

A Level Greek



Sample Assessment Materials

Pearson Edexcel Level 3 Advanced GCE in Greek
(listening, reading and writing) (9GK0)

First teaching from September 2018

First certification from 2020

Issue 1

Edexcel, BTEC and LCCI qualifications

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualification website at qualifications.pearson.com. Alternatively, you can get in touch with us using the details on our contact us page at qualifications.pearson.com/contactus

About Pearson

Pearson is the world's leading learning company, with 35,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at qualifications.pearson.com

References to third party material made in this sample assessment materials are made in good faith. Pearson does not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

All information in this document is correct at time of publication.

Original origami artwork: Mark Bolitho

Origami photography: Pearson Education Ltd/Naki Kouyioumtzis

ISBN 978 1 4469 4714 2

All the material in this publication is copyright

© Pearson Education Limited 2018

Contents

Introduction	1
General marking guidance	3
Paper 1 – Question paper	5
Paper 1 – Mark scheme	23
Paper 2 – Question paper	41
Paper 2 – Mark scheme	59
Paper 3 – Transcript	85
Paper 3 – Question paper	91
Paper 3 – Mark scheme	107

Introduction

The Pearson Edexcel Level 3 Advanced GCE in Greek (listening, reading and writing) is designed for use in schools and colleges. It is part of a suite of AS/A Level qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive. However different examples of responses will be provided at standardisation.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--	--

Greek

Advanced

**Paper 1: Translation into English, reading comprehension
and writing (research question) in Greek**

Sample assessment material for first teaching
September 2018

Time: 2 hours 30 minutes

Paper Reference

9GK0/01

You do not need any other materials.

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer Question 1 in Section A. Answer **all** questions in Section B. You must answer **one** question from Section C. Write approximately 270 and 320 words for your chosen questions in Section C.
- We recommend you spend 20 minutes on Section A: Translation into English, 45 minutes on Section B: Reading and 1 hour 25 minutes on Section C: Writing (research task).
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Dictionaries are **not** allowed in this examination.
- Documentation relating to the research is **not** allowed in this examination.

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

S60691A

©2018 Pearson Education Ltd.

1/1



S 6 0 6 9 1 A 0 1 1 8


Pearson

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE

SECTION A: TRANSLATION INTO ENGLISH**Write your answer in the space provided.****We recommend you spend around 20 minutes on this section.**

- 1** Translate the following article about music from Greek into **English**.

Υπήρχε μια εποχή που το τραγούδι ήταν μέρος της καθημερινότητάς μας. Οι μετανάστες, πριν φύγουν για τη Γερμανία, βάζανε ελληνικούς δίσκους στη βαλίτσα. Οι μουσικόφιλοι μαλώνανε για το αν ο Θεοδωράκης ήταν καλύτερος συνθέτης από τον Χατζηδάκι. Οι νέοι μαζεύανε όλο τους το χαρτζιλίκι, για να φτιάξουν συλλογή δίσκων. Μαθαίνανε τα τραγούδια απ' έξω.

Καθώς πέρασαν τα χρόνια όμως, η μουσική και το τραγούδι χάσανε κάτι από την παλιά τους σημασία. Όταν μπήκε το διαδίκτυο στη ζωή μας, έφερε μαζί του ένα νέο τρόπο να απολαμβάνεις την αγαπημένη σου μουσική. Οποιοσδήποτε με ακουστικά στ' αυτιά μπορούσε να ακούσει οτιδήποτε, όπου και όποτε ήθελε, χωρίς καν να χρειαστεί να ξοδέψει καθόλου χρήματα.

(20)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: READING

We recommend you spend around 45 minutes on this section.

Open-response questions do not have to be written in full sentences and you can respond using single words or phrases.

You can use words from the texts but you must not copy whole sections.

- 2 Διάβασε το μπλογκ που ακολουθεί για τη σημασία της παράδοσης.

Επιστροφή στην παράδοση;

Όταν διάβασα τον τίτλο της εργασίας μας «Γιατί οι νέοι απομακρύνθηκαν από την παράδοση; Να εξηγήσετε γιατί και να προτείνετε λύσεις.» έμεινα με το στόμα ανοιχτό! Τι μπορούσα να γράψω;

Η ερώτηση έδειχνε πως ο καθηγητής μας θεωρούσε πως ό,τι παλιό είναι ιερό και το μέλλον επικίνδυνο. Ήταν σίγουρο πως δεν περίμενε να γράψει κανείς πως η απομάκρυνση από την παράδοση μπορεί να είναι κάτι θετικό.

Το έγγραφα όμως εγώ.

Πάρτε για παράδειγμα την παράδοση που υπάρχει ακόμα και σήμερα να θεωρείται η γυναίκα άνθρωπος β' κατηγορίας που πρέπει να μένει στο σπίτι και να μην δουλεύει ή να μην σπουδάζει.

Αγάπη στην παράδοση και σεβασμός στον άνθρωπο πάνε μαζί. Παράδοση που δεν δέχεται κριτική είναι απλά επικίνδυνη.

Διάλεξε τη σωστή λέξη ή φράση για να ολοκληρώσεις την κάθε πρόταση. Βάλε ένα ☒ στις τέσσερις σωστές επιλογές.

- (i) Για τον μαθητή, ο τίτλος της εργασίας ήταν...

(1)

<input type="checkbox"/>	A θαύμα.
<input type="checkbox"/>	B έκπληξη.
<input type="checkbox"/>	C κατάλληλος.
<input type="checkbox"/>	D αστείος.

- (ii) Για τον μαθητή, η παράδοση είναι ένα θέμα για το οποίο δεν μπορούν όλοι να...

(1)

<input type="checkbox"/>	A συμφωνήσουν.
<input type="checkbox"/>	B μιλήσουν.
<input type="checkbox"/>	C γράψουν.
<input type="checkbox"/>	D πληροφορηθούν.

(iii) Για τον μαθητή, η παράδοση ίσως κάνει κακό...

(1)

<input type="checkbox"/>	A στην επαρχία.
<input type="checkbox"/>	B στην παιδεία.
<input type="checkbox"/>	C στις γυναίκες.
<input type="checkbox"/>	D στα επαγγέλματα.

(iv) Για τον μαθητή, παράδοση σημαίνει να...

(1)

<input type="checkbox"/>	A αγάπας.
<input type="checkbox"/>	B παντρεύεσαι.
<input type="checkbox"/>	C σέβεσαι.
<input type="checkbox"/>	D ρισκάρεις.

(Total for Question 2 = 4 marks)

3 Διάβασε το απόσπασμα από ένα άρθρο εφημερίδας σχετικά με την Ευρωπαϊκή Ένωση.

Μέσα ή Έξω;

Μια δημοσκόπηση που ερευνά τα πιστεύω των Ελλήνων κάθε ηλικίας και μόρφωσης έδειξε το εξής. Η ελληνική κοινωνία νιώθει απογοητευμένη από τη συμμετοχή της χώρας στην Ευρωπαϊκή Ένωση. Το 46,2% των πολιτών πιστεύουν πως η Ελλάδα, ως μέλος της Ευρωπαϊκής Ένωσης, δεν κέρδισε στα θέματα της οικονομίας και της ανάπτυξης. Όμως στο ερώτημα εάν γινόταν αύριο δημοψήφισμα για παραμονή ή όχι της χώρας στην ΕΕ, 56% είπαν ότι θα ψήφιζαν υπέρ της παραμονής. Μάλιστα, ένας Ιταλός πολιτικός πρόσφατα είπε πως η αποχώρηση της Ελλάδας από την ΕΕ θα έβλαπτε την ευρωπαϊκή οικονομία. Τη στιγμή, πάντως, που η πλειοψηφία των Ελλήνων είναι υπέρ της παραμονής στην ΕΕ, στη διπλανή Ιταλία οι γνώμες είναι ακριβώς αντίθετες.

Ύστερα από 35 χρόνια στην ΕΕ, οι Έλληνες συνεχίζουν να διαφωνούν για την Ευρωπαϊκή Ένωση.

Ποιες προτάσεις είναι σωστές; Βάλε ένα ☒ στις τέσσερις σωστές προτάσεις.

<input checked="" type="checkbox"/>	A Η δημοσκόπηση είχε σαν θέμα την ανεργία στην Ευρώπη.
<input checked="" type="checkbox"/>	B Στη δημοσκόπηση πήραν μέρος μικροί και μεγάλοι.
<input checked="" type="checkbox"/>	C Η δημοσκόπηση έγινε από ξένη εταιρεία.
<input checked="" type="checkbox"/>	D Οι Έλληνες πολίτες διαβάζουν τα πάντα για την Ευρωπαϊκή Ένωση.
<input checked="" type="checkbox"/>	E Η πλειοψηφία πιστεύει πως η Ελλάδα δεν έχασε από οικονομική άποψη.
<input checked="" type="checkbox"/>	F Αυτοί που θέλουν να φύγουν από την ΕΕ είναι μειοψηφία.
<input checked="" type="checkbox"/>	G Όλοι πιστεύουν πως η οικονομία της Ευρώπης θα γίνει καλύτερη χωρίς την Ελλάδα.
<input checked="" type="checkbox"/>	H Οι πολίτες γειτονικής χώρας συμφωνούν με τους Έλληνες σχετικά με την ΕΕ.
<input checked="" type="checkbox"/>	I Στην Ελλάδα, η έλλειψη ομοφωνίας σχετικά με την ΕΕ δεν είναι καινούριο πράγμα.

(Total for Question 3 = 4 marks)

- 4 Διάβασε το ακόλουθο απόσπασμα από την αυτοβιογραφία μιας συγγραφέα σχετικά με τα σχολικά της χρόνια. Απάντησε στις ερωτήσεις **στα Ελληνικά**.

«Με μολύβι Φάμπερ νούμερο 2» της Άλκης Ζέη

Εγώ στα 17 ήμουν μια ασήμαντη μαθήτρια. Η καθηγήτριά μας προτιμούσε όσες μαθήτριες είχανε ωραία εμφάνιση. Αν ήτανε και ξανθές τόσο το καλύτερο. Το πιο φρικτό ήταν πως παίρνανε καλούς βαθμούς, έστω κι αν δεν άξιζαν.

Το χειρότερό μου μάθημα ήτανε η Έκθεση. Έπρεπε να γράφουμε στην καθαρεύουσα, για τον πατριωτισμό ή την αξία της οικογένειας. Εγώ μόλις κατόρθωνα να γράψω μισή σελίδα. Η αδελφή μου, η Λένα, αντιθέτως. «Μα τίποτα δεν κατεβάζει το μυαλό σου;» μου 'λεγε, όταν μ' έβλεπε να παιδεύομαι να γράψω. Είχε δίκιο. Με βοηθούσε όμως, πετάγοντάς μου καμιά φράση που την έγραφα για να γεμίσω τη σελίδα.

Στη μεγάλη σχολική παράσταση στο τέλος του χρόνου, η αδελφή μου με τις άλλες όμορφες παρίσταναν τις θεές ή τις βασίλισσες. Εμένα και κάτι άλλες μας ντύνανε με γκρι ρούχα και παίζαμε τις σκιές.

- (a) Πώς αντιμετώπιζαν τη συγγραφέα στο σχολείο και γιατί;

(2)

- (b) Ποια πράξη της καθηγήτριας ενοχλούσε τη συγγραφέα πιο πολύ;

(1)

- (c) Πώς διέφερε η Λένα από την αδελφή της στα μαθήματα;

(1)

- (d) Πώς διευκόλυνε η Λένα την αδελφή της;

(1)

- (e) Ποιο προνόμιο είχε η Λένα στο τέλος της χρονιάς;

(1)

(Total for Question 4 = 6 marks)

- 5 Διάβασε το ακόλουθο απόσπασμα από ένα άρθρο σχετικά με τις κλιματικές αλλαγές. Απάντησε στις ερωτήσεις **στα Ελληνικά**.

Κλιματικές αλλαγές και Κύπρος

Ακόμα μια περίοδος ξηρασίας τελείωσε. Φέτος το καλοκαίρι δεν έβρεξε καθόλου. Οι ειδικοί ανησυχούν για την ερημοποίηση του νησιού, λόγω της κλιματικής αλλαγής. Ας ελπίσουμε σ' έναν καλό χειμώνα.

Η συχνότητα των πυρκαγιών είναι ανησυχητική. Όλοι γνωρίζουμε πόσο εύκολο είναι ν' αρχίσει μια φωτιά στο δάσος, ειδικά το καλοκαίρι. Όμως ακόμη γίνονται λάθη. Ένα παράδειγμα είναι αυτό που συνέβη τον Ιούνιο λόγω απροσεξίας μικρού παιδιού. Ήταν η τρίτη μεγαλύτερη δασική πυρκαγιά των τελευταίων χρόνων και κατέκαψε μεγάλο μέρος του δάσους της Σολέας.

Στη διάρκεια του 20^{ου} αιώνα και στις αρχές του 21^{ου}, παρατηρήθηκαν σοβαρές μεταβολές στη θερμοκρασία της Κύπρου. Επιστήμονες μας προειδοποιούν για κινδύνους μέσα στα επόμενα χρόνια, λόγω της αύξησης του αριθμού των ημερών με θερμοκρασία καύσωνα, δηλαδή ίση ή μεγαλύτερη των 36°C.

Οι ειδικοί είδαν κάτι παρόμοιο και σε άλλες χώρες, κάτι που δηλώνει αλλαγή του κλίματος στην Ανατολική Μεσόγειο και τη Μέση Ανατολή γενικά.

Τέλος ας μη ξεχνάμε τις σοβαρές επιπτώσεις της κλιματικής αλλαγής στην οικονομία. Η έλλειψη νερού μπορεί να μειώσει τις καλλιέργειες κατά 40%!

- (a) Τι εννοεί ο αρθρογράφος όταν λέει ότι ελπίζουν σε «καλό χειμώνα»; (1)
-
- (b) (i) Ποια ήταν η μεγαλύτερη περιβαλλοντική καταστροφή του καλοκαιριού; (1)
-
- (ii) Ποιος έφταιγε για αυτήν; (1)
-
- (c) Σύμφωνα με τους ειδικούς, ποιο θα είναι ένα ανησυχητικό αποτέλεσμα της κλιματικής αλλαγής για το νησί, στο κοντινό μέλλον; (1)
-
- (d) Πώς ξέρουν οι ειδικοί ότι η κλιματική αλλαγή είναι διαδεδομένο πρόβλημα; (1)
-

(e) Ποιο επάγγελμα θα υποφέρει από την κλιματική αλλαγή;

(1)

(Total for Question 5 = 6 marks)

TOTAL FOR SECTION B = 20 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

SECTION C: WRITING (RESEARCH TASK)

Respond to ONE question from this section.

