



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCE

In Greek (9GK0) Paper 02

Translation into Greek and written response to works

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General Marking Guidance

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

Section A: Question 1, Translation into Greek

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

Section A: Marking principles

The position of the stress must be indicated consistently throughout this exercise.

Spelling:

non-grammatical misspellings are tolerated, for example διαφήμιση rather than διαφήμιση, as long as they are not ambiguous (for example φίλο rather than φύλο) or in the wrong language.

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

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

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

Section	Text	Correct answer	Acceptable answers	Reject	Mark
1C	Film directors	Σκηνοθέτες		Διευθυντές	(1)
2A	of international fame	διεθνούς φήμης	που είναι γνωστοί σ' όλον τον κόσμο		(1)
3B	have started a campaign	έχουν αρχίσει μια καμπάνια,		διαδήλωση	(1)
4C	to save two Greek cinemas.	για να σώσουν δύο ελληνικούς κινηματογράφους.	δύο ελληνικά σινεμά		(1)
5E	The cinemas are in an area of Athens	Οι κινηματογράφοι βρίσκονται σε μια περιοχή της Αθήνας	Τα σινεμά είναι		(1)
6D	where many residents	όπου πολλοί κάτοικοι		που	(1)
7A	had already had to leave their homes,	χρειάστηκε ήδη να φύγουν από τα σπίτια τους			(1)
8A	which were then demolished	τα οποία κατόπιν γκρεμίστηκαν,	ύστερα κατεδαφίστηκαν / ύστερα τα γκρέμισαν		(1)
9E	in order to build hotels and offices.		για να χτίσουν		(1)

		για να χτιστούν ξενοδοχεία και γραφεία.			
10D	The plans to close the cinemas	Τα σχέδια να κλείσουν τους κινηματογράφους			(1)
11C	were announced at a time	ανακοινώθηκαν μία περίοδο			(1)
12B	when many expressed concerns	κατά την οποία πολλοί εκφράζανε ανησυχίες	όταν πολλοί		(1)
13A	about the pace of development in the city.	για τον ρυθμό της ανάπτυξης στην πόλη.			(1)
14E	The two cinemas are the oldest	Οι δύο κινηματογράφοι είναι οι παλαιότεροι			(1)
15E	in Greece's capital	στην πρωτεύουσα της Ελλάδας	στην ελληνική πρωτεύουσα		(1)
16B	and many consider them historic monuments.	και πολλοί τους θεωρούν ιστορικά μνημεία.			(1)
17E	Costa Gavras, the film director who became famous	Ο Κώστας Γαβράς, ο σκηνοθέτης που έγινε γνωστός			(1)
18E	with the political drama Z,	με το πολιτικό δράμα Z,	για το		(1)
19D	was among those who spoke publicly	ήταν ανάμεσα σ' αυτούς που μίλησαν δημοσίως	ήταν μεταξύ αυτών	μεταξύ αυτούς	(1)
20C	about their cultural value.	για την πολιτιστική τους αξία.			(1)

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

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

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

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

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

Step 2: Decide on a mark

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

Critical and analytical response (AO4)

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

Marks	Description
0	No rewardable language.
1-3	• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. • Limited range of vocabulary resulting in repetitive expression. • Limited use of terminology appropriate to literary and cinematic analysis.
4-6	• 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	• 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	• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. • Frequently varied use of vocabulary, resulting in regular variation of expression. • Frequent use of terminology appropriate for literary and cinematic analysis.
13-15	• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. • Consistently varied 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. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

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

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

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

Complex language is considered to include the following:

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

Straightforward language is considered to be:

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

Accuracy of language (AO3)

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

Marks	Description
0	No rewardable language.
1-2	• Limited sequences of accurate language, resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.

