprakların paylaşılmasına neden oldu	Miras olan (miras kalan/atalardan kalan miraslık tarlaların / arazilerin / arsaların / yerlerin) bölünmesine sebep oldu		(1)
8 A	Those who are struggling	Geçimini sağlamak için mücadele edenler	Yaşam mücadelesi veren/ yaşam için para kazanmakta (ekmek parası kazanmakta, hayatını kurmakta) zorlanan / geçim sıkıntısı çeken / yaşam için uğraşan insanlar		(1)
9 B	to make a living go to the cities	İş bulmak için			(1)
10 E	to find jobs	şehirlere giderler	kentlere	Reject: sitelere / urban alanlara	(1)
11 D	Developments in industry and technology,	Sanayi ve teknolojiadaki gelişmeler	Endüstri (endüstri)	Reject: Industry	(1)
12 C	better communication and transportation,	daha iyi iletişim ve ulaşım	daha iyi iletişim ve toplu taşıma/taşıma	Reject: Toplu taşıt	(1)

13 C	easy access to health and education services	sağlık ve eğitim hizmetlerine erişim kolaylığı	sağlık ve eğitim servisleri/fırsatlarına erişim kolaylığı sağlık ve eğitim yerlerini kolay bulma sağlık ve eğitim konularında daha fazla kolaylıklar		(1)
14 B	all make cities more attractive	şehirleri daha cazip hale getirir.	şehirleri ilgi çekici/çekici / göz alıcı	Reject: Siteleri / urban alanları/ göstermelik yapıyor.	(1)
15 E	At the same time	Aynı zamanda			(1)
16 C	development of villages slows down	köylerin gelişmesi yavaşlar.		Reject: Şehirlerin gelişmesi	(1)
17 A	The challenges of adapting to urban life	Şehir yaşamına uyum sağlama zorlukları	Şehir yaşamına adapte olma/alışma	Reject: Yerli/urban hayata /alışma	(1)
18 E	cause cultural problems	kültürel sorunlara neden olur.	kültürel problemler / meseleler yaratıyor.		(1)

19 B	Rapid urbanization increases the number of houses	Hızlı kentleşme ev sayısını	Hızlıca / seri kentleşme	Reject: Urbanization karışmış yerleşimler	(1)
20 C	and environmental pollution.	ve çevre kirliliğini artırır	doğa problemlerini/ hava kirliliğini artırır/çoğaltır.		(1)

Sections B and C – Questions 2 to 7 (written response to works)

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

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

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

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

Step 2: Decide on a mark

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

Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts. This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.
- The recommended word count for each essay is 300-350 words, but you must mark the whole essay regardless of length.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none">• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.• Limited ability to form arguments or draw conclusions.• Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none">• Response relates to the work but often loses focus on the question.• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.
9-12	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.• Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.• Predominantly relevant response to the question.

17-20	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.• Detailed, logical arguments and conclusions are made that consistently link together.• Relevant response to the question throughout.
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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.
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Additional guidance

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

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

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

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

Complex language is considered to include the following:

- conceptually challenging tenses such as the plusperfect, future perfect
- passive voice
- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different 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><i>Üç Anadolu Efsanesi (Yaşar Kemal)</i></p> <p>Students may refer to the following in their answers:</p> <p>In the plot of each story, there are the three beauties.</p> <p>In each story the main character is struggling to be reunited with their true lovers. Köroğlu is in love with Nigar. Although Bolu Beyi, her brother, and Köroğlu are enemies, he does not give up his love for her. Elif is the daughter of Oba Beyi. Karacaoğlan and Elif fall in love. They run away because the Bey will not allow them to marry. Zeynep and Halil are engaged, but Karaca Ali, Halil's enemy, won't leave them alone.</p> <p>The writer presents the drama of lovers who want to be reunited. Their rivals are determined to make their lives more complicated.</p> <ul style="list-style-type: none">• Köroğlu risks his life for Nigar and goes to the city of Bolu to prevent her from being married to another man. Nigar is a brave girl and is not afraid of her brother. Her courage strengthens Köroğlu's determination and they escape to Çamlıbel and where they live happily ever after.• Karacaoğlan sees the Bey's nephew, who is also in love with Elif, in a room; he thinks he has been deceived. So he leaves Elif, but his love for her continues. He does not return for many years and during this time Elif dies. After her death, in his sadness he no longer plays the saz.• Halil, who is fond of hunting, is rescued by Zeynep from an ambush set by Ali during one of his hunting trips. Despite promising Zeynep that he will give up hunting his addiction to the sport compels him to continue.