We recommend that you spend around 1 hour 25 minutes on this section.

Write approximately 270 to 320 words in Greek.

EITHER

6 Η Παιδεία στην Ελλάδα

Διάβασε το ακόλουθο απόσπασμα από άρθρο εφημερίδας σχετικά με την καθαρεύουσα.

Όταν το 1976, σύμφωνα με το νόμο, η καθαρεύουσα σταμάτησε να διδάσκεται στα σχολεία, νομίζαμε πως αυτό ήταν κάτι καλό. Ο πόλεμος για τη γλώσσα, που είχε κρατήσει σχεδόν έναν αιώνα, είχε τελειώσει! Κανένας δεν τόλμησε τότε να μιλήσει υπέρ της καθαρεύουσας. Ίσως γιατί η καθαρεύουσα είχε «υποφέρει» τόσο στις ομιλίες των πολιτικών της χούντας. Έτσι, η δημοτική έγινε συνώνυμη με την αλλαγή και την πρόοδο.

Όμως, η σύγχρονη ελληνική λογοτεχνία δεν θα υπήρχε χωρίς την καθαρεύουσα. Γι' αυτό τώρα πιστεύω πως πρόοδος θα ήταν η επιστροφή της διδασκαλίας της καθαρεύουσας στη Μέση Παιδεία. Οι μαθητές θα διάβαζαν μεγάλους Έλληνες συγγραφείς, όπως π.χ. ο Παπαδιαμάντης, στο πρωτότυπο και όχι σε «μετάφραση» στη δημοτική. Επιπλέον, θα μάθαιναν ότι πάνε στο σχολείο, για να μάθουν κάτι παραπάνω απ' αυτό που ήδη ξέρουν κι ότι αυτό χρειάζεται προσπάθεια.

Γράψε μια έκθεση κριτικής ανάλυσης σε σχέση με τη δήλωση που ακολουθεί και με αναφορές στο κείμενο που διάβασες και στην έρευνα που έκανες.

«Η κατάργηση της καθαρεύουσας έβλαψε την παιδεία»

(40)

OR

7 Το ρεμπέτικο

Διάβασε την κριτική που ακολουθεί για την ταινία «Ρεμπέτικο».

Η ταινία «Ρεμπέτικο» του Κώστα Φέρρη είναι εν μέρει βασισμένη στη ζωή της μεγάλης τραγουδίστριας του ρεμπέτικου, της Μαρίκας Νίνου. Το θέμα είναι η ζωή μιας ρεμπέτισσας από το 1919, που γεννιέται στη Σμύρνη και με την οικογένειά της μετακομίζει στην Αθήνα μετά τους διωγμούς του 1922.

Η ταινία δεν αφορά μόνο τη δύσκολη ζωή της τραγουδίστριας. Δείχνει επίσης τον τρόπο που η συντηρητική κοινωνία της εποχής αντιμετωπίζει το ρεμπέτικο, ως τραγούδι και ως κουλτούρα, συχνά με εχθρικότητα.

Με φόντο την Μικρασιατική Καταστροφή, την Κατοχή, τον Εμφύλιο, παρακολουθούμε τη φτώχεια και τις περιπέτειες μιας περιθωριακής κοινωνίας. Βλέπουμε τα στοιχεία της κουλτούρας των προσφύγων, των ανθρώπων που πήγαν φυλακή που τα έχουμε συνδέσει με την ιστορία του ρεμπέτικου τραγουδιού. Η μουσική και τα τραγούδια του Σταύρου Ξαρχάκου και η ποίηση του Νίκου Γκάτσου συνοδεύουν την ταινία.

Γράψε μια έκθεση κριτικής ανάλυσης σε σχέση με τη δήλωση που ακολουθεί και με αναφορές στο κείμενο που διάβασες και στην έρευνα που έκανες.

«Το ρεμπέτικο τραγούδι δεν έγινε εύκολα μέρος της ελληνικής μουσικής παράδοσης»

(40)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

OR

8 Ιστορία της Κύπρου 1974-1983: Οι επιπτώσεις των γεγονότων του 1974 στην κοινωνία της Κύπρου

Διάβασε το απόσπασμα από ένα άρθρο για την ανταλλαγή αιχμαλώτων στην Κύπρο το 1974.

Αμέσως μετά το πραξικόπημα που διέταξε η στρατιωτική χούντα της Ελλάδας εναντίον του προέδρου Μακαρίου και την είσοδο των τουρκικών στρατευμάτων που ακολούθησε τον Ιούλιο του 1974, πολλά άτομα στο νησί αναζήτησαν την ασφάλεια πηγαίνοντας να μείνουν σε σπίτια συγγενών.

Εκείνο το διάστημα, οι στρατιωτικοί και οι πολίτες που συλλαμβάνονταν στις περιοχές που είχαν κατακτηθεί, θεωρούνταν αιχμάλωτοι.

Η ανταλλαγή των αιχμαλώτων έγινε κυρίως τον Σεπτέμβριο – Οκτώβριο του 1974. Χιλιάδες άνθρωποι κάθε ηλικίας έτρεξαν στη Λευκωσία, για να υποδεχθούν τα αγαπημένα τους πρόσωπα. Η πρώτη μεγάλη ομάδα αιχμαλώτων απελευθερώθηκε στις 16 Σεπτεμβρίου 1974. Σε αυτήν περιλαμβάνονταν κυρίως, κληρικοί, μαθητές, φοιτητές αλλά και ηλικιωμένοι.

Μετά την ανταλλαγή πολλοί Ελληνοκύπριοι δεν πήγαν στις ελεύθερες περιοχές, αλλά προτίμησαν να πάνε στα χωριά τους, στα κατεχόμενα, νομίζοντας πως θα μπορούσαν να ζήσουν εκεί. Όπως όλοι είδαμε, όμως, τα επόμενα χρόνια μετά το 1974, οι πληθυσμοί στο νότιο και βόρειο μέρος του νησιού σταδιακά χωρίστηκαν σε "Έλληνες" και "Τούρκους" αντίστοιχα.

Γράψε μια έκθεση κριτικής ανάλυσης σε σχέση με τη δήλωση που ακολουθεί και με αναφορές στο κείμενο που διάβασες και στην έρευνα που έκανες.

«Τα γεγονότα του Ιουλίου του 1974 είχαν σοβαρές επιπτώσεις στην Κυπριακή κοινωνία κατά τη διάρκεια των εννέα χρόνων που ακολούθησαν»

(40)

OR

9 Πρόσφυγες στην Ελλάδα

Διάβασε το ακόλουθο απόσπασμα από ένα ρεπορτάζ για παιδιά πρόσφυγες στην Ελλάδα.

Τα γεγονότα με τα σχολεία που κλείσανε τις πόρτες στα προσφυγόπουλα απασχόλησαν τις εφημερίδες και την τηλεόραση για μήνες το 2016.

Τι γίνεται όμως, όταν συμβαίνει το αντίθετο;

Η εφημερίδα μας έκανε ρεπορτάζ σε δύο σχολεία της Αθήνας που καλωσορίσανε 45 προσφυγόπουλα, για να τους προσφέρουν μια «κανονική» σχολική ζωή.

Μπήκαμε στις τάξεις και ακούσαμε τους δασκάλους να μιλούν για τις δυσκολίες και τις χαρές αυτής της εμπειρίας.

«Το σχολείο μας δεν ήταν έτοιμο να δεχθεί τα προσφυγόπουλα. Ήδη υπήρχαν προβλήματα στη λειτουργία του. Δεχτήκαμε άλλα 45 παιδάκια. Δεν είχαμε ούτε βιβλία, ούτε αρκετούς υπολογιστές, ούτε δεύτερη καθαρίστρια.

Όμως, παρ' όλα αυτά υποδεχτήκαμε τα παιδιά με δώρα. Οι μαθητές ζωγράφισαν «καλωσήρθατε» σε κολάζ. Χαρήκαμε, γιατί βλέπαμε χαμογελαστά παιδιά που μπαίνανε πάλι σε σχολικό περιβάλλον, μετά από μια ζωή σε εμπόλεμες ζώνες, στον δρόμο και στα στρατόπεδα των προσφύγων.

Γράψε μια έκθεση κριτικής ανάλυσης σε σχέση με αυτή τη δήλωση. Να κάνεις αναφορές στο κείμενο που διάβασες και στην έρευνα που έκανες.

«Η ενσωμάτωση των παιδιών-προσφύγων στα σχολεία παρουσιάζει δυσκολίες»

(40)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION C = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

Source information**Title: Translation**

Source from: http://www.lifo.gr/articles/music_articles/87031

Title: Επιστροφή στην παράδοση

Source from: http://www.musicheaven.gr/html/modules.php?name=Blog&file=page&op=viewPost&p_id=16659

Title: Μέσα ή Έξω;

Source from: <http://www.euro2day.gr/news/economy/article/1395761/zhmiomenh-h-ellada-apo-th-symmetohh-sthn-ee-leei.html>

Source from: <http://www.voria.gr/article/antonio-tagiani-i-ellines-dikeounte-mia-akomi-efkeria>

Title: «Με μολύβι Φάμπερ νούμερο 2» της Άλκης Ζέη

Source from: Metaichmio

Title: Κλιματικές αλλαγές και Κύπρος

Source from: <http://www.reporter.com.cy/local-news/article/108329/etsi-tha-gnei-i-kypros-an-den-paroyme-metra-ga-tin-klimatiki-allag>

Title: Η Παιδεία στην Ελλάδα: Το γλωσσικό ζήτημα

Source from: <http://www.kathimerini.gr/817434/opinion/epikairothta/politikh/ki-an-epistrefame-sthn-ka8areyoysa>

Title: Η μουσική στην Ελλάδα: Η πολιτιστική ιστορία του ρεμπέτικου

Source from: http://rempetikogeo69.blogspot.co.at/2011/05/blog-post_11.html

Title: Ιστορία της Κύπρου 1974-1983: Οι επιπτώσεις των γεγονότων του 1974 στην κοινωνία της Κύπρου

Source from: <https://papapolyviou.com/2015/07/20/istories-apo-tin-aixmalosia/>

Title: Προσφυγική κρίση στην Ελλάδα: Η ενσωμάτωση των προσφύγων στην ελληνική κοινωνία

Source from: http://www.huffingtonpost.gr/2017/01/02/koinwnia_n_13908784.html

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.

Paper 1 marking principles and mark scheme

Section A: Marking principles

Misspelling is tolerated as long as it does not lead to ambiguity, for example drought misspelled as drowght would be acceptable, but mis-spelled as draught would be unacceptable as this is a real word with a different meaning.

Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the same intended meaning.

Translation is successful if an English speaker would understand the translation without having understood the text in its original language.

Section A: Mark scheme (translation)

Question number	Greek text	Acceptable answers	Mark
1	Υπήρχε μια εποχή που το τραγούδι	There was a time when song	(1)
	ήταν μέρος της καθημερινότητάς μας.	was part of our daily life.	(1)
	Οι μετανάστες πριν φύγουν για τη Γερμανία,	Migrants, before they left for Germany,	(1)
	βάζανε ελληνικούς δίσκους στη βαλίτσα.	would put Greek records in their suitcase.	(1)
	Οι μουσικόφιλοι μαλώνανε για το αν	Music lovers would argue about whether	(1)
	ο Θεοδωράκης ήταν καλύτερος από τον Χατζηδάκι.	Theodorakis was better than Hatzidakis.	(1)
	Οι νέοι μαζεύανε όλο τους το χαρτζιλίκι,	Young people would save all their pocket money	(1)
	για να φτιάξουν συλλογή δίσκων.	to build a record collection.	(1)
	Μαθαίνανε τα τραγούδια απ' έξω.	They learnt songs by heart.	(1)
	Καθώς πέρασαν τα χρόνια όμως,	But as the years went by,	(1)
	η μουσική και το τραγούδι χάσανε κάτι	music and song lost	(1)

Question number	Greek text	Acceptable answers	Mark
	από τη σημασία που είχαν παλιά.	some of their earlier importance.	(1)
	Όταν μπήκε το διαδίκτυο στη ζωή μας	When the Internet entered our lives,	(1)
	έφερε μαζί του ένα νέο τρόπο	it brought with it a new way	(1)
	να απολαμβάνεις την αγαπημένη σου μουσική.	of enjoying your favourite music.	(1)
	Οποιοσδήποτε με ακουστικά στ' αυτιά	Anybody with headphones	(1)
	μπορούσε να ακούσει οτιδήποτε	could listen to anything	(1)
	όπου και όποτε ήθελε	wherever and whenever they wanted,	(1)
	χωρίς καν να χρειαστεί	without even needing to	(1)
	να ξοδέψει καθόλου χρήματα.	spend any money.	(1)

Section B: Marking principles

- For open-response questions, the candidate does not have to write in full sentences. If appropriate, they may respond using single words or phrases.

Example of short phrases with two or more words:

- Χειμώνα με βροχές
 - Οι γεωργοί
 - Ένα απρόσεκτο παιδί.
- When responding to open-response questions, candidates may use words from the reading extract but they must not copy whole sections where the question requires them to manipulate the language in order to give an accurate response to the question.

Example:

Text: Στη μεγάλη σχολική παράσταση στο τέλος του χρόνου, η αδελφή μου με τις άλλες όμορφες παρίσταναν τις θεές ή τις βασίλισσες.

Question: Ποιο προνόμιο είχε η Λένα στο τέλος της χρονιάς;

Rewardable answer: Έπαιζε τη θεά ή τη βασίλισσα.

Non-rewardable answer: Παρίσταναν τις θεές ή τις βασίλισσες.

Candidates who copy the whole sentence, as exemplified above as the *Non-rewardable answer*, **would not be awarded marks** without manipulating the verb in the sentence. This is because it does not render an accurate answer to the question. However, as the exemplified *Rewardable answer* shows, candidates may still use words from the reading extract.

- There are no marks for quality of language in Section B, so errors and omissions in spelling and grammar will be tolerated as long as the message is not ambiguous or does not interfere with communication.
- Consider only as many elements as there are marks, for example for a 1-mark answer, the candidate's first response is taken for assessment, even if this response is incorrect but the correct information follows as a further element. Where 2 marks are available, award the individual marks discretely but apply the order of elements rule.
- Written responses in the wrong language cannot be awarded a mark.

Guidance to examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) in-between the alternative responses, for example *οι γεωργοί/των γεωργών*
- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:

Δεν της έδιναν σημασία (1)

AND

Γιατί δεν ήταν όμορφη (1)

Use OR to show the various answers where there are more possibilities than available marks.

Any **one** of:

Τη βοηθούσε στο γράψιμο (1)

OR

Πετώντας της καμία φράση (1).