3-4	• 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	• Frequent sequences of accurate language, resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication.
7-8	• Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9-10	• 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)	<i>Ποιήματα (Κωνσταντίνος Καβάφης)</i> Να αναλύσεις τη σημασία της Αλεξάνδρειας στα ποιήματα του Καβάφη. Να αναπτύξεις το θέμα με παραδείγματα από τρία ποιήματα. Students may refer to the following in their answers. In addition to providing the setting for many poems, Alexandria plays a symbolic role in Cavafy's poetry. • Alexandria is often the setting where tensions unfold during transition periods linked to important historical events. For example, in the poem <i>Μύρης Αλεξάνδρεια, 340 μ.Χ.</i>, Cavafy's use of Alexandria in the title alludes to an environment that was still under the influence of pagan values, even during a Christian era. Alexandria, as a site of conflicting values, is also mirrored in the relationship between Myris and his pagan lover, who feels alienated and uncertain about how well he knew his friend. “γένομουν ξένος εγώ, ξένος πολύ” • In the poem <i>Απολείπειν ο θεός Αντώνιον</i>, Alexandria plays a symbolic geopolitical role, as it represents the crowning achievement of every ruler, of Mark Antony in particular. For example, when faced with defeat in battle, Antony is asked to display the courage and self-respect that are appropriate for someone who conquered the city of Alexandria. “σαν που ταιριάζει σε που αξιώθηκες μια τέτοια πόλι” • In the poem <i>Ιγνατίου Τάφος</i>, Alexandria symbolises a city of luxury and superior taste. Only an elite class is worthy of the city. For example, Ignatios describes his unique social standing by emphasising that he was rich even by Alexandrian standards. “Εδώ δεν είμαι ο Κλέων που ακούσθηκα στην Αλεξάνδρεια (όπου δύσκολα ξιπάζονται)” • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
2(b)	<i>Ποιήματα (Κωνσταντίνος Καβάφης)</i> Να εξετάσεις τρεις χαρακτήρες του Καβάφη που σου έκαναν εντύπωση. Να εξηγήσεις την επιλογή σου με παραδείγματα από τρία ποιήματα. Students may refer to the following in their answers. Cavafy's characters exemplify an array of values and worldviews. They may serve as role models or as representative examples of the mood of an era. This is an open response. • Candidates may choose to focus on historical characters whose behaviour serves as a positive example. For example, in the poems <i>Απολείπειν ο θεός Αντώνιον</i> and <i>Εν Σπάρτη</i>, Mark Antony and Kratisikleia respectively become models of courage and self-respect in the face of defeat and loss. • Candidates may choose to focus on historical characters whose actions are indicative of self-interest and inability to face facts. For example, in the poems <i>Η διορία του Νέρωνος</i> and <i>Αλεξανδρινοί Βασιλείς</i>, Nero and Cleopatra respectively are blinded by arrogance and, as history has shown, pay the price for their failure to act with integrity. • Candidates may choose to focus on characters who have the courage to go against the beliefs or conventions of their time and live their life with integrity. For example, in the poems <i>Μέρες του 1896</i> and <i>Νέοι της Σιδώνας 400 μ.Χ.</i>, the young protagonists pursue their passions and impress with their ability to remain true to themselves and to what they consider important in life. • Conclusive remarks consistent with the line of argument and analysis

