



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCE

In Turkish (9TU0) Paper 02

Translation into Turkish and written response to
works

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General Marking Guidance

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

Paper 2 marking principles and mark scheme

Section A: mark scheme, (translation into Turkish)

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

Section A: marking principles

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

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

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

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

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

Translation

Industrialisation in Türkiye increased rights for women. In addition, better educational opportunities have transformed the traditional family structure. In particular, the active participation of women in working life has also led to changes in roles within the home. As a result, there was an increase in the number of divorces, as well as a fall in the birth rate. Migration, poverty, different social values, technological developments and economic difficulties are some of reasons for postponing marriage. Now, in most big cities, choosing your own spouse is accepted as normal. Despite this, old habits die hard and in some places parents still decide who marries whom.

Translation:

Türkiye'de sanayileşme kadınların haklarını artırdı. Ayrıca daha iyi eğitim olanakları geleneksel aile yapısını değiştirdi. Özellikle kadınların çalışma hayatına aktif katılımı ev içindeki rollerinin değişmesine de neden oldu. Sonuç olarak boşanma sayısı arttı ve doğum oranının da düşüş oldu. Göç, yoksulluk, farklı toplumsal değerler, teknolojik gelişmeler ve ekonomik zorluklar evliliğin ertelenmesinin bazı nedenleridir. Artık büyük şehirlerin çoğunda kendi eşinizi seçmek normal kabul ediliyor. Buna rağmen eski alışkanlıklar kolay kolay silinmiyor ve bazı yerlerde kimin kiminle evleneceğine hâlâ ebeveynler karar veriyor.

Grade targeting

Section A: Translation into TL

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

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

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
1 E	Industrialisation in Türkiye	Türkiye’de sanayileşme	Endüstrileşme		(1)
2 C	increased the rights of women.	kadınların haklarını artırdı.			(1)
3 B	In addition, better educational opportunities	Ayrıca daha iyi eğitim olanakları	İmkan/fırsat		(1)
4E	have transformed	geleneksel aile yapısını			(1)
5 C	the traditional family structure.	değiştirdi.	(aile yapısına) geçiş yaptı		(1)
6 B	In particular, the active participation of women	Özellikle kadınların çalışma hayatına	iş yaşamı/hayatı		(1)
7 B	in working life has also led to changes	aktif katılımı	etkin katılımı/yer alması		(1)
8 D	in roles within the home.	ev içindeki rollerinin değişmesine de neden oldu.	Görevler		(1)

9 E	As a result,	Sonuç olarak			(1)
10 C	there has been an increase in the number of divorces,	boşanma sayısı arttı			(1)
11 A	as well as a fall in the birth rate.	ve doğum oranında düşüş oldu.	Doğum oranı düştü/azaldı		(1)
12 A	Migration, poverty, different social values,	Göç, yoksulluk, farklı toplumsal değerler,			(1)
13 D	technological developments and economic difficulties	teknolojik gelişmeler ve ekonomik zorluklar			(1)
14 A	are other some reasons for postponing marriage.	evliliğin ertelenmesinin bazı nedenleridir.	nedenlerinden bazılarıdır.		(1)
15 E	Now, in most big cities,	Artık büyük şehirlerin çoğunda			(1)
16 E	choosing your own spouse	kendi eşinizi seçmek			(1)

17 E	Is accepted as normal.	normal kabul ediliyor.	artık normal/normalleşti /normal/doğal(olağan) kabul ediliyor		(1)
18 A	Despite this, old habits die hard	Buna rağmen eski alışkanlıklar kolay kolay silinmiyor ,	unutulmuyor		(1)
19 D	and in some places parents still decide	ve bazı yerlerde kimin kiminle evleneceğine hâlâ ebeveynler	anne babalar, aileler		(1)
20 C	who marries whom.	kimin kiminle evleneceğine karar veriyor.			(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	• 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.
- You must apply this grid 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 variation of straightforward 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 response. • 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, consistent variation in use of complex language, producing consistently articulate writing. • Consistent variation in use of vocabulary, allowing ideas to be conveyed in a variety of different ways. • Consistent use of terminology appropriate for literary and cinematic analysis.
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Additional guidance

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

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

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

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

Complex language is considered to include the following:

- conceptually challenging tenses such as the plusperfect, future perfect
- passive voice
- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different way.