- Any parts of an answer that are not essential are bracketed, for example *Η δασική πυρκαγιά (της Σολέας)*.
- Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the correct answer.
- All possible answers have the correct amount of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

Section B: Mark scheme (reading comprehension)

Question number	Answer	Mark
2(i)	B	(1)

Question number	Answer	Mark
2(ii)	A	(1)

Question number	Answer	Mark
2(iii)	C	(1)

Question number	Answer	Mark
2(iv)	C	(1)

Question number	Answer	Mark
3	Award 1 mark for each of the below. Only four answers are required. One mark will be deducted for each additional answer. B, E, F, I	(4)

Question number	Answer	Reject	Mark
4(a)	Δεν της έδιναν σημασία (1) AND γιατί δεν ήταν όμορφη (1)	Ασήμαντη γιατί δεν ήταν ξανθιά	(2)

Question number	Answer	Reject	Mark
4(b)	Έδινε βαθμούς σ' αυτές που δεν άξιζαν (1)	Προτιμούσε τις μαθήτριες με ωραία εμφάνιση	(1)

Question number	Answer	Reject	Mark
4(c)	Ήταν καλή στην έκθεση (1)	Έγραφε	(1)

Question number	Answer	Mark
4(d)	Την βοηθούσε στο γράψιμο (1) OR Πετώντας της καμία φράση (1)	(1)

Question number	Answer	Reject	Mark
4(e)	Έπαιζε πρώτο ρόλο στη σχολική παράσταση (1) OR Έπαιζε τη θεά ή τη βασίλισσα στη σχολική παράσταση (1)	Παρίσταναν τις θεές ή τις βασίλισσες	(1)

Question number	Answer	Reject	Mark
5(a)	Έναν χειμώνα με βροχές (1)	Καλό καιρό	(1)

Question number	Answer	Reject	Mark
5(b)(i)	Η δασική πυρκαγιά (της Σολέας) (1)	Αυτό που συνέβη τον Ιούνιο	(2)
(ii)	Ένα παιδί (απρόσεκτο) (1)	λόγω απροσεξίας	

Question number	Answer	Reject	Mark
5(c)	Θα έχουμε περισσότερες μέρες με υψηλές θερμοκρασίες (1)	Υψηλότερες θερμοκρασίες	(1)

Question number	Answer	Mark
5(d)	Παρατήρησαν αλλαγές στη θερμοκρασία και σε άλλες χώρες (1)	(1)

Question number	Answer	Reject	Mark
5(e)	Οι γεωργοί/Των γεωργών OR Οι αγρότες/Των αγροτών	Η οικονομία	(1)

Section C: Mark scheme (written research question)

There are three levels-based mark grids to be applied to this question. They are:

- knowledge and understanding of society and culture (AO4)
- understand and respond to written language in writing (AO2)
- accuracy and range 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 13–16 with a small amount of band 17–20 material, it would be placed in band 13–16 but be awarded a mark near the top of the band because of the band 17–20 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.

Mark grids

Knowledge and understanding of society and culture (AO4 – 20 marks)

- This mark grid assesses the content of the student's answer in relation to the knowledge and understanding of culture and society they have demonstrated, based on their research. It also assesses their ability to critically analyse by sustaining a line of argument and drawing conclusions about aspects of culture and society, based on the question related to the research subject.

Understand and respond to written language (AO2 – 10 marks)

- This grid assesses student's understanding of the unseen text by their ability to use relevant information from it to contribute to the ideas, arguments and conclusions presented on society and culture.

The two mark grids for AO4 and AO2 are presented side by side. This is because of the connection of the information that the student is producing based on knowledge and understanding of society and culture, and the information they are using from the unseen text to contribute to this.

Indicative content

- When deciding how to reward the answer for content, you should consult both of these mark grids 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 indicative content shows that students are expected to place more emphasis on knowledge and understanding of society and culture (AO4) than on the text (understand and respond in writing to written language – AO2). This emphasis is reflected in the greater number of marks available for AO4 (20 marks) than for AO2 (10 marks).
- Students can demonstrate their knowledge and understanding of society and culture (research) by providing relevant ideas/information/references /examples related to aspects such as:
 - lifestyle/customs/events both current and historical
 - important figures both current and historical
 - public opinion, feelings, reactions and behaviour.

This list is not exhaustive. Such aspects are illustrated in the indicative content below.

Knowledge and understanding of society and culture (AO4)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
0	No rewardable material.	0	No rewardable material
1–4	<ul style="list-style-type: none"> Limited, straightforward, predictable ideas expressed on culture and society; limited information/examples/references from research to support ideas; limited focus on the research subject. Limited evidence of critical analysis of culture and society; points of view have little justification; limited/brief conclusions that are frequently contradictory; frequently relies on description rather than analysis. 	1–2	<ul style="list-style-type: none"> Limited use of relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture; information used is frequently contradictory/irrelevant.
5–8	<ul style="list-style-type: none"> Occasionally relevant, straightforward ideas expressed about culture and society, mostly generalised, occasionally supported by information/examples/references from research; some loss of focus on the research subject. Occasional evidence of critical analysis of culture and society; points of view are given with occasional justification, arguments may be made but not developed, occasionally leading to straightforward conclusions that may include contradictions; some reliance on description rather than analysis. 	3–4	<ul style="list-style-type: none"> Occasionally uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture; sometimes information used is contradictory/irrelevant.

Knowledge and understanding of society and culture (AO4)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
9–12	<ul style="list-style-type: none"> • Relevant, straightforward ideas expressed about culture and society, sometimes supported by information/examples/ references from research; occasional loss of focus on the research subject. • Some critical analysis of culture and society is evident, with straightforward arguments and points of view which are sometimes developed and justified, sometimes drawing straightforward conclusions; occasionally relies on description rather than analysis. 	5–6	<ul style="list-style-type: none"> • Sometimes uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture; occasionally information used is contradictory/irrelevant.
13–16	<ul style="list-style-type: none"> • Relevant, occasionally perceptive ideas expressed about culture and society, frequently supported by pertinent information/ examples/reference from research; focus predominantly maintained on the research subject. • Critical analysis of culture and society demonstrated by frequently developed and justified arguments and viewpoints, often drawing convincing conclusions. 	7–8	<ul style="list-style-type: none"> • Mostly uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture.
17–20	<ul style="list-style-type: none"> • Relevant, perceptive ideas expressed about culture and society, consistently supported by pertinent information/examples/ references from research; focused on the research subject throughout. • Critical analysis of culture and society, demonstrated by consistently developed and justified arguments and viewpoints, drawing convincing conclusions. 	9–10	<ul style="list-style-type: none"> • Consistently uses relevant information/examples/references from the text to contribute to ideas, arguments and conclusions about society and culture.

Additional guidance

Perceptive: demonstrates an in-depth understanding by making connections between ideas and information; goes beyond the standard, predictable response; shows insight/originality.

Ideas include thoughts, feelings, impressions, opinions.

Straightforward ideas, arguments, conclusions are deemed to be those that give the standard, predictable response.

Accuracy and range of language mark grid (AO3 – 10 marks)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately to produce articulate communication with a range of expression.

Marks	Description
0	No rewardable language
1–2	<ul style="list-style-type: none">Limited variation of straightforward grammatical structures and vocabulary, with much repetition; repetitive expression, writing is often restricted and stilted.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">Occasional variation in the use of mostly straightforward grammatical structures and vocabulary, infrequent use of complex language; expression is frequently repetitive, writing is sometimes stilted.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">Some variation in the use of grammatical structures and vocabulary, some recurrent examples of complex language; variation of expression but this is not sustained; sections of articulate writing with occasionally stilted phrasing.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">Frequent variation in use of grammatical structures and vocabulary, including different types of complex language; regular variation of expression, writing is articulate throughout the majority of the response.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">Consistent variation in use of grammatical structures and vocabulary, consistent variation in use of complex language; conveys ideas in a variety of ways, consistently articulate writing.Accurate language throughout, resulting in consistently coherent writing; any errors do not hinder clarity of the communication

Additional guidance

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.

Variation in use of grammatical structures/varied use of vocabulary: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You 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 and complex language (see definition above) for a variety of purposes such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to express themselves with ease for a number of different purposes. The more articulate the writing, the easier and more quickly the reader can progress through the writing without having to re-read to understand the message. If students are restricted to what they can express, they may not be able to use languages for all purposes, for example to justify arguments. The writing will become more difficult to read quickly and with ease as the reader has to stop and re-read to understand the message.

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 (for example 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.

Section C: Indicative content

In their response, students are expected to demonstrate knowledge and understanding of society and culture through their ideas, arguments and conclusions, supported by information, references and examples from their research. Students must refer to information in the text that contributes to their ideas, arguments and conclusions thereby showing understanding of the text.

The indicative content shows that students are expected to place more emphasis on knowledge and understanding of society and culture (AO4) than about the text (understand and respond in writing to written language – AO2). This emphasis is reflected in the greater number of marks available for AO4 (20 marks) than for AO2 (10 marks). Students can demonstrate their knowledge and understanding of society and culture by providing relevant ideas/information/references /examples related to aspects such as:

- lifestyle/customs/events both current and historical
- important figures both current and historical
- public opinion, feelings, reactions and behaviour.

This list is not exhaustive. Such aspects are illustrated in the indicative content below.

It is possible for an answer to be constructed without mentioning some or all of the points given below, as long as students provide alternative responses that fulfil the requirements of the question.

Question number	Indicative content
6	<p>Students may include:</p> <ul style="list-style-type: none">• information from research about prevalent conceptions regarding the language question, for example the identification of <i>Katharevousa</i> and demotic with higher and lower levels of education and culture, respectively (AO4)• reference from research to the impact of the language question on different generations of school children (AO4)• information from research about the significance of the language issue in Greece as the education system evolved under different political circumstances (AO4); students may refer to the term, 'υποφέρει' in the text to refer to the fact that the use of a certain form of language became synonymous with a political ideology (AO2)• reference from research to the way the Greek educational system was affected by the 'language wars', for example laws regarding grammar books, the abolition of the polytonic system etc. (AO4); to link to this, students may refer to information in the text about the public reception of the elimination of <i>Katharevousa</i> from schools or the implied view that education became easier with the introduction of the demotic (AO2)• arguments and conclusions consistent with their ideas/information/references/examples included in the response (AO4).

Question number	Indicative content
7	<p>Students may include:</p> <ul style="list-style-type: none"> • information from research about musicians whose lives illustrate the culture of rebetika (AO4) • reference from research to the eventual acceptance of rebetika in more recent years, for example Xarhakos, Yorgos Dalaras and various other groups (AO4) • information from research on the aspects of the rebetika songs that made them controversial to a certain musical tradition but not to another, for example theme, instruments, melodies, language (AO4); students may refer to the term, 'εχθρικότητα' in the text in relation to the song and culture of rebetiko to link to an argument about why it was controversial (AO2) • reference from research to the identification of rebetika singers with a culture of crime and illegal substances (AO4); to link to this, students may refer to the information in the text about the marginalisation of people who wrote and listened to rebetika because they had been in prison (AO2) • arguments and conclusions consistent with their ideas/ information/references/examples included within the response (AO4).

Question number	Indicative content
8	<p>Students may include:</p> <ul style="list-style-type: none"> information from research about the way people in Cyprus reacted to the events of 1974 (AO4) reference from research to the human consequences of the exchange of prisoners and the displacement. For example as a result of 1974, almost 162,000 Greek Cypriots were displaced. (AO4) information from research on the context of the exchange of prisoners, for example details about the circumstances of the exchange, number of people exchanged and where they were sent etc. (AO4). Students may refer to the phrase in the text 'αιχμάλωτοι θεωρήθηκαν οι στρατιωτικοί και οι πολίτες που συλλαμβάνονταν', to refer to the fact that ordinary citizens who were arrested in what later became known as 'the occupied territories' were considered war prisoners (AO2) reference from research to events such as the 'Third Vienna Agreement' (August 1975) reached by political leaders (for example, Glafcos Clerides and Rauf Denktash) or the declaration of 1983 and their implications for issues of property and displacement (AO4); to link to this, students may refer to the information in the text about the fact that even though, in the beginning, many thought that they could continue to live where they had lived before, in subsequent years the island was divided into distinctly Greek and Turkish areas (AO2) arguments and conclusions consistent with their ideas/information/references/examples included in the response (AO4).

Question number	Indicative content
9	<p>Students may include:</p> <ul style="list-style-type: none"> • information from research regarding the arrival and the needs of refugee children in Greece, for example 35% of the total number of refugees who crossed from Turkey to Greece in one year were children (AO4) • reference from research to the efforts of various NGOs or government organisations to help the children to have access to education (AO4) • information from research on the existing challenges regarding the integration of refugee children into Greek schools, for example lack of resources, not enough space etc. (AO4); students may refer to the term 'προβλήματα' in the text to link to an argument about why it may be difficult for some schools to accept refugees (AO2) • reference from research to the reception of refugee children in various school communities in Greece (AO4); to link to this, students may refer to the information in the text about the refusal of certain schools to open their doors to refugees or the positive reception of other schools (AO2) • arguments and conclusions consistent with their ideas/ information/references/examples included in the response (AO4).

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--	--

Greek

Advanced

**Paper 2: Translation into Greek and written
response to works**

Sample assessment material for first teaching
September 2018

Time: 2 hours 40 minutes

Paper Reference

9GK0/02

You do not need any other materials.

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer Question 1 in Section A. You must answer **two** questions from Sections B and C – this means **either** two questions from Section B **or** one question from Section B **and** one question from Section C. Write approximately 270 and 320 words for questions in Section B and Section C.
- We recommend you spend 30 minutes on Section A: Translation.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Dictionaries are **not** allowed in this examination.
- Copies of works are **not** allowed in this examination.

Information

- The total mark for this paper is 110.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

S60692A

©2018 Pearson Education Ltd.

1/1



S 6 0 6 9 2 A 0 1 1 7



Pearson

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE

SECTION A: TRANSLATION

1 Μετάφρασε το ακόλουθο κείμενο στα **Ελληνικά**.

Cyprus is a beautiful island where you can swim in the sea in the morning and ski in the mountains in the afternoon. As you may discover, it is the magical atmosphere of the villages that provides the best memories.

If you wish to escape the crowds, then head to the Akamas peninsula, on the west coast of the island. The best way to get to know this idyllic area is on a bike. Also, do not forget to visit the famous Baths of Aphrodite, which are to be found there.

If you think that you cannot explore the area alone, there are travel companies that can arrange group excursions.

(20)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

Respond to TWO questions. Choose EITHER TWO questions from Section B OR ONE question from Section B AND ONE question from Section C.

Write approximately 270 to 320 words in Greek for each question.