Question Number	Indicative content
2(b)	<p data-bbox="389 340 887 376">Üç Anadolu Efsanesi (Yaşar Kemal)</p> <p data-bbox="389 412 1114 448">Students may refer to the following in their answers:</p> <p data-bbox="389 483 1458 703">A traditional "Hero" has a strong heart, a good horse, and a loyal friend with whom he shares a common destiny. These individuals have a faultless personality. They symbolize the best characteristics and hopes of the people. During their struggles, they do not show weakness but are resilient and never give up.</p> <ul data-bbox="440 739 1503 1464" style="list-style-type: none"> <li data-bbox="440 739 1503 958">• Köroğlu's best friend is his horse. He shows three important characteristics, invincibility, a poetic nature, and immortality. Köroğlu kidnaps and marries Telli Nigar, the Bey's daughter. He fights for justice as his father was the victim of an injustice. He takes from the rich and gives to the poor. This makes him the people's hero. <li data-bbox="440 972 1503 1236">• Karacaoğlan is a traditional folk musician who plays his saz while riding his horse. His most important talent is his ability to improvise beautiful poetic songs and music. His best friend is the saz. He makes the impossible possible when he plays this instrument. He helps people in difficult situations, and everyone is fascinated by his beautiful music. His struggle for his lover Elif makes him a legend. Their love is immortalised. <li data-bbox="440 1249 1503 1464">• Halil and Zeynep are engaged, but Ali is also in love with Zeynep. He ambushes Halil during a hunt, but Zeynep saves Halil's life. Because of his passion for hunting, Halil even goes to the mountain on his wedding day. Again, Ali ambushes him. Halil kills Ali, but in the struggle falls over a cliff edge. Zeynep follows him. United in death their love is legendary.

Question number	Indicative content
3(a)	<p data-bbox="391 340 746 376">Sessiz Ev (Orhan Pamuk)</p> <p data-bbox="391 403 1114 439">Students may refer to the following in their answers:</p> <p data-bbox="391 474 1369 784">Male dominance in a traditional patriarchal society is strongly portrayed in this novel. For this and other reasons, Mrs. Fatma is isolated. Her father tells her to obey her husband no matter what her feelings and thoughts are. "Don't ask men questions, curiosity is for cats," he says. This advice does not allow Mrs. Fatma to share her opinions with her husband. Loneliness for her is the inability to establish a loving and intimate relationship with anyone.</p> <ul data-bbox="443 824 1396 1541" style="list-style-type: none"> <li data-bbox="443 824 1396 949">• The position of the woman in the traditional social structure is restricted to the home. As a result of this Mrs. Fatma feels compelled to stay alone in her house. <li data-bbox="443 963 1396 1128">• Her differences of perception from her husband, his illicit relationship he is carrying on with their maid, and her feeling of hatred caused by family problems are the roots of her deep loneliness. <li data-bbox="443 1142 1396 1308">• Mrs. Fatma's son Doğan is like his father in his world view and lifestyle. Although there was always a distance between him and his mother, his early death has produced a different type of loneliness. <li data-bbox="443 1321 1396 1541">• Mrs. Fatma has experienced disappointment throughout her long life and these experiences have increased her feelings of isolation. She said, "I was once thought the world was a beautiful place, I was a kid, I was stupid. I closed the blinds, bolt the door and leave the world outside".

Question number	Indicative content
3(b)	<p data-bbox="395 340 758 376">Sessiz Ev (Orhan Pamuk)</p> <p data-bbox="395 403 1337 577">The novel is set in the time before the military coup of 12 September 1980 in the town of Cennethisar. The characters have different ideologies and mentalities. The writer blends the political, cultural aspects of the period with the challenges of East-West relationships.</p> <ul data-bbox="443 609 1390 1512" style="list-style-type: none"> <li data-bbox="443 609 1390 739">• Mrs. Fatma is a traditionalist woman who grew up in a patriarchal environment and cannot escape from her father’s rules. She represents the traditional Islamic Ottoman view of society. <li data-bbox="443 750 1390 918">• Mr. Selahattin is a unionist doctor. He is seen as dangerous and exiled because he thinks differently from those in power in the state. He is an atheist and bases his beliefs on science, but Mrs. Fatma, on the other hand believes in God. <li data-bbox="443 929 1390 1097">• Nilgün, who is a university student, is thought to be a leftist because she reads the newspaper Cumhuriyet. She represents the revolutionary socialist movement and is killed because of her communist ideology. <li data-bbox="443 1108 1390 1198">• Hasan is a nationalist. Nilgün is a communist. Hasan is in love with Nilgün, but this love is impossible. <li data-bbox="443 1209 1390 1243">• Faruk represents a Turkiye that torn between East and West. <li data-bbox="443 1254 1390 1422">• Metin embodies capitalist ideology. The social and cultural differences cause by wealth and poverty make a relationship between Metin and Ceylan impossible, so he cannot express his love to her. <li data-bbox="443 1433 1390 1512">• Recep is a humanist and demonstrates his philosophy despite being ostracized and humiliated by others.
Question number	Indicative content

