



Mark Scheme (Results)

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In Turkish (9TU0_02)

Paper 2: Translation into Turkish and written
response to works

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General Marking Guidance

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

Paper 2 Marking Principles and Mark Scheme

Section A: Mark Scheme, (translation into (Turkish))

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

Section A: Marking Principles

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

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

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

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

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

Accept any tenses that is used for narrative text in Turkish e.g. kullanıyor/kullanmaktadır etc.

| Section | Text | Correct Answer | Acceptable Answers | Reject | Mark |
|---------|-----------------------------------|---|--|------------------------|------|
| 1 A | It may seem difficult to believe, | İnanılması güç görünse de | zor gelebilir | bilinmesi, anlaşılması | (1) |
| 2 E | but 96 percent | Türkiye'deki tüm internet | | | (1) |
| 3 D | of all internet users in Turkey | kullanıcılarının yüzde 96'sı | doksan altısı % | | (1) |
| 4 C | also use social networking sites. | sosyal paylaşım sitelerini de kullanıyor. | Aynı zamanda sosyal paylaşım sitelerine giriyor | | (1) |
| 5 B | The fact that | Türklerin büyük internet hayranı | tarafтары/ sevdalısı/ bu sitelere ne kadar düşkün olduğunun göstergesi | | (1) |
| 6 A | Turks are huge fans of these | oldukları gerçeğinin diğer bir kanıtı da, | | | (1) |

| | | | | | |
|------|---|---|---------------------------|-----------|-----|
| 7 E | is further proven as | hemen hemen her | | | (1) |
| 8 D | nearly three out of five of them | beş kişiden üçünün | | | (1) |
| 9 C | access their accounts every single day. | her gün hesaplarına girmeleridir. | | internete | (1) |
| 10 D | Social media usage in Turkey, | Türkiye’de sosyal medya kullanımı | | | |
| 11 E | whether logging in with desktops, laptops or mobile devices | ister dizüstü, ister masaüstü bilgisayarları ya da cep telefonları girişleriyle olsun | laptop | | (1) |
| 12 C | has become nearly universal. | neredeyse ülkedeki herkesin yaptığı bir etkinlik haline geldi. | tüm nüfusa yayıldı | | (1) |
| 13 A | This has noticeably changed | Bu | dikkati çekecek ölçüde | | (1) |
| 14 E | the culture of the nation | yalnızca bir kaç yıl içinde | | | |
| 15 E | in just a few years. | ulusun kültürünü belirgin bir biçimde değiştirdi. | halkın/milletin/ toplumun | yansıdı | (1) |
| 16 A | Since sport is one of our great passions, | Spor bizim en büyük tutkularımızdan biri olduğundan, | aşklarımızdan | | (1) |
| 17 B | it came as no surprise that | yapılan son ankette | araştırmada | | (1) |
| 18 E | a recent survey showed that | en fazla takipçisi olan | izleyicisi | | |
| 19 B | the two people with most followers | iki kişinin, Fenerbahçe ve Galatasaray | | | (1) |
| 20 C | were players for Fenerbahce and Galatasaray | oyuncuları olması şaşırtıcı değildir. | | | (1) |

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

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

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

- Accuracy of language (AO3).

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

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

Step 2: Decide on a mark

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

Critical and analytical response (AO4)

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

- The recommended word count for each essay is 300-350 words, but you must mark the whole essay regardless of length.

| Marks | Description |
|-------|---|
| 0 | No rewardable material. |
| 1-4 | <ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. • Limited ability to form arguments or draw conclusions. • Response relates to the work but limited focus on the question. |
| 5-8 | <ul style="list-style-type: none"> • Response relates to the work but often loses focus on the question. • Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. • Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. |
| 9-12 | <ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. • Response is relevant to particular aspects of the question, occasional loss of focus. |
| 13-16 | <ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question. |
| 17-20 | <ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout. |

Range of grammatical structures and vocabulary (A03)