2 Ποιήματα (Κωνσταντίνος Καβάφης)

- (a) Να αναλύσεις τον τρόπο που παρουσιάζονται τα γηρατειά σε τρία ποιήματα του Καβάφη.

(45)

OR

- (b) Να εξετάσεις τους τρόπους με τους οποίους ο Καβάφης χρησιμοποιεί την ειρωνεία στα ποιήματά του.

(45)

(Total for Question 2 = 45 marks)

3 Η αρραβωνιαστικιά του Αχιλλέα (Άλκη Ζέη)

- (a) Να εξετάσεις το κατά πόσον βοηθάει η δομή του μυθιστορήματος να καταλάβουμε την πλοκή.

(45)

OR

- (b) Να εξηγήσεις τη σημασία του τίτλου του μυθιστορήματος.

(45)

(Total for Question 3 = 45 marks)

4 Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)

- (a) Να αξιολογήσεις πώς βοηθάει ο ρεαλισμός να καταλάβουμε τρία από τα διηγήματα της συλλογής.

(45)

OR

- (b) Να αναλύσεις τον τρόπο που αντιμετωπίζουν τις απώλειες οι χαρακτήρες σε τρία διηγήματα της συλλογής.

(45)

(Total for Question 4 = 45 marks)

5 Κάτι θα γίνει, θα δεις (Χρήστος Οικονόμου)

- (a) Να αναλύσεις πώς παρουσιάζει ο Οικονόμου ζητήματα που αφορούν την ελληνική κοινωνία σε τρία διηγήματα της συλλογής.

(45)

OR

- (b) Να εξετάσεις πώς παρουσιάζει ο συγγραφέας τους κεντρικούς χαρακτήρες σε τρία διηγήματα της συλλογής.

(45)

(Total for Question 5 = 45 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)

Write approximately 270 to 320 words in Greek for each question.

6 *Μικρά Αγγλία* (Παντελής Βούλγαρης)

- (a) Να αναλύσεις πώς παρουσιάζεται η θέση των γυναικών στην ταινία. (45)

OR

- (b) Να αξιολογήσεις τον τρόπο που απεικονίζει ο σκηνοθέτης τη ζωή στο νησί. (45)

(Total for Question 6 = 45 marks)

7 *Η αιώνια επιστροφή του Αντώνη Παρασκευά* (Ελίνα Ψύκου)

- (a) Να αναλύσεις το κατά πόσον «Ο Αντώνης Παρασκευάς είναι ο ήρωας της εποχής μας». (45)

OR

- (b) Να εξετάσεις το κατά πόσον είναι πειστική η ταινία. (45)

(Total for Question 7 = 45 marks)

8 *September* (Πέννυ Παναγιωτοπούλου)

- (a) Να αναλύσεις τη σημασία της φιλίας στην ταινία. (45)

OR

- (b) Να εξετάσεις τον τρόπο που παρουσιάζει η σκηνοθέτρια τη ζωή στη σύγχρονη Αθήνα. (45)

(Total for Question 8 = 45 marks)

9 *Νοτιάς* (Τάσος Μπουλμέτης)

- (a) Να αναλύσεις τη σημασία της πολιτικής στην ταινία. (45)

OR

- (b) Να εξετάσεις τον τρόπο που παρουσιάζει ο σκηνοθέτης τον χαρακτήρα του Σταύρου. (45)

(Total for Question 9 = 45 marks)

10 Ουζερί Τσιτσάνης (Μανούσος Μανουσάκης)

(a) Να αξιολογήσεις τα δραματικά στοιχεία της ταινίας.

(45)

OR

(b) Να αναλύσεις πώς παρουσιάζεται ο έρωτας στην ταινία.

(45)

(Total for Question 10 = 45 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Indicate your first question choice on this page. You must use this space to answer ONE question from Section B (Literary Texts). You will be asked to indicate your second question choice on page XX.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ~~☒~~ and then indicate your new question with a cross ☒.

Chosen question number: **Question 2(a)** ☒ **Question 2(b)** ☐

Question 3(b)

Question 4(b)

Question 5(b) 

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Indicate your second question choice on this page. You must use this space to answer ONE question from EITHER Section B (Literary Texts) OR Section C (Films).

Your second question must NOT be on the same literary text as your first question.

Indicate which question you are answering by marking a cross ☐. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☐.

Chosen question number: Question 2(a) ☐ Question 2(b) ☐
Question 3(a) ☐ Question 3(b) ☐
Question 4(a) ☐ Question 4(b) ☐
Question 5(a) ☐ Question 5(b) ☐
Question 6(a) ☐ Question 6(b) ☐
Question 7(a) ☐ Question 7(b) ☐
Question 8(a) ☐ Question 8(b) ☐
Question 9(a) ☐ Question 9(b) ☐
Question 10(a) ☐ Question 10(b) ☐

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTIONS B AND C = 90 MARKS
TOTAL FOR PAPER = 110 MARKS

Source information

Title: Translation. The Leisurely Pace of Village Life in Cyprus

Source from: <http://www.stayadventurous.com/2013/06/leisure-village-life-cyprus/>

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.

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.

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	Cyprus is a beautiful island where	Η Κύπρος είναι ένα όμορφο νησί όπου		Την Κύπρο είναι ...	(1)
2	you can swim in the sea in the morning	μπορείς να κολυμπάς στη θάλασσα το πρωί	μπορείς να κάνεις μπάνιο στη θάλασσα το πρωί	Μπορείς να κάνεις μπάνιο το πρωί	(1)
3	and ski in the mountains in the afternoon.	και να κάνεις σκι στα βουνά το απόγευμα.	κάνεις σκι στο βουνό το βράδυ.		(1)
4	As you may discover,	Όπως ίσως ανακαλύψετε,	Όπως μπορείτε να ανακαλύψετε και εσείς	όπως ανακάλυψε τε	(1)
5	it is the magical atmosphere of the villages	η μαγική ατμόσφαιρα των χωριών είναι αυτή	είναι η μαγική ατμόσφαιρα στα χωριά αυτή που	το/ την ατμόσφαιρα	(1)

Section	Text	Correct answer	Acceptable answers	Reject	Mark
6	that provides the best memories.	που αφήνει τις καλύτερες αναμνήσεις.	δίνει τις πιο καλές αναμνήσεις.	δίνει αναμνήσεις.	(1)
7	If you wish to escape the crowds,	Αν επιθυμείτε να ξεφύγετε από τα πλήθη,	Αν θέλετε να ξεφύγετε από τη φασαρία,	Αν εύχεστε να φύγετε	(1)
8	then head to	τότε να πάτε προς	τότε πάτε στη	τότε κεφάλι	(1)
9	the Akamas peninsula,	τη χερσόνησο του Ακάμα,	Χερσόνησο του Ακάμα,		(1)
10	on the west coast of the island.	στις δυτικές ακτές του νησιού.	στα δυτικά παράλια του νησιού.		(1)
11	The best way to get to know	Ο καλύτερος τρόπος να μάθετε	Ο καλύτερος τρόπος να ταξιδέψετε σε	Ενας καλός τρόπος να ...	(1)
12	this idyllic area	αυτήν την ειδυλλιακή περιοχή	αυτό το ειρηνικό/όμορφο μέρος		(1)
13	is on a bike.	είναι με το ποδήλατο.	είναι με ποδήλατο.		(1)
14	Also, do not forget to visit	Επιπλέον, μην ξεχάσετε να επισκεφτείτε	Επίσης, μην ξεχάσετε να πάτε	Επίσης δεν ξεχνάς	(1)
15	the famous Baths of Aphrodite,	τα διάσημα Λουτρά της Αφροδίτης	στα γνωστά λουτρά της Αφροδίτης		(1)
16	which are to be found there.	που βρίσκονται εκεί.	που είναι εκεί.	που βρέθηκαν εκεί.	(1)
17	If you think that you cannot	Αν νομίζετε πως δεν μπορείτε	Αν δεν νομίζετε πως μπορείτε		(1)
18	explore the area alone,	να εξερενήσετε την περιοχή μόνοι σας,	να ανακαλύψετε την περιοχή μόνοι,	να πας μόνο	(1)
19	there are travel companies	υπάρχουν πρακτορεία ταξιδίων	υπάρχουν ταξιδιωτικά γραφεία	υπάρχουν ταξίδια εταιρείες	(1)
20	that can arrange group excursions.	που μπορούν να κανονίσουν ομαδικές εκδρομές.	που οργανώνουν εκδρομές για γκρουπ.		(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 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 270-320 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.• Frequent variation in 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 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 (A03)

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

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

Additional guidance

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

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example 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><i>Ποιήματα</i> (Κωνσταντίνος Καβάφης)</p> <p>Students may refer to the following in their answers.</p> <p>Old age is a frequent theme in Cavafy's poems, especially in relation to the consequences of growing old.</p> <ul style="list-style-type: none"> • Old age is a curse and a burden for Cavafy. It signals the end of beauty («Το γήρας του σώματος και της μορφής μου») and causes pain, as in the poem <i>Μελαγχολία του Ιάσονος Κλεάνδρου· ποιητού εν Κομμαγενηή·595 μ.Χ.</i> • The advent of old age is linked to loneliness and memories of lost love as in the poems <i>Θυμήσου Σώμα, Ο ήλιος του Απογεύματος</i> and <i>Απ' τες εννιά</i>. In these poems, the narrator mourns the merciless passage of time and grieves for the love and experiences he enjoyed as a young man, as well as all the relationships that remained unconsummated. • Old age also brings bitterness and regret for not having lived fully, as in the poem <i>Ένας γέρος</i>. The narrator laments the lost opportunities of his youth and is overcome with despair about the present. Memories do not comfort him. • Some memories of a full life and the fact that one's poetry is still appealing to the young offer some relief, e.g. to the old poet who is the protagonist of <i>Πολύ Σπανίως</i>. Art, poetry in particular, seems to exist as an antidote to old age, the deterioration of the body and the isolation.

Question number	Indicative content
2(b)	<p data-bbox="448 320 925 353"><i>Ποιήματα</i> (Κωνσταντίνος Καβάφης)</p> <p data-bbox="448 376 1165 409">Students may refer to the following in their answers.</p> <p data-bbox="448 432 1377 533">Cavafy employs irony as a device in many poems and in ways which are very characteristic of his poetic oeuvre. Irony can take different forms.</p> <ul data-bbox="499 555 1422 1485" style="list-style-type: none"> <li data-bbox="499 555 1422 835">• Verbal irony has overtones of sarcasm and occurs when the narrator comments on the actions of other characters in the poems. This ironic commentary can be obvious or may sometimes be contained more subtly in the way something or someone is described. Examples of this may be found in the poem <i>Περιμένοντας τους Βαρβάρους</i> («Και τώρα τι θα γένουμε χωρίς βαρβάρους»), and <i>Η αρρώστια του Κλείτου</i> («Η κουτή δεν νοιώθει...»). <li data-bbox="499 869 1422 1037">• Cavafy's poems contain irony when there is an obvious contrast between what his characters say and what they do as in <i>Εις Ιταλικήν Παραλίαν</i> or when there may be doubt that the way they present themselves is not the way they really are, as in <i>Ιγνάτιου Τάφος</i>. <li data-bbox="499 1070 1422 1350">• There is evidence of tragic/dramatic irony, especially in Cavafy's historical poems, when the characters are not in possession of the facts but the reader is well aware of the course that history has taken. Poems such as <i>Αλεξανδρινοί Βασιλείς</i>, <i>Διορία του Νέρωνος</i>, <i>Η Μάχη της Μαγνησίας</i> reveal the powerful in a negative light, as they suffer from delusions of grandeur and make ill informed decisions that often have disastrous consequences. <li data-bbox="499 1384 1422 1485">• Irony in Cavafy is a device that gives his poetry a universal appeal, as loss and the futility of making plans without being in full possession of the facts are common issues for all humanity.

Question number	Indicative content
3(a)	<p data-bbox="448 297 1031 331"><i>Η αρραβωνιαστικιά του Αχιλλέα</i> (Άλκη Ζέη)</p> <p data-bbox="448 351 1161 385">Students may refer to the following in their answers.</p> <p data-bbox="448 405 1380 510">The author adopts a narrative structure that allows us to understand individual characters but also the turbulent historical times in which they live.</p> <ul data-bbox="499 546 1449 1339" style="list-style-type: none"> <li data-bbox="499 546 1449 790">• The plot of the novel spans almost three decades. The structure consists of parallel narratives that are not chronological. This fragmentation does not always help the reader understand details of time and place. For example, the novel begins in Paris, on a film set, <i>Το τρένο της φρίκης</i>, just after May '68. When the phrase <i>σκηνή – πλάνο – λήψη</i> appears, Eleni is telling the story. When the phrase <i>μοτέρ στοπ</i> appears, we have a third person narrative. <li data-bbox="499 824 1449 1068">• Sometimes the lines are blurred, e.g. between the first person reminiscing about the past and the third person narrative about the present. However, the circular structure of the novel is always focused on Eleni and her immediate environment. For example, when an unnamed third person narrator tells the story of Eleni and her friends in Paris, the reader becomes interested in Eleni's situation. <li data-bbox="499 1102 1449 1339">• The structure of the novel contains chapters written in the first person, which fill the gaps in our knowledge of Eleni's earlier life. This is effective because it reduces any confusion created by the non-linear development of events. It also helps the reader empathise, not just with Eleni but with a whole generation. The subplots concerning the lives of Anemodarmenos, Serioja and Michael Grigorevits are such examples.

Question number	Indicative content
3(b)	<p data-bbox="448 264 1029 297"><i>Η αρραβωνιαστικιά του Αχιλλέα</i> (Άλκη Ζέη)</p> <p data-bbox="448 320 1161 353">Students may refer to the following in their answers.</p> <p data-bbox="448 376 1433 443">The title of the novel is an indication of how the female protagonist's life is shaped by her relationship with Achilles.</p> <ul data-bbox="499 465 1449 1227" style="list-style-type: none"> <li data-bbox="499 465 1449 645">• The title suggests loss of identity for Dafne/Eleni, which was a frequent occurrence for women in the period in which the novel takes place. For example, she 'loses' her name and becomes known as Achilles' fiancée when, as a teenager, she joins a resistance group and starts a relationship with Achilles. <li data-bbox="499 674 1449 880">• She becomes known to everyone only through her relationship with Achilles. This means that Dafne/Eleni is destined to live in the shadow of her fiancé for many years. For example, she follows Achilles to Tashkent in Russia, after a long journey through Italy and France. Even when she falls in love with Jean Paul she leaves him to pursue her life in the shadow of Achilles. <li data-bbox="499 913 1449 1048">• When Achilles' fiancée arrives in Russia, she shows signs of independence, for example she begins to question her relationship with Achilles and his blind allegiance to ideology. At this point, Eleni/Dafne begins to shed her persona as Achilles' fiancée. <li data-bbox="499 1081 1449 1227">• By the end of the book, which brings us to the present, Dafne/Eleni regains her sense of self after her long struggle with her previous idealisation of Achilles and her disenchantment with his politics. She is no longer "Η αρραβωνιαστικιά του Αχιλλέα".