Straightforward language is considered to be:

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

Accuracy of language (AO3)

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

Marks	Description
0	No rewardable language.
1–2	• 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 response, 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 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)	Üç Anadolu Efsanesi (Yaşar Kemal) Students may refer to the following in their answers: Yaşar Kemal is a writer who understands village life very well. In this novel, he combines his understanding of the different characteristics of Anatolian villagers, blending his personal experiences with Turkish legends and using his particular special narrative techniques. It is also possible to examine the common characteristics of the villagers in the stories. • In the three stories, there are powerful men who dominate the villagers. Bolu Beyi in the “Köroğlu”, Elif’s father in “Karacaoğlu”, Halil, the rich man of Gökdereli Village and Karaca Ali, the head of Sarıcalı in “Alageyik” are for dominant men, • The villagers have a settled life, support the weak in difficult times and greatly respect older people. Hunting, dogs, horses, camels and flocks of sheep play a big part in their live. Çamlıbel Bey Köse Kenan takes Köroğlu and Telli Nigar under his protection. Hürüce Ana gives shelter to Elif and Karacaoğlu in her tent when they run away. Sultan Karı supports Zeynep and Halil. Köroğlu’s father, Hürüce Ana and Mıstık Ağa and Süleyman Koca are old and respected elders in the three stories. • In every story Aşıklar (traditional poets who play the saz) sing Türkü (Turkish folk songs) and perform at weddings which are very important events for the villagers. They last for forty days and forty nights, with drummers and halay (Turkish folk dance) there is a joyful atmosphere in every corner of the village.

Question Number	Indicative content
2(b)	Üç Anadolu Efsanesi (Yaşar Kemal) Students may refer to the following in their answers: In Yaşar Kemal's works, female characters are seen to be strong and competent and experience love and pain intensely. In "Three Anatolian Legends", very old women are treated as a separate motif. Their stubborn, honest and wise personalities are prominent. In Alageyik Sultan Karı is a strong old woman who has no fear of defying men. • She hates the people who are from the Sarıcalı village and is always ready to oppose them. She gets very angry with Zeynep's brothers who arrange a marriage for her with Ali. • When she is angry, no one can control her and she swears like a man. Being a stubborn woman, she says to Zeynep: "Even if the whole village tries to give you to Sarıcalı, I will take you to Halil". • She is outspoken and a woman of her word. The villagers describe her as "a real Ottoman woman". When Zeynep is given to Karaca Ali, she promises Zeynep's mother, "They cannot take Zeynep while the Sultan Karı is alive". She is the one who blocks Halil's way when he is returning from the fallow deer hunt and tells him what had happened in his absence. • She is compassionate, consoles and advises Halil. She tells him "Everything has a solution and if you are brave, everyone will follow you. Go and throw Zeynep's engagement ring at Karaca Ali".

Question number	Indicative content
3(a)	Sessiz Ev (Orhan Pamuk) Students may refer to the following in their answers: In Orhan Pamuk's novel "Silent House", while he deals with the emotion of love, he also addresses feelings of deep depression and hatred. • The marriage of Selahattin Bey and Fatma Hanım is not a love marriage. It was arranged. Over time, the love that should have developed between them is replaced by hatred. Because of the loving relationship that Selahattin Bey has developed with the woman who works in their house, Fatma Hanım's hatred for their illegitimate children, makes her physically abuse them. • Hasan is in love with his childhood friend Nilgün, who is Fatma Hanım's granddaughter. Nilgün herself is unaware of his feelings. Hasan, who is poor, seeks social status among young people with politically right wing views, but Nilgün is leftist. Even though he very much loves her, he beats her publicly to maintain favour with his friends. Nilgün calls him "fascist", resulting in a fatal violent attack. • Metin, Fatma Hanım's capitalist grandson, constantly dreams of going to America and becoming rich. He says, "I will be a cold-blooded international rich womaniser." Unfortunately he is in love with Ceylan which confuses him. He hates himself because he cannot decide whether to pursue Ceylan or wealth. He, therefore, hates himself and becomes irritable. His selfish desire to obtain wealth at all costs cuts him off from his true love, Ceylan.