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

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

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You must judge in which mark band to place

students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

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

Articulate: articulate communication is fluent, effective and coherent as students

control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

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

Complex language is considered to include the following:

- conceptually challenging tenses such as the 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

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. masadaki dergiyi okudu, masadaki dergi okudu)
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity**:

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

Errors that **prevent meaning being conveyed**:

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

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

Indicative content

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

| Question number | Indicative content |
|------------------------|---|
| 2(a) | <p>Üç Anadolu Efsanesi (Yaşar Kemal)</p> <p>Students may refer to the following in their answers:</p> <p>Key literary elements of the narrative techniques are the author's descriptions of events and places and the references to legends, all of which create an effect on the reader and add to their understanding and appreciation of the narratives.</p> <ul style="list-style-type: none">• The author makes use of detailed descriptions of events as well as employing metaphors which make the reader feel as if he/she is present in the events of the story. For example, the description of the village wedding and the characters present. Here the reader is drawn in through his/her experience of the effects and possible impacts of different stylistic techniques.• The reader is encouraged to visualise the geography of parts of Turkey. For example, the dryness and aridity of the land is described in such a way that the reader feels as if he/she is there. The author generates empathy in the reader by describing the challenges of the terrain for the people who lived there.• The inclusion of repeated references to folk legends connect the reader of the stories to the social and cultural context of Turkey. We see evidence of this in reference to deer hunting, for example. Here Yaşar Kemal examines the effects of folklore on the reader. |

| Question number | Indicative content |
|-----------------|--|
| 2(b) | <p data-bbox="411 432 994 472">Üç Anadolu Efsanesi (Yaşar Kemal)</p> <p data-bbox="411 533 1126 566">Students may refer to the following in their answers:</p> <p data-bbox="411 589 1331 723">The lives of the protagonists of various stories are changed by the actions of the Agas. These effects are generally negative. The behaviour of the Agas is often motivated by character traits such as cruelty, arrogance and selfishness.</p> <ul data-bbox="459 745 1366 1507" style="list-style-type: none"> <li data-bbox="459 745 1366 1025">• The reader witnesses the cruelty of an Ağa in Köroğlu, where we see the desires of the rich and powerful Beys/Ağas determine the actions of the protagonists, who are victims. For example, the Bey, who would like to improve his relationship with the Sultan, gets angry and blinds a man when he cannot get his own way. Here Yasar Kemal shows the reader the terrible consequences of exercise of absolute power on human life. <li data-bbox="459 1104 1366 1317">• In Karacaoğlan the reader sees the arrogance of a Bey and the effects he has on human relationships. The protagonist falls in love with the daughter of the Bey who opposes their marriage intentions and decides to kill both, but he cannot find them. Here the author examines the impact of the Ağa's arrogance on the main figures. <li data-bbox="459 1339 1366 1507">• In Alageyik the Ağa of the village of Sarıcaköyü, Karaca Ali, selfishly desires Halil's fiancée Zeynep, changing their lives. In order to get rid of Halil he uses his power, such as trying to kill Halil with the help of his men. Here the author demonstrates how selfish the Ağas are with regard to lives of ordinary people. |

| Question number | Indicative content |
|-----------------|---|
| 3(a) | <p data-bbox="411 1803 831 1843">Sessiz Ev (Orhan Pamuk)</p> <p data-bbox="411 1865 1126 1899">Students may refer to the following in their answers:</p> <p data-bbox="411 1921 1398 2024">The author's portrayal of the characters is firstly determined by lack of communication which refers also to the title of the book, secondly failure in different aspects of life, and lastly escape from the challenges of daily</p> |

life. These manifest themselves, for example, on Faruk: he is a historian and an atheist who cannot see himself belonging to any social circle.