4(a)	<p>Veda (Ayşe Kulin)</p> <p>Students may refer to the following in their answers:</p> <p>The author establishes the relationship between the title “Farewell” and the content of the book. By creating of a fiction set in the last days of the Ottoman Empire and its departure, farewell, to the pages of history. Readers realize that with the collapse of the Ottoman Empire, a “good-bye” was set to certain other social and cultural practices.</p> <ul style="list-style-type: none">• In many parts of the empire people are obliged to say farewell to their homes and their loved ones. Some say because of the fear of execution, some to give support in Anatolia, and some are destined to martyr them in battle. After a tragic "goodbye" to Mehbare and Saraylıhanım, Kemal dies during the National War. Ahmet Reşat Pasha is declared a traitor. He says goodbye to his family and flees abroad. Azra rejects her love for a French officer in order not to betray her homeland.• The idea that “A woman's place is in the home” begins to change because of the realization that women are needed outside the home too. Mehbare and Azra receive a nursing education useful for wartime. Behice learns French to show her solidarity with her husband. Her daughters take piano and violin lessons. Thus, the contemporary Turkish woman type is depicted from time to time. Based on the protagonist the traditional attitude towards women is eroded and consequently rejected.• On the birth of his daughter, Ahmet Reşat Pasha declares that health is more important than gender, a farewell to another traditional view point.
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Question number	Indicative content
4(b)	<p data-bbox="391 340 635 376"><i>Veda (Ayşe Kulin)</i></p> <p data-bbox="391 403 1114 439">Students may refer to the following in their answers:</p> <p data-bbox="391 465 1364 680">Despite the completely different families, backgrounds, culture and education of these four women, they adhere to their traditions and respect each other. During the invasion, they do not hesitate to make sacrifices for their loved ones and their homeland and share their pain and joy.</p> <ul data-bbox="438 716 1385 1576" style="list-style-type: none"> <li data-bbox="438 716 1385 931">• Behice is a Circassian woman who is very fond of her husband and children. She went to the extreme of learning French to make them proud of her. She shows mercy to Kemal by hiding him from the invaders in her home but is afraid his illness may be transmitted to her family. <li data-bbox="438 949 1385 1164">• Saraylı Hanım is a dominant woman who is very fond of her nephew Kemal. She even bribes others living in the mansion with jewels so he can remain. She assigns Mehbare to help him regain his health and constantly checks whether she takes enough care of him. <li data-bbox="438 1182 1385 1397">• Mehbare is a courageous woman who gladly risks everything because of her love for Kemal. After starting to work in the mansion, she learns to read and write upon at the request and with the support of Saraylı Hanım. Together they help, support, and protect Kemal by their care and their actions. <li data-bbox="438 1415 1385 1576">• Azra is a strong supporter of the Nationalist cause. She also gives Kemal refuge in her home from the invaders. During the years of the war for National Independents she was fully involved in that cause.

Question number	Indicative content
5(a)	<p data-bbox="389 340 791 376">Çınar Ağacı (Handan İpekçi)</p> <p data-bbox="389 398 1114 434">Students may refer to the following in their answers:</p> <p data-bbox="389 456 1497 680">In the film, retired teacher Adviyे is yearning for the past as she cannot get used to the family structure of modern Turkey. Using this character is the director's strategy to examine the feeling of nostalgia for past times and traditions. The film shows how much family ties have changed over time and how perfect life seemed to Adviyе during the first years of the Turkish Republic.</p> <ul data-bbox="440 712 1497 1442" style="list-style-type: none"> <li data-bbox="440 712 1497 891">• Items such as a portrait of Atatürk, old records, a dowry chest, and letters written by her husband to her, form a bond with her past. She takes these with her when she moves from one child's home to another. She feels pain in longing for the past. <li data-bbox="440 900 1497 1124">• When Adviyе moves to the nursing home she meets a gentleman there. She dances with him on the first night. It is a nostalgic occasion for her and for her children when the couple dance the old-fashioned Turkish tango, use the former speaking style of the intellectual class, and when the gentleman reads the work of famous poets. <li data-bbox="440 1133 1497 1442">• Proverbs such as "a useless head deserves the grave (işe yaramaz baş mezara yakışır), we died of laughing (gülmekten ölmek)" and idioms such as "little tag a long (tekne kazıntısı), hold some one close (koruyup kollamak)" are not used as much by young people. As they are used by Adviyе she continues the use of a richer form of the Turkish language. Her sense of nostalgia in using these expressions are transmitted to the viewer.