Question number	Indicative content
3(b)	Sessiz Ev (Orhan Pamuk) Students may refer to the following in their answers: Orhan Pamuk gives a considerable space to the East-West dilemma in this novel. Being Eastern or Western is one of the conflicts in the novel "Silent House". Readers encounter many comparisons between the East and the West as he praises the West and the Western lifestyle on the novel based on Selahattin Bey. • Selahattin Bey is an atheist and materialist. He thinks, the main reason for the backwardness of the East is religion, and to be a Westerner it is necessary to be irreligious. He criticizes spirituality and Easterners with his materialist approach, "Poor blind people! They are asleep! They have gone into their beds. They are wrapped up in their quilts (...) the whole East is asleep. Slaves!" he says insultingly. • He also thinks that another important reason for the superiority of the West over the East is its scientific approach. According to him Darwin is the most important Western scientist. He took the surname Darvinoğlu as a sign of his admiration for Darwin. He is working on an encyclopaedia that will take years to write, based on the scientific values of the West. • Selahattin Bey also admires the rights granted to women in the West. He always says to Fatma Hanım "(...) I see you as a free and independent person like myself. I understand; I do not see you as a slave. You are my equal."

Question number	Indicative content
4(a)	<i>Veda (Ayşe Kulin)</i> Students may refer to the following in their answers: The novel includes biographical features, which Ayşe Kulin dedicates to her mother and great grandfather Ahmet Reşat Bey. It also refers to specific historical events. “Veda” is a historical novel that describes the events of the last years of the Ottoman Empire in chronological order. • One of the important events in the novel is the war fought against the Russian Empire in Sarıkamış between 1914 and 1915. Kemal, one of the main protagonists of the novel, fights in this war and returns disillusioned because he witnessed thousands of soldiers die there as martyrs in the freezing cold. After his return, he says goodbye to his loyalty to Enver Pasha, who was the Pasha of this period, and to his unionist ideology. • Istanbul and Anatolia were occupied by foreign powers. The people were divided into two factions: those supporters of the sultanate and the nationalists. There are clandestine groups working for the liberation of the country from the occupying powers. • The National Struggle, which started in 1919, continues all over Anatolia. Another leading figure of the novel Azra Hanım joins this struggle around Antep, where the French army is located. Kemal goes to Eskişehir to establish a telegraph network with the help of his friend Doctor Mahir in order to play a more active part. When the country is freed from the occupation, the Sultan flees. Those who do not side with the national army are declared traitors and are forced to follow his example.

Question number	Indicative content
4(b)	<i>Veda (Ayşe Kulin)</i> Students may refer to the following in their answers: It is possible to evaluate the troubles of the writer's great grandfather Ahmet Reşat Pasha, who was the Minister of Finance at a very critical time in national, political, economic and personal issues. • Istanbul was under the occupation when Ahmet Reşat Pasha was the Minister of Finance. There is a problem of authority between the parliament and the palace. Meetings in the parliament are held until late at night or even until the early hours of the morning. Political problems and instability, life on the edge and a heavy work load related to this exhausted Ahmet Reşat Pasha. • Because of this heavy work load, Ahmet Reşat Pasha cannot give sufficient attention to his family. When he arrives late at his mansion, not wanting to wake his wife, he sleeps in the living room. This exposes him to the reproaches of his wife and Saraylı Hanım. • His nephew Kemal, who works for the liberation of the homeland, is hiding in his house. There is tension between Kemal and Ahmet Reşat Pasha due to their different political beliefs. Kemal's staying in his home is a source of Pasha's anxiety. • Pasha also has difficulty in providing essentials for the needs of his household for example wood and coal. This is a problem for the whole of Istanbul society, including the upper classes, at this time. • The outcome of the struggle for independence completely changes Ahmet Reşat Pasha's life. He is forced to leave his hometown where he is considered a traitor and go into exile abroad.