Question number	Indicative content
4(a)	<p data-bbox="448 262 1230 293"><i>Η μυρωδιά τους με κάνει να κλαίω</i> (Μένης Κουμανταρέας)</p> <p data-bbox="448 318 1161 349">Students may refer to the following in their answers.</p> <p data-bbox="448 374 1442 472">The realistic elements help readers to better appreciate the stories, empathise with the characters and recognise today's Greek society in the story.</p> <ul data-bbox="499 497 1442 1357" style="list-style-type: none"> <li data-bbox="499 497 1442 633">• The language in the stories is appropriate to the different individuals who confide in Evripides, as they sit in his «ηλεκτρική καρέκλα». For example, Mr Faidon in <i>Το Ρουμανόπουλο</i>, narrates his story in a way that reveals his character and preferences. <li data-bbox="499 669 1442 842">• Wealthy or poor, Greek or migrant, the characters come from a variety of backgrounds. This is very realistic and representative of the diverse city that Athens was and still is. This diversity is not always welcome by everyone and leads to racist treatment of foreigners, as for example in <i>Μασάνμπα</i>. <li data-bbox="499 878 1442 1050">• Evripides, the main narrator, builds a convincing picture of each day in the shop, with details about the weather, the clothes people wear and their facial features. Even the names, Φραγκίσκος/Ζαφείρης, Ροζαλία, Χάρος, seem representative of each character. <li data-bbox="499 1086 1442 1357">• At the same time, some of the stories, for example <i>Ο Χλωμός</i>, <i>Ροζαλία</i>, seem rather unusual or exaggerated. It also seems unlikely that some of the customers who walk into the barber's shop for the first time would choose to confess such intimate or scandalous stories (e.g. in <i>Ροζαλία</i>) to someone they do not know. Even though aspects of the plot are not always realistic (e.g. a cat in exchange for a priceless Persian rug), the stories still manage to engage the reader's interest.

Question number	Indicative content
4(b)	<p data-bbox="448 264 1230 297"><i>Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)</i></p> <p data-bbox="448 320 1161 353">Students may refer to the following in their answers.</p> <p data-bbox="448 376 1422 477">Loss is a theme at the centre of many stories. The characters who tell their stories to Evripides have all suffered from the loss of something or someone they loved.</p> <ul data-bbox="507 499 1445 1294" style="list-style-type: none"> <li data-bbox="507 499 1445 712">• Loss sometimes makes people reevaluate their lives. For example, in the story <i>Ροζαλία</i>, Frangiskos mourns the death of his unlikely lover. He feels compelled to recount her life story in an effort to preserve her memory. Coming to terms with the loss allows Frangiskos to regain the part of him he cast aside for Rozalia. He enters the shop as Frangiskos and leaves as Zafiris. <li data-bbox="507 745 1445 1014">• Someone's grief may often invoke empathy and humanity in others. For example, in the story <i>Ο γιος του Θυρωρού</i> the caretaker appears overwhelmed by grief. When he enters Evripides' shop, it is clear that he has not come to terms with the loss of his son. In a small act of kindness and empathy, Zissis, the young client whom the caretaker mistakes for his dead son, participates in the illusion to give the grieving man some temporary relief from his pain. <li data-bbox="507 1048 1445 1294">• The experience of losing his girlfriend, because she left him, leads Efthymis, in the story <i>Μαυρούλα</i>, to the conclusion that life is too painful. In this story, Efthymis, who has countless encounters with death as he works in a funeral parlour, seems accustomed to the idea of dying. When he loses his girlfriend, Efthymis confesses to Evripides that it is better to be 'dead and gone' than to live a life with the pain of loss.

Question number	Indicative content
5(a)	<p><i>Κάτι θα γίνει, θα δεις</i> (Χρήστος Οικονόμου)</p> <p>Students may refer to the following in their answers.</p> <p>The picture of society that emerges in the short stories is a bleak one. It is the panorama of a society in crisis and on the verge of collapse.</p> <ul style="list-style-type: none"> • The stories focus on the traumas and sufferings of people in the poor working class neighbourhoods around Athens and Piraeus. Their plots follow men and women whose lives have been afflicted by the economic crisis and personal loss. For example, in the story <i>Τα πράγματα που κουβάλαγαν</i> we see the desperation of marginalised citizens who queue in the streets at 3:00 am, waiting for the medical clinic to open. The story conveys the quiet desperation and anger of the people who wait without hope. • Poverty and hunger are characteristics of a society hit by financial crisis. For example, in the story <i>Κι ένα αβγό κίντερ για το παιδί</i>, we see the suffering of a father who cannot feed his family during Holy Week; a week associated with the suffering of Christ, which leads to forgiveness and rebirth through the Resurrection. For the father, who is roaming the streets looking for food, salvation seems impossible. • Loneliness and isolation in the context of social strife are also characteristics of Ikonou's society. In the title story, <i>Κάτι θα γίνει, θα δεις</i>, a young couple seems isolated and abandoned by everyone. As they face financial ruin, Niki and Ares have no one to turn to for support.

Question number	Indicative content
5(b)	<p data-bbox="448 264 1029 297"><i>Κάτι θα γίνει, θα δεις</i> (Χρήστος Οικονόμου)</p> <p data-bbox="448 320 1161 353">Students may refer to the following in their answers.</p> <p data-bbox="448 376 1398 443">Christos Ikonou constructs characters that seem to be bound by similar characteristics: sorrow, victimhood, betrayal and helplessness.</p> <ul data-bbox="499 465 1444 1261" style="list-style-type: none"> <li data-bbox="499 465 1444 779">• Even though the main characters in the stories vary in age, gender and marital status they often resemble one another. They are worried about bills, keeping their homes, and loss: losing a job, losing a partner, losing a loved one. Some of them cope with their situation with small acts of resistance. For example, Elli, in <i>Έλα Έλλη τάισε το γουρουνάκι</i>, abandoned by her husband who disappeared with all her savings, finds comfort in the small rituals of cooking. She commits her small private act of revenge when she eats the man-shaped semolina cake that she prepared. <li data-bbox="499 813 1444 1014">• Loss, this time brought by death, not betrayal, is the link between Elli and Sofronis, the bereaved widower in <i>Βγες έξω και κάψ' τα</i>. Like Elli, he has been cheated, not by another person, but by the health system that failed to save his wife. Unlike Elli, however, he blames himself for his loss. His helplessness drives him to climb into the rubbish bin so that he can be thrown away, like rubbish. <li data-bbox="499 1048 1444 1261">• Some characters who are victims decide to hit back. Yiannis, the main character in <i>Πλακάτ με σκουπόξυλο</i>, is trying to protest against the electrocution of his co-worker at an unsafe work place. Like Elli and Sofronis, he is overcome by injustice. His act of protest may be minor, carrying a blank placard around, but he does it as a symbolic act against the loss and injustice suffered.

Question number	Indicative content
6(a)	<p><i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης)</p> <p>Students may refer to the following in their answers.</p> <p>For the women in the film, the obligation to conform to expectations is the main characteristic of their position in society, and it has tragic consequences.</p> <ul style="list-style-type: none"> • Women are portrayed as having little control over their marriages and choice of husband. Mina, Orsa and Moscha are married to sea captains and even though their marriages are built on lies and dishonesty, they stay married. • Women are expected to adhere to social conventions that require them to obey and conform to the requirements of their social status. For example, despite the fact that the father, Saltaferos, has been away from home for years and lives a double life with a second family in Argentina, Mina cannot divorce him. She remains a loyal and dutiful wife, playing her part as expected. • For women, personal happiness is secondary to duty to one's family. For example, Orsa dutifully gives in to her mother's scheme and marries for money to help her family, even though she loves Spyros. Working is out of the question for these women. The portrayal of Orsa's life reveals the tragic consequences of her inability to go against her mother's will. She is condemned to life in the same house with Spyros, who eventually marries her sister.

Question number	Indicative content
6(b)	<p data-bbox="448 264 946 297"><i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης)</p> <p data-bbox="448 320 1161 353">Students may refer to the following in their answers.</p> <p data-bbox="448 376 1406 443">Panagiotis Voulgaris paints a convincing portrait of life on the island of Andros during the interwar period and the 50s.</p> <ul data-bbox="499 465 1449 1227" style="list-style-type: none"> <li data-bbox="499 465 1449 600">• The depiction of life on the island is often symbolised by the tension between the open, expansive outdoor spaces, for example the sea, and the closed interiors of private homes, for example the Saltaferos mansion. <li data-bbox="499 633 1449 947">• The director recreates a lost world, with a sense of nostalgia and attention to detail. The clothes of Orsa and Moscha, Spyros and Nikos, and the differences between the mansions of the ship captains and the homes of the ordinary islanders are typical of the period. They portray the fashion of the time and also the class divisions in the small, hierarchical society. The attention to women's hair as the focus of desire, the demure glances and even the furniture in the mansions of the ship owners remind us of an old family album. <li data-bbox="499 981 1449 1227">• The language of the protagonists is stylised and, at times, poetic and quaint, and shows how people spoke at the time. Language illustrates how relationships are marked by respect. It also shows how attitudes to love, women and men were expressed. With the exception, perhaps, of the feisty Moscha, the dialogues convey the prudishness and hierarchical relationships of the past on a small island.

Question number	Indicative content
7(a)	<p data-bbox="448 264 1246 297"><i>Η αιώνια επιστροφή του Αντώνη Παρασκευά (Ελίνα Ψύκου)</i></p> <p data-bbox="448 320 1161 353">Students may refer to the following in their answers.</p> <p data-bbox="448 376 1425 477">The statement is an ironic comment on the pursuit of celebrity status, which is a modern obsession. It may also refer to the quest for identity, a common characteristic of heroes, whether real or fictional.</p> <ul data-bbox="499 499 1417 1332" style="list-style-type: none"> <li data-bbox="499 499 1417 712">• Constructing an image or inventing a scandal is common practice in today's celebrity circles. Andonis Paraskevas fakes his own disappearance in order to increase the ratings of his TV show. In this respect, he may be seen as the embodiment of a modern celebrity who goes to any lengths in order to acquire fame and money. <li data-bbox="499 745 1417 913">• One irony about today's heroes is that there is nothing heroic about them. Unlike real heroes who make sacrifices for the common good, Paraskevas has done nothing of the sort. In this respect, he can be seen as the hero of today's materialistic society whose misplaced values make people like him stars. <li data-bbox="499 947 1417 1332">• A different interpretation of the statement could be that Paraskevas embarks on a journey of exploration. He is like a hero whose quest for his true identity leads him to cross certain boundaries. During Paraskevas' 'abduction', what starts as an attempt to organise a sensational comeback becomes an existential crisis. As he begins to lose touch with reality, Paraskevas' previous life as a TV personality is left behind and he becomes an outsider. He now watches everyone else, including the man who replaced him, from the outside. In this respect, Andonis Paraskevas is very much a contemporary hero, even a tragic one.

Question number	Indicative content
7(b)	<p data-bbox="448 264 1246 293"><i>Η αιώνια επιστροφή του Αντώνη Παρασκευά</i> (Ελίνα Ψύκου)</p> <p data-bbox="448 318 1161 347">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1410 477">The film contains dark, surreal and absurd elements that often make it less convincing and may explain its reception as an example of ‘weird’ Greek cinema.</p> <ul data-bbox="499 512 1437 1413" style="list-style-type: none"> <li data-bbox="499 512 1437 929"> <p data-bbox="499 512 1437 607">Stilted or theatrical dialogue and scenes that contain an element of absurdity are frequent in <i>Η αιώνια επιστροφή του Αντώνη Παρασκευά</i> and do not contribute to the suspension of disbelief. Scenes in the film that include these elements are:</p> <ul data-bbox="595 651 1437 929" style="list-style-type: none"> <li data-bbox="595 651 1437 745">– The scene where Andonis sings ‘Me olvide de vivir’ surrounded by ancient statues, or when he sings ‘I will survive’ in karaoke style, in the abandoned hotel. <li data-bbox="595 757 1437 851">– Scenes where Antonis Paraskevas passes time and fights the boredom of his isolation by unsuccessful molecular cookery. <li data-bbox="595 862 1437 929">– The scene where Paraskevas floats around in a half-empty hotel pool in a plastic boat. <li data-bbox="499 965 1437 1205"> <p data-bbox="499 965 1437 1205">Sometimes, the various scenes in the film, in the effort to emphasise the main character’s fake life, show him in an alien landscape that resembles science fiction. For example, we see Andonis arrive at an empty hotel in the boot of a car. The landscape, the hotel that resembles a nuclear bunker, and the empty corridors resemble the dream sequence of a surreal rather than a realistic film.</p> <li data-bbox="499 1240 1437 1413"> <p data-bbox="499 1240 1437 1413">Even though some of the scenes are not realistic or convincing, they help emphasise the disintegration of Paraskevas’ world. For example, the scene where he wanders aimlessly in the countryside and ends up looking for food, emphasises the hero’s existential crisis and his estrangement from society.</p>

Question number	Indicative content
8(a)	<p><i>September</i> (Πέννυ Παναγιωτοπούλου)</p> <p>Students may refer to the following in their answers.</p> <p>Friendship, its absence and presence, plays a very important role in the life of Anna, the solitary and quiet protagonist of <i>September</i>.</p> <ul style="list-style-type: none"> • At the beginning of the film, Anna is alone without having any human contact. It seems that Manu, the dog, is her only friend. Anna is not very expressive and the dog seems to provide the only friendship that Anna enjoys. • Anna realises the joys of human company when she meets her neighbours. Thanks to Manu, she forges a friendship with a family who live near her: in particular Sophia and her children, Stephanos and Nelly. • For Anna, this new friendship almost becomes an obsession. For example, after her dog dies and Anna asks for it to be buried in the family's garden, the mother, although initially sympathetic, becomes weary of Anna and her constant need for company. The brief friendship that Anna enjoyed with her neighbours comes to an end when they realise that she is becoming unpredictable and is trying to become part of their family. • The film ends without any guarantee of happiness for Anna but it still manages to strike a heart-warming and slightly optimistic tone about the future, when Anna meets a new potential friend on a day trip to the beach.