Question number	Indicative content
5(b)	<p data-bbox="391 338 791 376">Çınar Ağacı (Handan İpekçi)</p> <p data-bbox="391 400 1114 439">Students may refer to the following in their answers:</p> <p data-bbox="391 463 1461 589">In the film the director uses these conflicts which are created between people who have different ideas, feelings, ambitions and characters. Their life styles encourage the audience to become involved.</p> <ul data-bbox="440 624 1485 1576" style="list-style-type: none"> <li data-bbox="440 624 1485 797">• Advıye stays with each of her children for a month at a time and they are not happy with the changes this cause in their homes. Her daughter Sonay wants her to go into a nursing home. The conflict is whether she will agree to this or not. <li data-bbox="440 808 1453 934">• Although she is selfless towards her children, she does not experience the same attitude from them. This situation shows the the conflict between the selfless mother and her more selfish children. <li data-bbox="440 945 1485 1120">• Being longly represents another conflict in the film. Advıye shares her feeling of loneliness with her grandchild Barıř who loves to spend time with his grandmother. When they are together feelings of loneliness and neglect disappear. <li data-bbox="440 1131 1485 1440">• Differences between the traditional and modern family; and the conflicts between the older and the younger generation are also discussed in the film. When Advıye and her husband raised their children, they were a united couple without financial problems. Ferihan’s husband is rich, but apparently cheats on her. Uđur is a bankrupt and he has cheated on his wife. Kemal lacks authority in his home as his wife is the dominant partner. Barıř's mother and father live separately. <li data-bbox="440 1451 1469 1576">• All these situations also produce conflict between parents and children. E.g. Barıř does not accept his mother's boyfriend in their home, and rejects his mother authority.

Question number	Indicative content
6(a)	<p data-bbox="391 338 786 376"><i>İftarlık Gazoz (Yüksel Aksu)</i></p> <p data-bbox="391 400 1112 439">Students may refer to the following in their answers:</p> <p data-bbox="391 463 1497 539">Growing up in a small town in the seventies and eighties, the main influences on Adem's are Cibar, imam and Hasan.</p> <ul data-bbox="440 580 1490 1395" style="list-style-type: none"> <li data-bbox="440 580 1490 797">• Cibar is Adem's boss. With his parent's permission, Adem sells the fizzy drinks produced by Cibar. Because he wants to earn money in his summer vacation. Cibar is an important person for him. In order not to appear unreliable, Adem obeys his instructions to the letter. But he is disappointed when he sees Cibar eating in Ramadan. <li data-bbox="440 808 1490 1122">• The Imam's teaching about fasting in Ramadan greatly influences Adem. The Imam represents metaphysical understanding for Adem and played an important part in his childhood. Although everybody says that children should not fast, Adem intends to. The Imam's instruction that "if you once break your fast, you must then fast for sixty days." is always in his mind. In the heat of summer, he endures the torture of hunger and thirst in order to keep this rule. <li data-bbox="440 1133 1490 1395">• Hasan tries to impress the townspeople with his political ideas. Adem listens to his ideas with interest. Although he does not understand Gorky's book a gift from Hassan, he attempts to read it. Adem feels very sad when Hasan is attacked by armed men. In his later years, Adem follows Hasan's political path. Later while in prison for his political beliefs Adem passed away after a "hunger strike" of sixty-one days.