Question number	Indicative content
3(a)	<i>Η αρραβωνιαστικιά του Αχιλλέα (Άλκη Ζέη)</i> Να αναλύσεις τη σημασία του τίτλου του μυθιστορήματος. Να εξηγήσεις κατά πόσο τον θεωρείς επιτυχημένο. Students may refer to the following in their answers. The title of the novel refers to the main character not by her name, but by an identity she was assigned by others. This identity is bound with the political trajectory of the protagonist, and it defines her past, not her present. • The title is an indication of how Daphne's/Eleni's life was defined and shaped by her relationship with her fiancé Achilles from a young age. Even though this may have been a common way to refer to women during a certain historical period, it also signals loss of identity. For example, when Daphne joins the Resistance as a teenager and starts a relationship with Achilles, she loses her name and begins to be seen as 'his'. • Even when Daphne is older, she continues to live in the shadow of her fiancé. She follows him into exile in Tashkent and her political vision is bound with her identity as Achilles' fiancée. For example, when the social and political environment in Russia proves to be conservative and suspicious, Eleni, as she is now known, begins to wonder both about her politics and her relationship with Achilles. 'Πρόσεχε' Achilles advises her 'μη σε νιώσουν διαφορετική'. • After Tashkent, Daphne/Eleni begins to shed her persona as Achilles' fiancée. For example, the end of the book brings us to the present time and the female protagonist has reclaimed her name and her sense of self. Her disenchantment with party politics and Achilles coincides with her no longer being "Η αρραβωνιαστικιά του Αχιλλέα". • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
3(b)	<i>Η αρραβωνιαστικιά του Αχιλλέα</i> (Άλκη Ζέη) «Η αρραβωνιαστικιά του Αχιλλέα είναι ένα πολιτικό μυθιστόρημα». Να αναλύσεις τη δήλωση με συγκεκριμένα παραδείγματα. Students may refer to the following in their answers. Politics are in the background and at the forefront of the novel. Candidates may agree or disagree with the statement, provided that they corroborate their arguments with appropriate explanations and examples from the text. • The events of the novel span three decades 1940-1970 and the political framework is evident when we first meet the main characters. For example, the beginning of the novel establishes clearly that politics, the Resistance, the events of December 1944, involvement in the Communist Party and the Civil War will be crucial aspects of the plot. • The political situation in Greece after the Civil War and during the 1960s affect the main characters' personal lives. It forces Eleni into perpetual exile. For example, she moves from Greece to Italy, to France, to Russia and back to Greece because her life is disrupted by political events such as the death of Stalin, the fall from grace of Zachariadis and the Colonel's regime in 1967. • Even though politics inform the plot of the novel and the behaviour of the protagonists, one could argue that the novel is also an in-depth character study of a generation that lived through momentous events in history. For example, despite the considerable impact of history on Daphne, this book is as much about a woman's rite of passage through time, as it is about history and politics. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
4(a)	<i>Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)</i> Να αναλύσεις τρία διηγήματα που τραβούν την προσοχή σου. Να εξηγήσεις την επιλογή σου με παραδείγματα. Students may refer to the following in their answers. This is an open response. Candidates may select a story because of the diverse and engaging characters that inhabit it, for example, Tom/Masanba Emeneya Mabuto in the story <i>Μασάνμπα</i>. Drama and emotional intensity may pique a candidate's interest in a story such as <i>Ο γιος του θυρωρού</i> which stands out because of the tragic dimensions of a parent losing a child. A story may be appealing because the plot resembles a psychological thriller and sustains the readers' interest, for example <i>Ποιος Βασίλης</i>. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
4(b)	<i>Η μυρωδιά τους με κάνει να κλαίω (Μένης Κουμανταρέας)</i> «Τα διηγήματα της συλλογής δείχνουν μια αρνητική πλευρά της ελληνικής κοινωνίας». Να αξιολογήσεις τη δήλωση με παραδείγματα από τρία διηγήματα. Students may refer to the following in their answers. Students may agree or disagree with the statement, provided that they corroborate their arguments with appropriate explanations and examples from the stories. • Athens is a city which is host to diverse cultures and ethnicities. Sometimes, the encounter of people from different backgrounds creates tension and racist behaviour. For example, in the story <i>Μασάνμπα</i>, the main character changes his name to Tom, in order to minimise racist attitudes towards him. • In the story <i>Ποιος Βασίλης</i> the claim that Koumandareas paints a negative picture of society seems to be justified at first. For example, the robbers, murderers and anti-government militia in the story display antisocial behaviour and exist on the margins of civilised society. However, the end of the story reveals that things are not as they appear to be and the negative impression is mitigated. • The main character in the story <i>Ο Χλομός</i> and the people he associates with seem to fall into the category of a negative portrayal of a section of society. For example, Andonis earns his living through immoral means. However, even in this case, this negative portrayal seems to recede when we see Andonis as a young man who has hopes about belonging and living a normal life. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