Question number	Indicative content
5(a)	Çınar Ağacı (Handan İpekçi) Students may refer to the following in their answers: One person can be a teacher, a mother and a friend at the same time. All these roles contribute to their social status and determine their responsibilities within their society. In this film the director underlines how education and economic power play a role in the social status of the mother and her two daughters. She attributes to each of them a different social position. • Adviye Hanım was the teacher of new generations of students. Her aim was to keep alive Kemalist philosophy and ideas. She is now retired, but maintains the distinctive culture of an enlightened woman in her speech, dress and lifestyle. She has never experienced financial difficulties and is a devoted mother who supports her children and grandchildren both financially and emotionally. • Her eldest daughter Feriha is a housewife whose hard work is not appreciated. She is not a university graduate like her sister, Sonay. Since her husband's economic situation is good, she does not have financial problems. Feriha's husband has cheated on her but she accepts this situation for the sake of her children and her own social status. Generally women who do not have economic freedom display this attitude. • Sonay has the best education of the siblings. She has economic freedom and a good career. As a single mother she can take care of her child alone. Compared with her older sister Feriha, she has a higher quality of life. Being both educated and economically strong enables her to make bold decisions.

Question number	Indicative content
5(b)	Çınar Ağacı (Handan İpekçi) Students may refer to the following in their answers: Handan İpekçi examines the structure of the Turkish family, which forms the basis of society. She uses a descriptive method of analysis and emphasises the importance of the family as an essential structure for people who are feeling loneliness because of changing social and economic conditions all throughout the world. • The traditional family pattern where grandparents, parents, children and grandchildren live together has been replaced by the nuclear family. Advıye Hanım’s children live in their own houses, but she tries to maintain the traditional family life and satisfy her longing to keep family members united by arranging regular meetings under the plane tree. • With the transition to modern life, values such as loyalty, solidarity, patience, understanding, tolerance, love and respect begin to lose their importance in the family. Some situations that have previously not been approved of in society are now being introduced. For example, Advıye Hanım's children want her to be placed in a nursing home, which is not seen well by the community. Broken relationships, divorces, separations between family members, disruptions in the relations between mother, child and grandmother are further examples of this. • The roles of family members in the nuclear family are also different. Advıye Hanım's sons are not seen as authoritarian husbands and her daughter Sonay who is a modern, educated, single mother and is not portrayed as an obedient housewife.

Question number	Indicative content
6(a)	<i>İftarlık Gazoz (Yüksel Aksu)</i> Students may refer to the following in their answers: Yüksel Aksu's film İftarlık Gazoz is set in a town in the Aegean region after the 1970s. The two protagonists, Cibar Kemal and Hasan, are the main focus for the viewers. • Cibar Kemal is not a well-educated person. Following the profession of his father he sells fizzy drinks. He is a supporter of the People's Party but is not an extreme leftist like many university graduates and intellectuals. He says to Adem, "If you are going to be a leftist, here is the CHP (RPP), the excesses of the communists do not suit us". He is an example of the capitalist system which wants to increase profits by the use of cheap labour. Although he presents himself as person of religious faith, he does not fast during Ramadan. • Hasan is the son of a conservative landlord. While he is studying at the university in Ankara, on returning to his home town he tries to influence people by spreading his socialist ideas. Although his father is their boss he takes pity on his oppressed workers. He tells them about their rights and damaging effects of religious sanctions. He tries to save them from oppression. • Both men are like mentors of the child Adem in their own way. Cibar Kemal tries to teach him values relating success, honesty and a work ethic, while Hasan tries to teach a socialist ideology.