- The reader realises Faruk’s inability to communicate on different occasions, for example when his grandmother asks him how he is he just responds ‘fine’, although he is giving a full report in his internal monologue. In this way the author portrays the distance between the two generations.
- The author’s portrayal of the failures of different characters is demonstrated for example on Faruk’s failure in his marriage or his lack of academic ambition.
- The reader sees Faruk digging into local archives. Then he analyses the events of the past and draws a parallel between his own life and these past events and he writes stories based on these events. These stories replace the world he never experienced and the people he never gets to know. His research and the stories he writes offer him, in a way, the possibility to escape the reality and still experience some sort of happy life.

| Question number | Indicative content |
|-----------------|---|
| 3(b) | <p>Sessiz Ev (Orhan Pamuk)</p> <p>Students may refer to the following in their answers:</p> <p>Orhan Pamuk reflects through Fatma Hanım and Selahattin Bey the history of Turkey’s intellectual dilemma. In this way the reader examines religious and social values such as the inability to adapt to changes and arrogance.</p> <ul style="list-style-type: none"> • The reader is confronted with the conflicting values of the estranged couple. This can be seen, for example, in the expression of Fatma Hanım’s description of her husband’s library as a ‘room full of insulting words’, or Selahattin Bey’s offer of an alcoholic drink to his wife saying ‘Drink, your sin can be written on my page’. Religion for Fatma Hanım is the way to resist becoming someone she is not. The author symbolises with her the feelings and values of part of Turkish population. |

- The reader can observe that Fatma Hanım’s conflict continues even after her husband dies. For example, she is uncomfortable with the life and choices of her grandchildren. In this way, the author shows that this conflict still exists within society.
- On the other hand, the reader is confronted elsewhere with Selahattin Bey’s arrogance and insults towards people, including his wife. For example, when he calls people idiots whilst trying to live and prove that he is rational and beyond any religious or other metaphysical beliefs.

Question number

Indicative content

4(a)

Veda (Ayşe Kulin)

Students may refer to the following in their answers:

The author introduces Mehpare as one of the main figures in her work. The reader learns through Mehpare’s personal and intellectual growth and her social status some historical facts and about the involvement of women in the independence movement. She is the symbol of change and growth in multiple areas.

- At the beginning the reader learns that Mehpare is a young, intelligent and courageous person who lives like a maid in the household of her rich relatives. She is described as a well behaved and obedient person. Mehpare joins the independence movement when she falls in love. Through her activity in the movement she changes. For example, when she refuses the suggestions of Kemal. For the author her personal growth is based on her intelligence.
- The reader witnesses this development also in her intellectual views as she attends political meetings, seminars and joins discussions. For example, we see her dialogues with Azra. The author examines through Mehpare the role of women in the struggle.
- The reader sees changes in Mehpare’s social status and influence in the family. For example, through her activity in the movement, but most importantly, through her marriage with Kemal and Saraylı Hanım’s acceptance of her as a daughter-in-law. The author shows that women who were involved in the independence movement were respected as individuals.

| Question number | Indicative content |
|-----------------|---|
| 4(b) | <p data-bbox="411 468 683 495"><i>Veda (Ayşe Kulin)</i></p> <p data-bbox="411 521 1126 548">Students may refer to the following in their answers:</p> <p data-bbox="411 575 1382 781">The author introduces Ahmet Reşat Bey as a representative of the people who were torn between loyalty and love for the country and who experienced this dilemma politically and in their families. After WW1 the Ottoman Empire was occupied by multiple countries and people had to choose between loyalty to the Sultan, who had to collaborate with the invaders, and the independence movement.</p> <ul data-bbox="459 808 1398 1444" style="list-style-type: none"> <li data-bbox="459 808 1398 1014">• The reader experiences Ahmet Reşat Bey as a tragic figure in the novel. He works for the Empire’s finance department. In this position he is loyal to the government in Istanbul and tries, for example, to solve the financial problems of the government. The author examines through him the personal dilemmas of people living in Istanbul. <li data-bbox="459 1059 1398 1265">• The reader sees Istanbul through the eyes of the protagonist, for example, he cannot bear the presence of the soldiers in the streets of Istanbul. His love for his country leads him to help the independence movement. The author draws a lively and emotional picture of Istanbul through the observations of Ahmet Bey. <li data-bbox="459 1310 1398 1444">• The reader learns how families were in conflict during the independence movement. For example, at the beginning, when the family hides Kemal. The author invites readers to reflect about the choices and difficulties of this time. |