5(a)	<i>Κάτι θα γίνει, θα δεις</i> (Χρήστος Οικονόμου) «Τα διηγήματα του Οικονόμου δείχνουν μια απαισιόδοξη πλευρά της ζωής». Να αναλύσεις τη δήλωση με παραδείγματα από τρία διηγήματα της συλλογής. Students may agree or disagree with the statement, provided that they corroborate their arguments with appropriate explanations and examples from the stories. • Poverty, betrayal, helplessness and despair are common themes in many stories and this may justify the assessment of the collection as pessimistic. However, small acts of resistance often emerge and some of the characters find some solace. For example, in the short story <i>Έλα Έλλη τάισε το γουρουνάκι</i>, the young woman who was robbed and abandoned by her partner finds comfort in small daily tasks and a private act of defiance. • Death and the spectrum of starvation and homelessness plague many characters. Some are crushed by injustice and loss and seem unable to fight back. For example, in the story <i>Βγες έξω και κάψ' τα</i>, Sofronis remains helpless and unable to cope with the loss of his wife and the criminal incompetence of the health system. • The injustices that poor people suffer at the hands of the system are present in many stories. Some characters, like Sofronis, give in to despair and some hit back. For example, in <i>Πλακάτ με σκουπόξυλο</i> Yiannis embarks on a symbolic, public protest against the unsafe conditions at work that led to a fatal accident. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
5(b)	In asse: <i>γίνει, θα δεις</i> (Χρήστος Οικονόμου) success) λογήσεις την αφηγηματική τεχνική του Χρήστου Οικονόμου. Να αξιολογήσεις το θέμα με παραδείγματα από τρία διηγήματα. :s may refer to the following in their answers. Ikonomou's narrative technique, candidates may focus on how his preoccupation with certain themes manifests itself in various plot is use of pathos; the nature of imagery and symbolism, characterisation Ikonomou writes about troubled people in bleak times. This may make the plot of some of the stories appear pessimistic, as there seems to be no way out from a predicament of exploitation, marginalisation and hopelessness. Stories such as <i>Κομμάτι κομμάτι μου παίρνουν τον κόσμο μου</i>, <i>Μάο</i> and <i>Τα πράγματα που κουβάλαγαν</i> are three examples of storylines that have a preoccupation with a tragic perception of life- which may tire the reader. Symbolism and allegory are narrative devices that show a writer's craft and may pique the reader's interest. For example, in the story <i>Κι ένα αβγό κίντερ για το παιδί</i>, a father's struggle to find food becomes a symbolic quest for an act of humanity. The father's struggle unfolds during the Holy Week and alongside allegorical images of Christ's suffering. Ikonomou creates characters who evoke emotions of pity and compassion. The use of pathos may be seen as a positive or negative aspect of the writer's technique. For example, overly dramatic tones and whimsical acts, in stories such as <i>Μολυβένιος Στρατιώτης</i> may make characters less believable and detract from the story's readability. On the other hand, the portrayal of a tragic figure such as Sofronis in <i>Βγες έξω και κάψ' τα</i> may stir up emotions of sympathy and sorrow. Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
6(a)	<i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης) Να εξετάσεις τις ζωές των γυναικών στην ταινία. Να αναπτύξεις το θέμα με τρία παραδείγματα. Students may refer to the following in their answers. The lives of women in the film are mostly defined by the social norms of the period, which assign women very specific roles. Unquestioned adherence to these roles does not seem to bring happiness to anyone. • The romantic relationships that women have are subject to conventions that are determined by class and duty. For example, Orsa cannot marry the man she loves, because her family is the one with the power to choose a suitable match for her. Orsa's inability to transgress has tragic consequences for her and for the whole family. • Unlike men, who enjoy independence and the freedom to come and go, women are afforded very little freedom and control over their lives. For example, Mina has to tolerate infidelity, because the social norms of the period require that women put up with their husbands' affairs. Women have to remain dutiful, while men, like Saltaferos, are free to choose how they want to live. • The portrayal of young and vibrant Moscha and her friends is in contrast to the sombre tones and muted colours of Mina's and Orsa's portrayal. Moscha seems willful and has an independent spirit. For example, she mocks the strict social conventions of the island, and she is openly flirtatious with men who are considered to be beneath her station in life. However, she too, through no fault of her own, falls victim to the consequences of actions that were determined by the conventions of the period. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