Question number	Indicative content
8(b)	<p data-bbox="448 262 967 293"><i>September</i> (Πέννυ Παναγιωτοπούλου)</p> <p data-bbox="448 318 1161 349">Students may refer to the following in their answers.</p> <p data-bbox="448 387 1426 454">Athens, where <i>September</i> is set, is an urban, occasionally hostile, backdrop against which we witness the life of an isolated young woman.</p> <ul data-bbox="499 492 1449 1279" style="list-style-type: none"> <li data-bbox="499 492 1449 763">• The city is an unfriendly place that emphasises the protagonist's secluded life. Every frame shows the distance between Anna and others, whether at work, in the supermarket or when walking the streets. Shots present Anna as an observer, showing that isolation is often more clearly felt when one is in the city, surrounded by people. For example, Anna is seen in a glass lift in the supermarket, looking out at Sophia's family and she is also seen stalking the family, secretly watching them prepare dinner. <li data-bbox="499 801 1449 972">• The different images of the city and people's interactions within it exemplify the country's struggle with the economic crisis. Despite the apparent affluence of the neighbours and the supermarkets filled with people buying goods, snippets of conversation show signs of a crumbling economy. <li data-bbox="499 1010 1449 1279">• The city landscape is revealed in a harsh light. For example, we see the unpleasant, bright colours of Anna's work environment that are in contrast to her monochromatic life. The limited extent of her movements in the city and her unexceptional routines, such as driving to and from work, emphasise her ordinary life. The transition that marks Anna's development and possible freedom from her illusions comes with a swim in the open sea, away from the city.

Question number	Indicative content
9(a)	<p data-bbox="448 264 826 297"><i>Νοτιάς (Τάσος Μπουλμέτης)</i></p> <p data-bbox="448 320 1161 353">Students may refer to the following in their answers.</p> <p data-bbox="448 376 1437 443">Politics do not constitute a primary theme in the film but they inform the background against which the plot and the characters develop.</p> <ul data-bbox="499 477 1445 1377" style="list-style-type: none"> <li data-bbox="499 477 1445 656">• Politics are very important in helping us understand the background against which the main character develops. For example, the film is set mainly in the 60s and 70s, a period of political turbulence and transition. Politics and politicians dominate the newsreels shown in cinemas. <li data-bbox="499 689 1445 925">• Politics is important for the period because, depending on one's views, it may prove dangerous. For example, Stavros' family does not seem to have a strong sense of political identity and always protests at any suggestion that their son's affliction (mythopathy) may have anything to do with political resistance. The 60s and 70s are a period of political oppression and the parents are very eager to deny any political affiliation. <li data-bbox="499 958 1445 1104">• The politics of Stavros' peers are very well defined. They are passionate about politics, and their language and behaviour reflect the characteristics and rhetoric of the post-junta period, the return to democracy and the liberalisation of attitudes. <li data-bbox="499 1137 1445 1377">• Stavros himself does not seem drawn to politics. For example, his political engagement is rather passive. He usually remains on the periphery of political conversations and he expresses strong views only about cinematic technique, never about political action. Through Stavros, the director seems to suggest that the polarisation that comes with politics is not always productive and stops people from fulfilling their dreams.

Question number	Indicative content
9(b)	<p data-bbox="448 264 826 297"><i>Νοτιάς (Τάσος Μπουλμέτης)</i></p> <p data-bbox="448 315 1165 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1404 450">The film tells the story of Stavros and his journey from adolescence to adulthood in the '60s and '70s.</p> <ul data-bbox="499 499 1449 1267" style="list-style-type: none"> <li data-bbox="499 499 1449 775">• The portrayal of Stavros as a child shows an eccentric and peculiar individual. For example, we see Stavros as a fairly quiet young boy, with a tendency to change the meanings of myths and the relationships between mythic heroes. Stavros' overactive imagination and peculiar behaviour are in contrast to the conservative and conventional attitudes of his parents and friends. Unfortunately, his tendency to rewrite stories leads to complaints from other parents. <li data-bbox="499 797 1449 1072">• Even though troublesome during his childhood, Stavros' 'affliction' makes him popular when he gets older. As a young man, he is portrayed as creative and introspective. His imagination seems to run wild when he falls in love. It seems that his emotional state is behind his inventive story telling, and, even though this may have landed him in trouble as a young boy, it becomes the reason for his popularity at university. For example, he is recognised as an important voice in the university film club. <li data-bbox="499 1095 1449 1267">• Stavros' eccentricity, which made his mother take him to countless 'specialists', including a <i>καφετζού</i>, when he was a young boy, slowly develops into his most obvious characteristic. At the end of the film, Stavros reappears as a successful professional cinematographer.

Question number	Indicative content
10(a)	<p data-bbox="448 259 1027 293"><i>Ουζερί Τσιτσάνης</i> (Μανούσος Μανουσάκης)</p> <p data-bbox="448 324 1161 358">Students may refer to the following in their answers.</p> <p data-bbox="448 389 1442 495">The dramatic elements in the film are found in the plot and the fate of the characters, which are set against a historical backdrop of conflict and human suffering.</p> <ul data-bbox="507 526 1442 1317" style="list-style-type: none"> <li data-bbox="507 526 1442 763">• The film is set in the 1940s. Dramatic tension is evident from the early moments of the film. For example, we see what look like secret interactions in the <i>ουζερί</i> and a tense political discussion in the Jewish household, immediately followed by the murder of Panayotis. From then on, tension escalates. We see alarming signs of Nazi oppression, of the forthcoming expulsion of the Jewish population of Thessaloniki and of the Holocaust. <li data-bbox="507 801 1442 972">• Because of the fact that the film has a clearly-defined historical context, drama intensifies when the viewer sees the characters in the film, unaware of what awaits them. For example, during the synagogue meeting, many members of the Jewish community, including the rabbi, do not suspect the coming Holocaust. <li data-bbox="507 1010 1442 1144">• Betrayal and fear are dramatic elements that abound in the film. For example, resistance fighters are always about to be found out. Tasos, the Nazi collaborator, betrays his fellow citizens to the Nazis for favours. <li data-bbox="507 1182 1442 1317">• Separation of families and loss are characteristics of the period and add dramatic tension. For example, the last scene of the film when the Greek Jewish families are pushed onto the trains departing for Germany, are extremely moving and tragic.

Question number	Indicative content
10(b)	<p data-bbox="448 264 1027 297"><i>Ουζερί Τσιτσάνης</i> (Μανούσος Μανουσάκης)</p> <p data-bbox="448 320 1161 353">Students may refer to the following in their answers.</p> <p data-bbox="448 376 1385 477">The love affair between a Christian man, Yorgos, and a Jewish young woman, Estrea, is central to the film. Love is also present between supporting characters and it never ends well.</p> <ul data-bbox="499 499 1449 1261" style="list-style-type: none"> <li data-bbox="499 499 1449 678">• Friendship soon turns into tragic love for Yorgos and Estrea, when they find themselves united in their underground activities against the German oppressors. This love is doomed, as Yorgos is unable to save Estrea, when she willingly joins her family and fellow Jews as they are being deported to the concentration camps. <li data-bbox="499 701 1449 947">• Extra-marital love also has tragic consequences. The secret relationship between Tsitsanis and one of his singers, Lela, goes against the morality of the time and comes to a quick end when, full of remorse, Tsitsanis goes back to his wife. The relationship, however, drives Lela into the arms of Tasos, who, unbeknown to her, is a Nazi collaborator. Betrayed by Lela who accidentally discovers the truth, Tasos is executed by Yorgos. <li data-bbox="499 969 1449 1261">• The love relationships that are formed in the course of the film often cross boundaries of morality and tradition. For example, Estrea alienates her family because of her relationship with a Christian man and ultimately the family rejects her. Lela loses the man she loves to his wife and the second man she trusts is killed. Love appears doomed from the outset. The impossibility of happiness symbolises the divisions and conflicts in society during a dark period in the history of Greece.

Pearson Edexcel Level 3 GCE

Greek

Advanced

Paper 3: Listening, reading and writing in Greek

Sample assessment material for first teaching
September 2018

Transcript (Questions 1 to 5a)

Paper Reference

9GK0/03

Do not return this transcript with the question paper.

Turn over ►

S60693A

©2018 Pearson Education Ltd.

1/1



Pearson

SECTION A: LISTENING

Κείμενο 1

Η γιορτή της ντομάτας

Στην Κανδήλα εδώ και χρόνια οργανώνεται κάθε Σεπτέμβριο η γιορτή της ντομάτας. Φέτος είναι η έκτη φορά που οι κάτοικοι του χωριού και πολλοί επισκέπτες μαζεύονται για να γιορτάσουν στην πλατεία.

Η γιορτή έχει σκοπό να κάνει γνωστή την παραδοσιακή και βιολογική τέχνη καλλιέργειας της ντομάτας στους νεότερους. Μαζί με τη μεγάλη έκθεση με διάφορα προϊόντα ντομάτας οργανώνεται μεγάλο γλέντι με ζωντανή ορχήστρα. Η διασκέδαση κρατάει ώρες, με μικρούς και μεγάλους να χορεύουν όλη νύχτα.

Όλο το χωριό βοηθάει στην προετοιμασία για τη γιορτή. Οι γυναίκες αρχίζουν να ετοιμάζουν φαγητά στις κουζίνες τους, από ένα μήνα πριν. Τα περισσότερα φαγητά, ακόμα και τα γλυκά, περιέχουν ντομάτα!

Γυναίκες στην πολιτική

M1 Πώς τα πάει η Ελλάδα στο θέμα της συμμετοχής γυναικών στην πολιτική; Αυτό ήταν το θέμα μιας συνάντησης που έγινε στην Αθήνα, μιας και από τους 300 βουλευτές στη Βουλή, μόνο 70 είναι γυναίκες.

Ελληνίδες απ' όλες τις πολιτικές παρατάξεις μίλησαν για τη θέση των κομμάτων τους σχετικά με ζητήματα που απασχολούν τις γυναίκες. Βουλευτές του ΠΑΣΟΚ και της Νέας Δημοκρατίας τόνισαν το σοβαρό ζήτημα της αυξανόμενης ανεργίας στο γυναικείο πληθυσμό. Βουλευτής της ΔΗΜΑΡ μας μίλησε για ένα άλλο πρόβλημα:

F1 Δεν μπορώ να είμαι διπλωματική σ' αυτό το θέμα! Ο ρατσισμός που αντιμετωπίζουν γυναίκες που ασχολούνται με την πολιτική είναι φοβερός. Αυτό συμβαίνει για πολλούς λόγους. Κυρίως, όμως, γιατί υπάρχει το στερεότυπο πως η γυναίκα πολιτικός παραμελεί την οικογένειά της.

Κείμενο 3 (a)

Ζωή στην επαρχία

- F1** Κυριάκο, πέρασες πανεπιστήμιο στη Λευκωσία. Σε αντίθεση με τους περισσότερους νέους αρνήθηκες να πας. Γιατί;
- M1** Μόλις τελείωσα το στρατό, είχα την τύχη να βρω αμέσως δουλειά. Γι' αυτό προτίμησα να μείνω στο μέρος που γεννήθηκα. Δεν αντέχω την απόσταση μεταξύ των ανθρώπων στην πόλη. Εδώ είμαστε όλοι σαν μια μεγάλη οικογένεια.
- F1** Δεν είναι όλα τέλεια, εδώ!
- M1** Εντάξει. Ούτε περίπτερο δεν έχουμε. Πρέπει να ανεβοκατεβαίνεις στη Λευκωσία για αγορές.
- F1** Γιατί θα έφευγες;
- M1** Αν η μελλοντική μου γυναίκα δεν μπορούσε τη ζωή στο χωριό. Τότε θα έφευγα. Είναι δύσκολο για έναν άνθρωπο της πόλης να μετακομίσει στο χωριό. Είναι κλειστή η κοινωνία, σχολιάζουμε τους πάντες, ιδιαίτερα τους ξένους.

Κείμενο 3 (b)

Νέοι και ζωή στην επαρχία

- F1** Καταλαβαίνω, αλλά παρατηρώ περισσότερα κατά στη ζωή εδώ. Πάρε για παράδειγμα την πολιτιστική κίνηση. Η απουσία χώρων αναψυχής πρέπει να κάνει τη ζωή των ελάχιστων νέων εδώ φοβερά ανιαρή. Και δεν μιλάμε μόνο για καφετέριες. Ούτε γυμναστήρια υπάρχουν. Ούτε πιστεύω να πατάει το πόδι εδώ ξένος τουρίστας. Αυτό κάνει κακό και στην οικονομία και στη νοοτροπία.
- M1** Διαφωνώ! Πρώτον, στο χωριό μου υπάρχει αρκετή νεολαία. Από τους 160 κατοίκους, οι 63 είναι κάτω των 30. Στην πόλη οι περισσότεροι νέοι πηγαίνουν σε καφετέριες και είναι όλοι κολλημένοι στα κινητά. Εμείς δεν είμαστε έτσι. Δεν έχουμε καφετέρια αλλά έχουμε το Κέντρο Νεότητας όπου μαζευόμαστε, μιλάμε, παίζουμε επιτραπέζια και περνάμε πιο ποιοτικά το χρόνο μας. Επίσης, το χωριό έχει ένα διάσημο αγγειοπλαστείο. Πολλοί ξένοι έρχονται γι' αυτό. Όσο για γυμναστήριο, δεν το χρειαζόμαστε! Έχουμε τη φύση.

Τα κινούμενα σχέδια στην Ελλάδα

Στην Ελλάδα, η τέχνη των κινουμένων σχεδίων πρόσφατα γνωρίζει μεγάλη επιτυχία. Σήμερα, οι ταινίες κινουμένων σχεδίων είναι δημοφιλείς και με τους φίλους του σινεμά που γεμίζουν τις αίθουσες, αλλά και με τους κριτικούς κινηματογράφου. Η εκπομπή μας θα αφιερώσει 13 εβδομαδιαία επεισόδια, διάρκειας μισής ώρας το καθένα στα κινούμενα σχέδια και στους δημιουργούς τους.

Η ποιότητα και τα θέματα των κινουμένων σχεδίων σήμερα τραβούν την προσοχή όλων των φίλων του κινηματογράφου, όχι μόνο των μικρών. Τα κινούμενα σχέδια θεωρούνται πια ως ένας δημοφιλής τρόπος διασκέδασης για τους πάντες.

Στα φεστιβάλ κινηματογράφου υπάρχει μια ειδική κατηγορία βραβείων γι' αυτούς που έχουν δουλέψει σε κινούμενα σχέδια.

Στη χώρα μας, το Φεστιβάλ Κινουμένων Σχεδίων της Σύρου είναι το μεγαλύτερο φεστιβάλ στο είδος του στην Ελλάδα και ένα από τα 20 πιο γνωστά διεθνώς. Ξεκίνησε το 2008 στην Ερμούπολη. Περιλαμβάνει προβολές ταινιών, ομιλίες, εργαστήρια για παιδιά, εφήβους και ενήλικες, κ.λπ. Η μεγάλη πρωτοτυπία του φεστιβάλ σε σχέση με άλλα είναι το ότι στο πρόγραμμα συμπεριλαμβάνονται ταινίες φτιαγμένες από παιδιά.