Question number	Indicative content
6(b)	<i>İftarlık Gazoz (Yüksel Aksu)</i> Students may refer to the following in their answers: While the director describes the political events in Türkiye after 1970, he also successfully portrays the traditional master-apprentice relationship in a town in the Aegean Region. He also reminds the audience of how Turkish society celebrates labour-intensive professions. • Masters in Anatolia wanted their apprentices to be hardworking, loyal and moral. Cibbar wants such an apprentice. Adem's willingness to pay his debt while buying fizzy drinks and the certificate from the school showing his excellent results, are proof that he is an honest and hardworking child. • The consent of the parents is essential for their child to become an apprentice. Their employer also fulfils the role of the teacher. When Cibbar wants to make Adem his apprentice, he speaks with his father: "Let Adem be my apprentice. What a smart boy he is". The father says, "It would be foolish of me to send him to work in the market." And Cibbar says, "What am I here for? I will teach and discipline him". • Their masters are like fathers to the apprentices entrusted to them and have the duty to protect them in all problems. One evening during Ramadan, Adem escaped being wounded by the explosion which announces iftar. Cibbar is very upset by this. He says: "If something happens to you, it also happens to me. You are entrusted to me!" Once again Cibbar says, "Taking on an apprentice is like having a child. The master is like a father! I am responsible for your life too."

Question number	Indicative content
7(a)	<i>Dedemin İnsanları (Çağan Irmak)</i> Students may refer to the following in their answers: From ancient times, sailors have thrown bottles containing messages into the sea. The person who threw the bottle wondered whether the bottle would be found and whether they would get a response to the message. By this mysterious and nostalgic approach to the bottle Çağan Irmak creates an element of curiosity for the viewers. • The bottles are important to Mr. Mehmet. If they reach Crete, the messages will inform the person who finds them that he once lived there. If he gets news from Crete in return, he will know who is living in his family home. Thus, he will satisfy his longing for Crete. • Bottles thrown into the sea have an important place in Ozan's life. Some townspeople say that Mr. Mehmet is a Greek spy because he throws bottles into the sea. Ozan does not want his grandfather to be talked about behind his back because of the bottles. However, one of these bottles resulted in an invitation for Ozan to go to Crete where he got to know his family's former home and the lady who lives there now. The bottle was an ambassador of peace for Ozan. • The message in the bottle reaches Mr. Mehmet's address in Crete. It satisfies Lady Elonara's curiosity about the people who once lived in her house before her and her family. By Lady Elonara's reply to Mr. Mehmet's message in the bottle and her invitation to visit Crete the most significant issue represented in the film is resolved.

Question number	Indicative content
7(b)	<i>Dedemin İnsanları (Çağan Irmak)</i> Students may refer to the following in their answers: Many of the cinematic techniques work well to produce an excellent film. Those who watch the film become immersed in the action and the flow of action creates an atmosphere of suspense. Thus, Çağan Irmak presents an actual event in all its reality in a way that makes it unforgettable. • While the story progresses chronologically there are also flashbacks which interrupt the sequence of events. There are scenes from the past and some actions are omitted altogether. This prevents the film from becoming monotonous. For example, at the beginning of the movie, Nurdan is in tears looking for something. According to the script, this event happened after Mehmet Bey's death. • Close-up and long shots of refugees gathered on the coast of Crete emphasise the gravity of their situation. Many elements of montage like a neighbourhood cafe in a town of Izmir, goods in Mehmet Bey's drapery shop, an old broom hanging on the wall of the vineyard house, the floor mattress, and a pillow embroidered with cross-stitch in Ozan's room draw the viewer into the period in which the film is set. • Colour, lights and music are also very effective in this film. It starts with tango and finishes with the Greek music "Gülbahar"; the use of black and white colours and dramatic music during the migration from Crete creates a dramatic atmosphere while expressing sadness. The colours of Mr. Mehmet's suits indicate his feeling. The variety of light and shade is used to great effect.