Question number	Indicative content
6(b)	<p data-bbox="391 340 790 376"><i>İftarlık Gazoz (Yüksel Aksu)</i></p> <p data-bbox="391 403 1114 439">Students may refer to the following in their answers:</p> <p data-bbox="391 465 1374 636">The spot of the film take place in a town in the Aegean in the 70s and eighties. Adem wants to earn money during the summer vacation; he is apprenticed to Cibar, who is a fizzy drinks producer. Adem spends most of the time with him, learning the intricacies of the business.</p> <ul data-bbox="443 672 1382 1442" style="list-style-type: none"> <li data-bbox="443 672 1382 797">• On his first day at work Cibar indicates a picture of rich and poor merchants and says, 'the one who takes payment in cash, becomes rich, and the one who sells on credit, becomes poor.' <li data-bbox="443 810 1382 1070">• One months of that summer is Ramadan and Adem wants to fast. Cibar says, "If you fast, and I fast, who will do the work?" With these words Cibar emphasizes the need the solidarity in difficult times. In fact, Cibar does not fast he is an example of the capitalist system and wants to increase profit by use of cheap labour, and to make easy money. <li data-bbox="443 1084 1382 1299">• One evening when Adem was scared by the firing of the iftar cannon, Cibar shows himself to be a demanding employer and explains firmly the nature of the master-apprentice relationship. According to him it is like the father-son relationship, and that he is completely responsible for him. <li data-bbox="443 1312 1382 1442">• Cibar also gives Adem advice about politics and says, "Son, if you become a communist, it will not suit us.". Adem, however, ignores this advice and becomes a leftist.

Question number	Indicative content
7(a)	<p data-bbox="389 340 863 376"><i>Dedemin İnsanları (Çağan Irmak)</i></p> <p data-bbox="389 398 1114 434">Students may refer to the following in their answers:</p> <p data-bbox="389 456 1375 680">This film of Çağan Irmak is the story of people who are separated from their home country and experience the drama of not being able to adapt to the places they have been moved to. The film tells the story of the protagonists Ozan's relationship with his grandfather Mehmet and the people around him.</p> <ul data-bbox="440 712 1375 1532" style="list-style-type: none"> <li data-bbox="440 712 1375 936">• Turks are forced to leave their home in Crete because of the law of 1923. Mr. Mehmet settles in a small town near to Izmir. Despite having a family in this there, he misses his home in Crete. He feels pain that he cannot go there because of bureaucratic obstacles. <li data-bbox="440 945 1375 1258">• When Mr. Mehmet forced to leave his homeland, he was removed form familiar food, local music and social traditions. He can no longer speak Greek which, although it is not his parents' language, he would normally use. He meets with new political issues and speaks Turkish with a different accent. Discussions that he has with his grandson remind him again that he is a Cretan immigrant. <li data-bbox="440 1267 1375 1532">• Even though Ozan counts and loves his nation and the soldiers in his country, he is disturbed that his grandfather is refered to as an "infidel" by his group of friends; and because Mr. Mehmet throws bottles with messages into the sea he is accused of being a spy. Ozan does everything within his power to prove that he is "Turkish" to himself, to his family and to his friends.

Question number	Indicative content
7(b)	<p data-bbox="389 340 865 376"><i>Dedemin İnsanları (Çağan Irmak)</i></p> <p data-bbox="389 398 1114 434">Students may refer to the following in their answers:</p> <p data-bbox="389 456 1305 537">Peruzat and Bayram are two important characters who arouse the interest and curiosity of the audience.</p> <ul data-bbox="440 577 1375 1594" style="list-style-type: none"> <li data-bbox="440 577 1375 846">• People in the town know Bayram loves Peruzat. He was given a love letter as if it was written by Peruzat. When Bayram reads the letter, he is very happy and proposes to Peruzat. He receives a negative response, which he finds intolerable and drives him crazy. He begins to wander around the streets of the town. This cruel joke changes Bayram's life. <li data-bbox="440 855 1375 1025">• Peruzat falls in love with a young man in Ankara. He is arrested for his political views. After his death, which she cannot accept, Peruzat returns to her town, waits for him to come back. The town's people know her story, but no one contacts her. <li data-bbox="440 1034 1375 1348">• Nobody takes care of Bayram except Mr. Mehmet. Even Ozan stays away from him because he smells bad. Mr. Mehmet gives him clean clothes, sends him to the hammam, and accompanies him to the barbershop together. Mr. Mehmet's family is interested in Peruzat and invites her to the vineyard house for dinner. Mr. Mehmet treats Peruzat and Bayram in the same way as he treats others. He says, "they are human just like us". <li data-bbox="440 1357 1375 1594">• When Ozan tells Peruzat that her husband is dead and will not come back, this causes her to have a nervous breakdown. In this sad situation, Ozan's mother and grandmother pity Peruzat and support her. After this between Ozan and Peruzat relationship improves and Ozan she teaches him a word, metaphor.