6(b)	<i>Μικρά Αγγλία</i> (Παντελής Βούλγαρης) Να αξιολογήσεις τη σκηνοθετική προσέγγιση του Παντελή Βούλγαρη. Να αναπτύξεις το θέμα με τρία παραδείγματα από την ταινία. Students may refer to the following in their answers. Voulgaris uses various techniques in order to paint a picture of life and relationships on the island of Andros and to provoke the viewers' response. These techniques may include visual storytelling, music, camera movement, acting approach, dialogue etc. • The visual storytelling adds dramatic tension to the film, fills the gaps that sparse dialogue creates and creates an aesthetically pleasing cinematic experience. For example, the juxtaposition of expansive outdoor spaces and the closed interiors of private homes helps establish the contrast between a life of freedom and the restrictions imposed by the norms of closed society. • The music and soundtrack of the film complement the beauty of the imagery and add to the poetic quality of the film. For example, music and the sounds of nature heighten the dramatic quality of the film, as in the scene where Orsa is wandering alone by the sea because she cannot bear to be in the same house as the rest of her family. • The dialogue between the characters echoes the conventions of the period regarding class, gender and the respect afforded to elders. It helps create a realistic impression of the period and underscores a character's traits, making them more believable. For example, Moscha's carefree language is representative of her feisty nature and is in contrast to the pomposity and formality of the language of other characters. On the other hand, the overly melodramatic and stilted tones of some of the exchanges may alienate the viewer. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
7(a)	<i>Η αιώνια επιστροφή του Αντώνη Παρασκευά (Ελίνα Ψύκου)</i> «Η ταινία σατιρίζει τις σύγχρονες αξίες». Να αξιολογήσεις τη δήλωση με τρία παραδείγματα. Students may refer to the following in their answers. The film may be seen as a satire on modern values, in particular people's obsession with fame and celebrity status. • The main character's values and priorities are at the epicentre of the plot and the way they are portrayed could justify the claim that the film is a satire. For example, Antonis Paraskevas, who is extremely selfcentred, spends his time watching his own shows and engineers ways to increase his ratings. He becomes a symbol of a modern-day value system that is based on an individualistic culture of self-promotion. • The Greek public appears obsessed with celebrity figures who are elevated to hero status, without in fact having done anything heroic. For example, the Morning TV hosts, who are venerated by the public, seem shallow and driven by materialistic values and the principles of easy profit and fame. Their portrayal may be seen as satirical because they appear ridiculous and discredited. • The lack of interest towards what is real and true and the uncritical attitude towards 'fake news' is also satirised as a modern-day phenomenon. For example, when Paraskevas fakes his own abduction in an effort to gain media coverage, this 'news' becomes the most important issue of the day - despite the fact that Greece is slowly unravelling in the background at the beginning of the financial crisis. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
7(b)	<i>Η αιώνια επιστροφή του Αντώνη Παρασκευά (Ελίνα Ψύκου)</i> Να αναλύσεις τα στοιχεία που επηρεάζουν την εντύπωσή σου για την ταινία. Να αναπτύξεις το θέμα με τρία παραδείγματα. Students may refer to the following in their answers. This is an open response. Students may choose to refer to aspects of the film that create a positive or a negative impression. For example, the comic elements and the dark, at times surreal, humour; the portrayal of the main characters and to what extent they are likeable or not; the twists of the plot; the symbolic and theatrical nature of certain scenes; the music, etc. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
8(a)	<i>September</i> (Πέννυ Παναγιωτοπούλου) Να αναλύσεις την εικόνα της φιλίας στην ταινία. Να αναπτύξεις το θέμα με τρία παραδείγματα. Students may refer to the following in their answers. Relationships and the difficulty of making friends are important themes in the film. Despite her efforts, Anna, the protagonist, does not seem to enjoy meaningful and lasting relationships with other people. • From the beginning of the film, Anna is established as someone who does not have a close friendship with anyone. We follow her and her mostly unexceptional daily routine, which is uninterrupted by any meaningful contact. For example, human relations in the city are almost entirely absent, any dialogue is around Anna, rather than with her, and Anna goes about her work in an impersonal IKEA store without engaging with anyone. • A considerable part of the film is devoted to Anna's clumsy attempts to befriend Sophia and her family. The closeness that Sophia enjoys with her children is something that Anna seems to covet. For example, she begins to stalk Sophia and her family, and she infiltrates their circle through inappropriate methods. The result of her actions underscores Anna's life as a lonely outsider. • The hostile and, often, harsh urban landscape and indications of a crumbling economy underscore the absence of human relationships and friendships that are marked by warmth. For example, the severing of Anna's relationship with Sophia, the hostility she faces from Sophia's husband and also the tense relationship between Sophia and her husband emphasise a pessimistic view of friendship in a big city that is experiencing the impact of financial uncertainty. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