| Question number | Indicative content |
|-----------------|--|
| 5(a) | <p data-bbox="411 1621 839 1648"><i>Çınar Ağacı (Handan İpekçi)</i></p> <p data-bbox="411 1675 1126 1702">Students may refer to the following in their answers:</p> <p data-bbox="411 1765 1382 2007">The director’s characterisation of Advıye Hanım and Barış reflects on the issues of our zeitgeist in which most modern nuclear families are stuck in their isolation and dysfunctional family relationships. So is the relationship between Advıye Hanım and her grandson Barış, in which isolation is an issue. The importance of the human dimension is highlighted and the influence of Advıye Hanım’s values works as a life saver for Barış.</p> |

| | |
|--|---|
| | <ul style="list-style-type: none"> • The viewer experiences Adviyे Hanım and Barış trapped in their isolation. Adviyе Hanım is surrounded by family members who are busy with their lives. Barış is isolated by his mother’s behaviour and by a father who is more concerned to reconcile himself with his ex-wife than spend time with his son. The director displays here different types of isolation in our society. • The audience sees the importance of Adviyе Hanım in Barış’s life for example when she takes him to the parks and brings some fun into his life. She is actually the human touch in his sterile world, which is symbolised by the always tidy flat with an open kitchen. • Although at the beginning Adviyе Hanım is portrayed as an eccentric person, the viewer soon witnesses that she is the bond which holds the family together. Her jokes and her approach to people are the only fun moments in Barış’s life. This can be seen for example when both make fun of family members. |
|--|---|

| Question number | Indicative content |
|-----------------|---|
| 5(b) | <p>Çınar Ağacı (Handan İpekçi)</p> <p>Students may refer to the following in their answers:</p> <p>Handan İpekci portrays with Sonay a typical professional middle-class single mother of our time facing the difficulties that this life brings with it. She tries to cope with challenges and disregards people’s needs, which leads to events and decisions which she regrets and so she accepts a more human approach.</p> <ul style="list-style-type: none"> • The viewer follows a single mother who is overloaded with work, concerned with her career, bringing up her child safely and a possible love relationship with one of her colleagues. This can be witnessed by the audience in her reactions, for example when her mother and her son go to the park. Here, the director examines how these challenges impact her behaviour. • The viewer sees that she is not able to accommodate Adviyе Hanım’s eccentric behaviour or Barış’s needs as a child, although she loves them very much. She disregards their needs which can be seen for example, when she decides to place her mother in a home for the elderly. • The audience sees Sonya’s regrets by the events followed by the placement of Adviyе Hanım in a home for the elderly. She |

realises that her son and her mother are suffering because of her decisions. For example, Barış refuses to eat and this leads her to change her priorities. Handan Ipekci invites the audience to reflect on how accommodating individual needs can be a route to happiness.

| Question number | Indicative content |
|-----------------|--|
| 6(a) | <p><i>İftarlık Gazoz (Yüksel Aksu)</i></p> <p>Students may refer to the following in their answers:</p> <p>The lemonade seller Cibar Kemal represents a generation of tradesmen living in a small town where communal life was different and where people had different values. Yüksel Aksu's presentation of the lemonade seller, who cannot resist temptations, is a kind and appealing father figure who is also dependable.</p> <ul style="list-style-type: none"> • Cibar cannot resist temptation, meaning that he has an ambiguous approach to religion, which can lead the audience to identify with the character. For example, Adem catches him eating during the fasting time which he explains away referring to low blood sugar. The director portrays him in this way intentionally as a sympathetic character. • The viewer follows in Cibar's character somebody who considers and treats Adem like his own son that he never had. When Adem is hurt by fireworks, for example, he runs to Adem and hugs him as a concerned father would do. The director invites us to reflect upon the positive aspects of his character. • Furthermore, Cibar is portrayed as dependable. For example, this is seen when the shop owner trusts him to talk to the imam. This underlines the director's portrayal of Cibar as somebody from whom an apprentice can acquire solid knowledge and as a good role model. |