Τέλος, όλοι εσείς οι σινεφίλ που σκέφτεστε να πάτε στη Σύρο, μάθετε πως το φεστιβάλ εξασφάλισε για τους επισκέπτες του έκπτωση στα εισιτήρια για το πλοίο και ειδικές τιμές σε ξενοδοχεία σε όλο το νησί.

SECTION B: LISTENING, READING AND WRITING

Κείμενο 5 (a)

Σπουδές ή δουλειά ή και τα δύο;

Όσο σπούδαζα, έκανα διάφορες δουλειές. Δεν είχαν όλες να κάνουν με το πτυχίο μου, βέβαια! Πρώτα δούλεψα σαν σερβιτόρα! Το σιχαινόμουν! Δεν τα παράτησα όμως. Έτσι έμαθα πως η δουλειά δεν είναι ντροπή.

Μετά δούλεψα σαν πωλήτρια. Στο μαγαζί έμαθα τα πάντα για τις πωλήσεις. Περισσότερα απ' όσα έμαθα σπουδάζοντας. Επιπλέον, ωρίμασα πιο πολύ. Βγήκα απ' το χώρο του πανεπιστημίου και γνώρισα εργαζόμενους ανθρώπους, όλων των ηλικιών, με διαφορετικά ενδιαφέροντα.

Ο συνδυασμός σπουδών και εργασίας είναι απαραίτητος. Έμαθα πώς να δουλεύω και να είμαι παραγωγική! Αυτό θα ήθελα να τονίσω, ειδικά στους νέους που μας ακούνε! Οι εταιρείες εκτιμούν αυτούς που σπουδάζουν και παράλληλα αποκτούν εργασιακή εμπειρία, όποια κι αν είναι αυτή.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--	--

Greek

Advanced

Paper 3: Listening, reading and writing in Greek

Sample assessment material for first teaching
September 2018

Time: 2 hours 15 minutes

Paper Reference

9GK0/03

You must have:

Listening equipment
CD/MP3

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Candidates are recommended to start with Section A: Listening comprehension and work through each question as presented in the question paper.
- We recommend you spend 45 minutes on Section A: Listening comprehension and 1 hour 30 minutes on Section B: Listening, Reading and Writing.
- You must **not** use a dictionary.

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

S60693A

©2018 Pearson Education Ltd.

1/1



S 6 0 6 9 3 A 0 1 1 5



Pearson

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE

SECTION A: LISTENING

Answer ALL questions.

Write your answers in the spaces provided.

We recommend you spend no more than 45 minutes on this section.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

Open response questions do not require full sentences and you may respond using single words or phrases. You may use words from the listening passages but you must not transcribe whole sections.

You are going to listen to five passages in Section A. The duration of each passage in Section A is approximately:

Passage 1 = 1 minute 12 seconds

Passage 2 = 1 minute 29 seconds

Passage 3a = 1 minute 27 seconds

Passage 3b = 1 minute 56 seconds

Passage 4 = 2 minutes 45 seconds

You will be in charge of the recording and you may listen to each passage as often as you wish, and write your answers whenever you wish to do so.

Κείμενο 1

Η γιορτή της ντομάτας

1 Άκουσε αυτό το απόσπασμα για τη γιορτή της ντομάτας από το κανάλι YouTube. Βάλε ένα x στη φράση που ολοκληρώνει σωστά την πρόταση.

(i) Η γιορτή της ντομάτας γίνεται ...

(1)

- ☐ A κάθε έξι χρόνια.
- ☐ B μια φορά το χρόνο.
- ☐ C κάθε έξι μήνες.
- ☐ D χρόνο παρά χρόνο.

(ii) Η γιορτή της ντομάτας γίνεται ...

(1)

- ☐ A σε μια παραλία.
- ☐ B στο χωράφι.
- ☐ C σε χωριό.
- ☐ D μέσα σ' ένα δάσος.

(iii) Στη γιορτή ...

(1)

- ☐ A παίζουν μουσική.
- ☐ B βλέπουν θέατρο.
- ☐ C παίζουν ποδόσφαιρο.
- ☐ D κάνουν αγώνες.

(iv) Τα φαγητά που προσφέρονται είναι ...

(1)

- ☐ A από εστιατόριο.
- ☐ B όλα στη σούβλα.
- ☐ C όλα χορτοφαγικά.
- ☐ D σπιτικά.

(Total for Question 1 = 4 marks)

Κείμενο 2

Γυναίκες και πολιτική

2 Άκουσε το ραδιοφωνικό ρεπορτάζ ενός δημοσιογράφου για μια σύσκεψη με θέμα τις γυναίκες και την πολιτική, που έγινε στην Αθήνα. Βάλε ένα χ στη φράση που ολοκληρώνει σωστά την πρόταση.

(i) Η συμμετοχή των Ελληνίδων στη Βουλή είναι ...

(1)

- ☐ A προοδευτική.
- ☐ B πρόσφατη.
- ☐ C ενεργητική.
- ☐ D χαμηλή.

(ii) Στη σύσκεψη πήραν μέρος γυναίκες από ...

(1)

- ☐ A όλη την Ελλάδα.
- ☐ B όλα τα κόμματα.
- ☐ C την κυβέρνηση.
- ☐ D το Ευρωκοινοβούλιο.

(iii) Η ανεργία στις γυναίκες είναι ...

(1)

- ☐ A εποχιακή.
- ☐ B δικαιολογημένη.
- ☐ C σταθερή.
- ☐ D ανησυχητική.

(iv) Μερικές γυναίκες πολιτικοί αντιμετωπίζουν ...

(1)

- ☐ A την ανισότητα.
- ☐ B κινδύνους.
- ☐ C αβεβαιότητα.
- ☐ D την αποτυχία.

(v) Σύμφωνα με μερικούς μια γυναίκα πολιτικός δεν είναι καλή ...

(1)

- ☐ **A** διπλωμάτης.
- ☐ **B** επαγγελματίας.
- ☐ **C** ψεύτρα.
- ☐ **D** μητέρα.

(Total for Question 2 = 5 marks)

Κείμενο 3

Ζωή στην επαρχία

- 3** (a) Άκουσε τη συνέντευξη που έδωσε ο Κυριάκος σε ραδιοφωνική εκπομπή. Απάντησε στις ερωτήσεις **στα ελληνικά**.

(i) Πώς διαφέρει ο Κυριάκος από άλλους συνομήλικούς του;

(1)

(ii) Τι τον έκανε να πάρει την απόφαση να μην πάει στη Λευκωσία; Δώσε **δύο** λεπτομέρειες.

(2)

(iii) Σύμφωνα με τον Κυριάκο, τι λείπει από τη ζωή στην πόλη;

(1)

(iv) Για ποιο λόγο κάποιος από το χωριό θα πρέπει να πηγαίνει στη Λευκωσία;

(1)

(v) Ποια συνήθεια στο χωριό, δεν θα άρεσε σ' έναν άνθρωπο της πόλης;

(1)

(Total for Question 3(a) = 6 marks)

Listen to the second part of the interview. Summarise what you hear. You do not have to write full sentences. Identify three points for question 3(b)(i) and three points for question 3(b)(ii).

Κείμενο 3(b)

Νέοι στην επαρχία

(b) Άκουσε τις απόψεις της δημοσιογράφου και του Κυριάκου για τη ζωή των νέων στην επαρχία. Απάντησε στα ελληνικά.

(i) Συνόψισε αυτά που λέει η δημοσιογράφος για:

- τον πληθυσμό στο χωριό

(1)

- την πολιτιστική ζωή στο χωριό

(1)

- τον τουρισμό στο χωριό.

(1)

(ii) Συνόψισε αυτά που λέει ο Κυριάκος για:

- τη διασκέδαση των νέων στο χωριό

(1)

- το αγγειοπλαστείο του χωριού

(1)

- τον τρόπο που γυμνάζονται οι νέοι στο χωριό.

(1)

(Total for Question 3(b) = 6 marks)

(Total for Question 3 = 12 marks)

Κείμενο 4

Τα κινούμενα σχέδια στην Ελλάδα

Άκουσε το απόσπασμα από τηλεοπτική εκπομπή για τα κινούμενα σχέδια.

Απάντησε στις ερωτήσεις στα **ελληνικά**.

- (a) Από πού καταλαβαίνουμε τη δημοτικότητα των κινουμένων σχεδίων στις μέρες μας; Δώσε δύο λεπτομέρειες.

(2)

- (b) Πόσο θα διαρκέσουν αυτές οι εκπομπές; Δώσε **δύο** λεπτομέρειες.

(2)

- (c) Πώς έχει αλλάξει το κοινό που παρακολουθεί κινούμενα σχέδια;

(1)

- (d) Τι δείχνει πως το φεστιβάλ Σύρου είναι επιτυχημένο; Δώσε **δύο** λεπτομέρειες.

(2)

- (e) Πώς ξεχωρίζει το φεστιβάλ στη Σύρο, σε σχέση με άλλα;

(1)

- (f) Πώς προσπάθησαν οι οργανωτές να προσελκύσουν περισσότερους επισκέπτες;

(1)

(Total for Question 4 = 9 marks)

TOTAL FOR SECTION A = 30 MARKS

SECTION B: LISTENING, READING AND WRITING

Answer ALL questions.

Write your answers in Greek in the spaces provided.

For this task you must summarise information in response to a spoken source (5a) and a text (5b). You must also answer a question on the two sources (5c).

For question **5(a)** you are going to listen to one passage. The duration of the passage is approximately:

Passage 5(a) = 1 minute 32 seconds

You will be in charge of the recording and you may listen to the passage as often as you wish. For this question you do not have to write in full sentences, you may respond using short phrases. You may use words from the listening passage but you must not transcribe whole sections.

For question **5(b)** you are going to read one text. For this question you do not have to write in full sentences, you may respond using short phrases. You may use words from the text but you must not transcribe whole sections.

For question **5(c)** you must answer a question on both the spoken passage and the text. For this question **you must write in full sentences**. Write approximately 180–230 words.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Κείμενο 5(a)

5 (a) Άκουσε το απόσπασμα από τη ραδιοφωνική συνέντευξη που έδωσε η κυρία Παππά, διευθύντρια μιας εταιρείας στην Ελλάδα.

Συνόψισε τη συνέντευξη γράφοντας τα κεντρικά επιχειρήματα της κυρίας Παππά, όσον αφορά την εργασιακή εμπειρία. Να γράψεις τέσσερις λεπτομέρειες.

(i)

(1)

(ii)

(1)

(iii)

(1)

(iv)

(1)

(Total for Question 5(a) = 4 marks)

- (b) Διάβασε το ακόλουθο σχόλιο που άφησε ο Αλέξανδρος στην ιστοσελίδα της εκπομπής, σχετικά με το απόσπασμα που μόλις άκουσες.

Βρίσκομαι στο δεύτερο έτος των σπουδών μου και βρήκα ενδιαφέρον το πρόγραμμά σας. Όμως, η πραγματικότητα στην οποία αναφέρεστε διαφέρει πολύ από την πραγματικότητα που βιώνουμε σήμερα.

Η αγορά είναι γεμάτη άνεργους πτυχιούχους, γιατί να διαλέξουν κάποιον σαν εμένα; Οι εταιρείες που ψάχνουν μαθητευόμενους, το κάνουν για να γλιτώσουν λεφτά. Δουλεύεις οχτάωρο και παίρνεις ψίχουλα. Αυτό είναι δουλειά όχι δουλειά.

Μία φορά στη ζωή μας έρχονται τα φοιτητικά χρόνια. Δεν αξίζει να τα περάσεις κάνοντας πράγματα που σιχαίνεσαι! Οι γνώσεις που κερδίζεις στο πανεπιστήμιο είναι πολύτιμες. Η πίεση από τα μαθήματα είναι μεγάλη. Δεν περισσεύει χρόνος ούτε για βόλτα.

Συνόψισε το σχόλιο γράφοντας τα κεντρικά επιχειρήματα του Αλέξανδρου σχετικά με σπουδές και εργασία. Να γράψεις τέσσερις λεπτομέρειες.

(i)

(1)

(ii)

(1)

(iii)

(1)

(iv)

(1)

(Total for Question 5(b) = 4 marks)

(c) Αξιολόγησε τα επιχειρήματα της κυρίας Παππά και του Αλέξανδρου. Γράψε με ποιον από τους δύο συμφωνείς και γιατί. Γράψε περίπου 180–230 λέξεις.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 5(c) = 22 marks)

TOTAL FOR SECTION B = 30 MARKS

TOTAL FOR PAPER = 60 MARKS

BLANK PAGE

Source information

Title: Η γιορτή της ντομάτας

Source from: <https://www.youtube.com/watch?v=SXrEd0OE7Z8>

Title: Γυναίκες και πολιτική

Source from: <http://news247.gr/eidiseis/politiki/perissoteres-gynaikes-sthn-politikh-to-2014-zhthma-dikaiousunhs-kai-dhmokratias-h-symmetoxh-twn-gynaikwn.2516340.html>

Title: Ζωή στην επαρχία

Source from: <http://www.e-radio.gr/O-Logos-1011-Nicosia-i155/live>

Title: Τα κινούμενα σχέδια στην Ελλάδα

Source from: <http://webtv.ert.gr/katigories/politismos/19mar2017-animert/>

Title: Προϋπηρεσία

Source from: <http://www.e-radio.gr/North-98-Thessaloniki-i1984/live>

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.

Paper 3 marking principles and mark scheme

Section A: Marking principles

- For open-response questions, the candidate does not have to write in full sentences. If appropriate, they may respond using single words or phrases.
- Example of short phrases with two or more words:
 - Για 13 εβδομάδες
 - Η φίλια
 - Για να ψωνίσει.
- When responding to open response questions, candidates may use words from the listening passage or reading extract, but they must not transcribe or copy whole sections where the question requires them to manipulate the language in order to give an accurate response to the question.

Example:

Transcript: Μόλις τελείωσα το στρατό, είχα την τύχη να βρω αμέσως δουλειά. Γι' αυτό προτίμησα να μείνω στο μέρος που γεννήθηκα.

Question: Τι τον έκανε να πάρει την απόφαση να μην πάει στη Λευκωσία;

Rewardable answer: Βρήκε δουλειά.

Non-rewardable answer: Να βρω δουλειά.

Candidates who copy the whole phrase, as exemplified above as the *Non-rewardable answer*, **would not be awarded marks** without manipulating the verb in the sentence. This is because it does not render an accurate answer to the question. However, as the exemplified *Rewardable answer* shows, candidates may still use words from the listening passage or reading extract.