8(b)	<i>September</i> (Πέννυ Παναγιωτοπούλου) Να αναλύσεις τα στοιχεία που επηρέασαν τη γνώμη σου για την ταινία. Να αναπτύξεις το θέμα με τρία παραδείγματα. Students may refer to the following in their answers. This is an open response. In order to substantiate a positive or negative critique, candidates may refer to aspects of the plot, including the ending of the film, the portrayal of the main characters, the main themes, the pace, camera movement and other aspects of the director's approach. Answers may include: • The portrayal of Anna does not encourage the viewer to feel sympathetic towards her and this may detract from the film's positive impression. For example, Anna's obsessive stalking of Sophia makes her seem manipulative, scheming and ultimately unlikeable. • The director's technique may be described in positive terms, as it emphasises the main themes and adds to dramatic tension. For example, the sparse dialogue, the setting and the camera movement create an atmosphere of isolation and detachment that reflect Anna's isolation and alienation from others. • The film's ending may be viewed in positive or negative terms and it may be interpreted in different ways. For example, the ambiguity around Anna's frame of mind and future plans may be seen as an optimistic possibility of a new beginning, which redeems the character, or as a continuation of Anna's unexceptional existence, which may be seen as consistent with the film's portrayal of her. Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
9(a)	<i>Νοτιάς</i> (Τάσος Μπουλμέτης) Να εξετάσεις τη σημασία της πολιτικής στην ταινία. Να αναπτύξεις το θέμα με τρία παραδείγματα. Students may refer to the following in their answers. <i>Νοτιάς</i> tells the story of Stavros, from childhood to adulthood, during the 60s, 70s and 80s, decades marked by important political developments in Greece. • An oppressive political regime is in the background of Stavros' childhood. For example, when confronted with the possibility that Stavros' 'mythopathy' may have something to do with political resistance against the military junta, Stavros' parents, worried about repercussions, are very eager to deny any opposition to the regime of the Colonels. • The 70s were a decade marked by momentous political events, such as the Polytechnic uprising, the fall of the junta and the invasion of Cyprus. Stavros' rite of passage as a young man is marked by the politics of this decade. For example, his life as a student and his romantic adventures develop within a community that is marked by the discourse of socialist politics and social norms. • Even though politics are always in the background, one might argue that Stavros' political convictions are neither well-defined nor very active. For example, he views politics as an obstacle to making the kinds of films that he likes, and he considers that he cannot grow as a director in an atmosphere of political polarisation. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
9(b)	<i>Νοτιάς</i> (Τάσος Μπουλμέτης) Να αξιολογήσεις τη σκηνοθετική προσέγγιση του Τάσου Μπουλμέτη. Να αναπτύξεις το θέμα με τρία παραδείγματα. Students may refer to the following in their answers. Candidates may discuss aspects of the director's technique such as plot, rhetorical devices such as hyperbole, language, symbolism, use of myth, use of comic or dramatic elements, characterisation, etc. • The use of comedy derives from situations and language and may be seen as a successful aspect of the director's technique. Some comic scenes, which are based on the practices and dialogue of a certain period, help create a vivid sense of Greek society during the 50s and 60s. For example, the discussion between Stavros' parents after the visit to the fortune teller contains witticisms that betray perspectives about gender relations and prevalent beliefs, such as that visiting a fortune teller can cure an affliction or "curse". • The use of well-known myths has a symbolic role in the film and may be seen as an innovative device. This device is essential to the plot and accompanies the main character throughout his life. For example, Stavros' journey to adulthood and his development from an eccentric young boy who suffers from 'mythopathy' to a famous director is based on his passion for storytelling. • One might argue that one less successful aspect of the director's approach concerns the portrayal of women. Women are of secondary importance in the film and their role is to bring into sharper focus the male protagonist. For example, many of the women in the film are defined in terms of their beauty and desirability and, thus, their appeal to men. For example, even when Stavros is a young boy, women appear like beautiful mythical creatures that feed his imagination. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
10(a)	<i>Ουζερί Τσιτσάνης</i> (Μανούσος Μανουσάκης) Να αναλύσεις το πώς παρουσιάζονται ο έρωτας και η αγάπη στην ταινία. Να αναπτύξεις το θέμα με τρία παραδείγματα. Students may refer to the following in their answers. The film is set in the 40s and the turbulent events of the period in Greece and elsewhere in the world define the way romantic love and love in general are portrayed. • In the case of Yorgos and Estrea, two of the main protagonists of the film, love is at the mercy of religious conflict and Nazi persecution. For example, despite their deep bond and their initial defiance of the objections to their relationship, theirs proves to be a tragic love, doomed from the outset because of historical forces bigger than themselves. • Another example of doomed love, but for different reasons this time, is the extra-marital relationship between Lela and Tsitsanis. This has tragic consequences and does not survive because it transgresses moral boundaries. For example, the end of the affair drives a remorseful Lela into the arms of Tasos, a Nazi collaborator, who is subsequently killed by the Resistance. • The bonds created by familial love seem to supersede all other bonds and survive, even if the characters themselves do not. For example, Estrea's love and sense of duty towards her family lead her to abandon her dream of happiness with Yorgos and to join her family on the way to the concentration camps. • Conclusive remarks consistent with the line of argument and analysis.