| Question number | Indicative content |
|-----------------|---|
| 6(b) | <p><i>İftarlık Gazoz (Yüksel Aksu)</i></p> <p>Students may refer to the following in their answers:</p> <p>Religion is, throughout the film, always present and an important feature</p> |

of the film. The film is about events during the month of Ramadan in a small town. Children and adults see religion through different eyes and the director examines the political and religious situations in the late 70s and early 80s.

- A very light touch approach to religious practice is demonstrated by the adults in the town. For example, the men prefer to watch the world cup finals rather than listening to the preacher. In this way, the director examines the flexible approach to religious practice in Turkey at the time.
- The viewers witness how religion can become a big part in the life of the children, for example of Adem. For Adem, fasting is not just a religious value but also something he does for ethical and personal reasons. The director invites the audience to reflect on the vulnerability of the children and how distressing religious beliefs can be if not wisely guided.
- There is a clear historical dimension to the way the film deals with ethics and social values. For example, at the end of the film, we see a coup d'état. In this way, the director invites reflection on how change can impact on people and society.

Question number

Indicative content

7(a)

Dedemin İnsanları (Çağan Irmak)

Students may refer to the following in their answers:

The director's presentation of Mehmet Bey is central to the film. It is a portrayal of kindness and support for minorities. Furthermore, it is about loyalty to cultural origins. He is respected by his family and by the community. Mehmet Bey has experienced the trauma of deportation and also discrimination, and cannot bear any kind of aggression and discrimination towards minority groups.

- Throughout the film the audience witnesses how Mehmet Bey treats people with dignity and also puts social values before his financial profits, for example when he does not charge for a service to an elderly lady. The director displays the genuineness of Mehmet Bey's approach when supporting less privileged people.
- The viewer sees how empathetic Mehmet Bey is towards people with mental health issues or poor people. For example, his attitude towards the artist. The director uses Mehmet Bey to raise awareness and understanding in his audience.
- Mehmet Bey's longing for his childhood experiences, his attempts to go back, are present throughout the film, for example, when he applies for a passport several times. Here, the director examines

the power of home and how longing for the past is a universal human experience across cultures.

| Question number | Indicative content |
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| 7(b) | <p data-bbox="411 465 922 499"><i>Dedemin İnsanları (Çağan Irmak)</i></p> <p data-bbox="411 521 1126 555">Students may refer to the following in their answers:</p> <p data-bbox="411 577 1394 768">The conflict between Ozan and his grandfather is one of the main themes of the film. The director shows in this way, motives for discrimination and exclusion. Ozan has fears that he would be excluded from the majority based on his grandfather's origins. Furthermore, he is portrayed as a very aggressive, angry and jealous child who eventually accepts his life and conditions.</p> <ul data-bbox="459 835 1394 1518" style="list-style-type: none"><li data-bbox="459 835 1394 1014">• The audience witnesses the multiple aggressions and cruelties of Ozan. For example, he attacks other children with foreign origins or shoots birds and is rude to minority groups, which upsets his grandfather. The director portrays here a spoiled boy who has psychological issues.<li data-bbox="459 1048 1394 1227">• The audience watches how Ozan is driven by attacks of jealousy and also sets traps, for example for the apprentice. This causes further arguments with his grandfather. The director shows on this occasion that Ozan still seeks recognition from his grandfather.<li data-bbox="459 1261 1394 1518">• Through diverse events where Mehmet Bey attempts to enlighten his grandson and eventually through dramatic developments such as the grandfather's heart attack, the relationship between both protagonists improves and normalises. In this way the director invites us to reflect about the central theme of exclusion which can lead to distressing relationships among family members. |