- There are no marks for quality of language in Section A or Questions 5(a) and 5(b) in Section B. Therefore, errors and omissions in spelling and grammar will be tolerated as long as the message is not ambiguous or does not interfere with communication.
- Consider only as many elements as there are marks, for example for a 1-mark answer, the candidate's first response is taken for assessment, even if this response is incorrect but the correct information follows as a further element. Where 2 marks are available, award the individual marks discretely but apply the order of elements rule.
- Written responses in the wrong language cannot be awarded a mark.

Guidance to examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) in-between the alternative responses, for example *οι γεωργοί/των γεωργών*
- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:

Βρήκε δουλειά (1)

AND

Προτίμησε να μείνει κοντά στο σπίτι του (1)

Use OR to show the various answers where there are more possibilities than available marks.

Any **one** of:

Προσφέροντας εκπώσεις στα εισιτήρια για το πλοίο (1)

OR

Προσφέροντας ειδικές τιμές στα ξενοδοχεία (1)

- Any parts of an answer that are not essential are bracketed, for example *Ένα από τα (20) καλύτερα στον κόσμο*.
- Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the correct answer.
- All possible answers have the correct amount of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

Section A: Mark scheme (listening comprehension)

Question number	Answer	Mark
1(i)	B	(1)

Question number	Answer	Mark
1(ii)	C	(1)

Question number	Answer	Mark
1(iii)	A	(1)

Question number	Answer	Mark
1(iv)	D	(1)

Question number	Answer	Mark
2(i)	D	(1)

Question number	Answer	Mark
2(ii)	B	(1)

Question number	Answer	Mark
2(iii)	D	(1)

Question number	Answer	Mark
2(iv)	A	(1)

Question number	Answer	Mark
2(v)	D	(1)

Question number	Answer	Reject	Mark
3(a)(i)	Αποφάσισε να μην δεχτεί την θέση του στο πανεπιστήμιο (1)	Δεν μπόρεσε να σπουδάσει	(1)

Question number	Answer	Reject	Mark
3(a)(ii)	Βρήκε δουλειά (1) AND Προτίμησε να μείνει κοντά στο σπίτι του (1)	Ήταν στο στρατό	(2)

Question number	Answer	Reject	Mark
3(a)(iii)	Η επαφή/η φιλία (μεταξύ των ανθρώπων)	Η οικογένεια	(1)

Question number	Answer	Reject	Mark
3(a)(iv)	Για να ψωνίσει	Για τη διασκέδαση	(1)

Question number	Answer	Reject	Mark
3(a)(v)	Το κουτσομπολιό/ότι μιλάνε για όλους	Η κοινωνία	(1)

Question number	Answer	Reject	Mark
3(b)(i)	1. Δεν υπάρχουν πολλοί νέοι στο χωριό. (1) 2. Η ζωή είναι βαρετή στο χωριό/δεν υπάρχει πολιτιστική κίνηση. (1) 3. Το χωριό δεν είναι τουριστικός προορισμός/η έλλειψη τουρισμού στο χωριό βλάπτει την οικονομία (1)	1. Λίγοι άνθρωποι ζουν στο χωριό. 2. Δεν υπάρχουν καφετέριες. 3. Είναι κακός για την οικονομία.	(3)

Question number	Answer	Reject	Mark
3(b)(ii)	<p>1. Η διασκέδαση είναι πολύ καλύτερη απ' ό,τι στην πόλη. (1)</p> <p>2. Το αγγειοπλαστικό είναι διάσημο/δημοφιλές στους τουρίστες. (1)</p> <p>3. Αθλούνται/γυμνάζονται στην ύπαιθρο.</p>	<p>1. Στο χωριό παίζουν επιτραπέζια.</p> <p>2. Το αγγειοπλαστικό είναι ωραίο.</p> <p>3. Δεν κάνουν γυμναστική στο χωριό.</p>	(3)

Question number	Answer	Reject	Mark
4(a)	<p>Πολύς κόσμος πηγαίνει να δει τα έργα (1)</p> <p>AND</p> <p>Οι κριτικοί γράφουν καλά λόγια (1)</p>	Κάνουν πολλές ταινίες	(2)

Question number	Answer	Reject	Mark
4(b)	<p>Προγράμματα μισής ώρας (1)</p> <p>AND</p> <p>Για 13 εβδομάδες (1)</p>	13 ώρες	(2)

Question number	Answer	Reject	Mark
4(c)	Τώρα είναι και μεγάλοι και παιδιά	Είναι παιδιά	(1)

Question number	Answer	Reject	Mark
4(d)	<p>Είναι το πιο μεγάλο φεστιβάλ στην Ελλάδα (1)</p> <p>AND</p> <p>Είναι ένα από τα (20) καλύτερα στον κόσμο/έχει φήμη διεθνώς (1)</p>	Είναι το καλύτερο	(2)

Question number	Answer	Reject	Mark
4(e)	Δείχνει κινούμενα σχέδια που τα έκαναν παιδιά	Δείχνουν ταινίες για παιδιά	(1)

Question number	Answer	Reject	Mark
4(f)	Προσφέροντας εκπτώσεις στα εισιτήρια για το πλοίο (1) OR Προσφέροντας ειδικές τιμές στα ξενοδοχεία (1)	Προσφέροντας δωρεάν εισιτήρια.	(1)

Section B: Mark scheme (listening, reading and writing)

Question number	Answer	Reject	Mark
5(a) (i), (ii), (iii), (iv)	Any four of the following: Πιστεύει πως Όλες οι δουλειές αποτελούν χρήσιμη εμπειρία. (1) Η εργασιακή πείρα μπορεί να είναι πιο σημαντική από τις σπουδές. (1) Η δουλειά σε κάνει πιο ώριμο/η (1) Η δουλειά σε βοηθάει να γνωρίσεις κόσμο (1) Οι εργοδότες εκτιμούν το να έχεις εργασιακή πείρα (1) Το να δουλεύεις και να σπουδάζεις ταυτόχρονα είναι ωφέλιμο (1) (Any other appropriate phrasing of the above points is acceptable.)	Specific factual details that do not express what she thinks about work experience, for example: Δούλεψε σαν σερβιτόρα Δούλεψε σαν πωλήτρια Σπούδασε στο πανεπιστήμιο	(4)

Question number	Answer	Reject	Mark
5(b) (i), (ii), (iii), (iv)	Any four of the following: Πιστεύει πως... Δεν υπάρχουν πολλές δουλειές για φοιτητές. (1) Όταν δουλεύεις ως μαθητευόμενος είσαι σαν σκλάβος/δουλεύεις πολύ για λίγα χρήματα. (1) Καλύτερα να συγκεντρώνεις στις σπουδές σου παρά να δουλεύεις (1) Επειδή είσαι φοιτητής δεν σημαίνει πως πρέπει να κάνεις μια δουλειά που δεν σ' αρέσει (1) Μια φορά είμαστε φοιτητές και πρέπει να το διασκεδάζουμε (1) Οι φοιτητές έχουν πολλή δουλειά και δεν έχουν χρόνο να δουλεύουν (1) (Any other appropriate phrasing of the above points is acceptable.)	Specific factual details that do not express what she thinks about work experience, for example: Οι φοιτητές δουλεύουν 8 ώρες Είναι στο δεύτερο έτος Πιστεύει πως η συνέντευξη ήταν ενδιαφέρουσα	(4)

Section B, question 5C: Listening, reading and writing task

There are three levels-based mark grids applied to Question 5(c). The mark grids are:

- understand and respond to spoken language (AO1)
- understand and respond to written language (AO2)
- accuracy and range 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 3–4 with a small amount of band 5–6 material, it would be placed in band 3–4 but be awarded a mark at the top of the band because of the band 5–6 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.

Understand and respond to spoken language (AO1 – 6 marks)

- This mark grid assesses the student's understanding of spoken language and how well they use information from it to evaluate and draw conclusions.

Understand and respond to written language (AO2 – 6 marks)

- This mark grid assesses the student's understanding of written language and how well they use information from it to evaluate and draw conclusions.

The two mark grids for AO1 and AO2 are presented side by side. This is because of the interconnection of the task in that students need to compare information that they hear to the information that they read. They need to do this in order to weigh up the views in both sources to be able to write their evaluation and come to cohesive conclusions.

Indicative content

- When deciding how to reward the answer, you should consult these mark grids as well as the indicative content associated with the 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.

Understand and respond to spoken language (AO1)		Understand and respond to written language (AO2)	
Marks	Description	Marks	Description
0	No rewardable material	0	No rewardable material
1–2	<ul style="list-style-type: none"> • Occasionally relevant judgement expressed on the viewpoints in the spoken source; often strays into description of content without evaluation. • Limited conclusions drawn on spoken source, sometimes inconsistent with evaluation of viewpoints. 	1–2	<ul style="list-style-type: none"> • Occasionally relevant judgement expressed on the viewpoints in the written source; often strays into description of content without evaluation. • Limited conclusions drawn on written source, sometimes inconsistent with evaluation of viewpoints.
3–4	<ul style="list-style-type: none"> • Expresses some relevant judgements on the viewpoints in the spoken source, some of which are substantiated; occasionally strays into description of content without evaluation. • Draws straightforward conclusions on spoken source, occasionally inconsistency with evaluation of viewpoints. 	3–4	<ul style="list-style-type: none"> • Expresses some relevant judgements on the viewpoints in the written source, some of which are substantiated; occasionally strays into description of content without evaluation. • Draws straightforward conclusions on written source, occasionally inconsistency with evaluation of viewpoints.
5–6	<ul style="list-style-type: none"> • Expresses relevant and substantiated judgements on the viewpoints in the spoken source showing clear evaluation. • Draws convincing conclusions on spoken source, consistent with evaluation of viewpoints. 	5–6	<ul style="list-style-type: none"> • Expresses relevant and substantiated judgements on the viewpoints in the written source showing clear evaluation. • Draws convincing conclusions on written source, consistent with evaluation of viewpoints.

Accuracy and range of language mark grid (A03)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately to produce articulate communication with a range of expression.

Marks	Description
0	No rewardable language
1–2	<ul style="list-style-type: none">Limited variation of straightforward grammatical structures and vocabulary, with much repetition; repetitive expression, writing is often restricted and stilted.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">Occasional variation in the use of mostly straightforward grammatical structures and vocabulary, infrequent use of complex language; expression is frequently repetitive, writing is sometimes stilted.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">Some variation in the use of grammatical structures and vocabulary, some recurrent examples of complex language; variation of expression but this is not sustained; sections of articulate writing with occasionally stilted phrasing.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">Frequent variation in use of grammatical structures and vocabulary, including different types of complex language; regular variation of expression, writing is articulate throughout the majority of the response.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">Consistent variation in use of grammatical structures and vocabulary, consistent variation in use of complex language; conveys ideas in a variety of ways, consistently articulate writing.Accurate language throughout, resulting in consistently coherent writing; any errors do not hinder clarity of the communication

Additional guidance

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.

Variation in use of grammatical structures/varied use of vocabulary: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You 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 and complex language (see definition above) for a variety of purposes such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluating issues.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to express themselves with ease for a number of different purposes. The more articulate the writing, the easier the reader can progress through the writing without having to re-read to understand the message. If students are restricted to what they can express, they may not be able to use languages for all purposes, for example to justify arguments/interest the reader. The writing will become more difficult to read with ease as the reader has to stop and re-read to understand the message.

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

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 (for example 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: Question 5(c)**Students must evaluate the points of view in both 5(a) and 5(b)**

Question number	Indicative content
5(c)	<ul style="list-style-type: none"> Any answer that describes Mrs Pappa's point of view in positive or negative terms, consistent with the information presented in the source material, for example agreement with the view that it is beneficial to work while you study because you expand your horizons. Any answer that describes Alexandros's view in positive or negative terms, consistent with the information presented in the source material, for example agreement with the view that students should not work doing jobs that do not pay well. Conclusions consistent with candidate's line of argument, for example the combination of work and study is something positive that prepares you well for the future OR that it is better to focus only on your classes when you study.

Additional guidance – example student answer to Question 5(c)

The example below demonstrates what a student might include in their answer to 5(c) and how it may be structured. The *Comment* column demonstrates how the answer meets the requirements of the assessment criteria in the two mark grids *Understand and respond to spoken language* and *Understand and respond to written language*.

Example student answer	Comment
Οι δυο απόψεις είναι πολύ διαφορετικές. Η κυρία Παππά φαίνεται πως είναι μεγαλύτερη και πιο ώριμη και οπωσδήποτε έχει μεγαλύτερη πείρα. Η δουλειά πάντα ήταν πολύ σημαντική γι' αυτήν, ακόμα κι όταν δεν της άρεσε. Πιστεύει πως πρέπει να δουλεύεις έστω και σε μια απλή δουλειά, γιατί έτσι μαθαίνεις.	Makes relevant judgements on the spoken source.
Ο Αλέξανδρος είναι νέος και μοιάζει μάλλον ανώριμος. Έχει μια αρνητική άποψη και δεν είναι διατεθειμένος να δουλέψει για λίγα χρήματα. Δεν βλέπει το όφελος στο να δουλέψει για να αποκτήσει εμπειρία. Η γνώμη μου είναι, όμως, πως η δουλειά είναι πολύ σημαντική σήμερα.	Makes relevant judgements on the written source.
Γενικά συμφωνώ με την κυρία Παππά. Οι απόψεις της είναι πιο κοντά στην πραγματικότητα που ζούμε σήμερα από τις απόψεις του Αλέξανδρου. Συμφωνώ πως δεν έχει σημασία τι δουλειά κάνεις, έστω κι αν δεν σ' αρέσει. Επιπλέον, η κυρία Παππά έχει δίκιο όταν λέει πως στη δουλειά γνωρίζουμε ανθρώπους όλων των ηλικιών κι έτσι καταλαβαίνουμε πως δεν σκέφτονται όλοι σαν εμάς. Το πιο πειστικό της επιχείρημα όμως είναι όταν λέει πως οι εταιρείες προτιμούν αυτούς που έχουν και πτυχίο και εργασιακή πείρα. Πολλοί έχουν μόνο το ένα ή το άλλο. Είναι καλό να έχεις και τα δύο και όχι μόνο το ένα, όπως υποστηρίζει ο Αλέξανδρος.	Draws conclusions consistent with own viewpoints made about the spoken and written sources.

For information about Edexcel, BTEC or LCCI qualifications
visit qualifications.pearson.com

Edexcel is a registered trademark of Pearson Education Limited

Pearson Education Limited. Registered in England and Wales No. 872828
Registered Office: 80 Strand, London WC2R 0RL
VAT Reg No GB 278 537121