Question number	Indicative content
10(b)	<i>Ουζερί Τσιτσάνης (Μανούσος Μανουσάκης)</i> Να αναλύσεις τη σημασία των δραματικών στοιχείων στην ταινία. Να αναπτύξεις το θέμα με τρία παραδείγματα. Students may refer to the following in their answers. The story is set during a time of conflict that led to tragic events in the history of Greece and Europe. The dramatic elements in the film, exemplified by internal and external conflict, play a significant role. • Dramatic tension is evident from early in the film and establishes an atmosphere of secrecy and danger that foreshadows the development of the plot. For example, in the opening scenes we see that the ouzeri is a meeting point for secret political gatherings and that the Jewish families are concerned about the future. An atmosphere of rising tension draws the viewer in and makes them engage with the characters' fate. • Because the film is set during a well-known historical period, there is dramatic irony in the characters' lack of awareness as to what awaits them. For example, the scene in the synagogue where the Rabbi seems blind to the dangers that lie ahead is particularly poignant for the viewers who know the fate of Greek Jews in Thessaloniki. • The theme of doomed love adds dramatic tension to the film, as it is accentuated by heavy emotions and conflicts that make the viewer feel for the characters. For example, the romantic relationship between Yorgos and Estrea is influenced by external conflict, the relationship between Jews and Christians and the precarious position of the Jewish community, and Estrea's own internal conflict, as she agonises about her decision. • Conclusive remarks consistent with the line of argument and analysis.

