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A-level  
**MODERN HEBREW**  
**7672/2**

Paper 2 Writing (Set texts and films)

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Mark scheme

June 2024

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Version: 1.0 Final



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

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## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in 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 levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

**Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

<b>AO3</b>	
17–20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13–16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9–12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5–8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

**Minor errors are defined as those which do not affect communication.**

**Serious errors are defined as those which adversely affect communication.**

**Minor errors include:**

incorrect but close to correct spellings  
 incorrect genders and consequential errors of agreement.

**Serious errors include:**

incorrect verb forms especially irregular forms  
 incorrect use of pronouns  
 missing or incorrect agreements of adjectives or past participles.

**Complex language includes:**

use of pronouns of all types.  
 tenses that support conceptual complexity  
 connectives supporting a range of subordinate clauses  
 constructions with verbs and verbs followed by infinitive with correct preposition (in all tenses).

<b>AO4</b>	
17–20	<p><b>Excellent critical and analytical response to the question set</b>                      Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
13–16	<p><b>Good critical and analytical response to the question set</b>                      Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
9–12	<p><b>Reasonable critical and analytical response to the question set</b>                      Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
5–8	<p><b>Limited critical and analytical response to the question set</b>                      Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
1–4	<p><b>Very limited critical and analytical response to the question set</b>                      A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
0	<p>The student produces nothing worthy of credit in response to the question.</p>

**Annotations for essay marking:**

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

## Section A: Books

0 1

Amos Oz: *Don't Call it Night*

עמוס עוז: אל תגדי לילה

Either

0 1 . 1

בספר אל תגדי לילה, עמוס עוז מאפיין את הדמויות השונות באמצעות ההתנהגות והשפה שלהן.

בחרו שתי דמויות לפחות ונתחו מה אפשר ללמוד עליה.

[40 marks]

**Possible content**

Below are possible reference points which can be included in the response.

- The language is an element that characterises the people in the book and can define their social standing and where they come from. Characters who are outsiders to the peripheral town are described as worldly and more intelligent, therefore Oz uses a language that is rich, intellectual, academic. The local inhabitants are perceived as less educated, provincial, therefore their language is simpler.
- **Theo and Noa** – use high register of language, academic at times and judgemental.
  - **Examples Noa:** 'In which circumstances will I get to wear such a dress?', 'two opposing schools have been debating this issue for many years...', 'here comes Muki Peleg, excited, puffing, shaggy'.
  - **Examples Theo:** 'so said to me the new clerk, in sympathy, with particular kindness, as if she was tasked with sweetening a patient's negative test results', 'she served a sharp and piercing coffee, like it was alcoholic'.
  - This language establishes their status as outsiders. They perceive themselves as better than the local residents, observers from the outside who chose to move into this secluded town.
- **Muki Peleg (the estate agent)** – uses simplistic and popular language. At times he uses the language in a manipulative way to sweet talk others.
  - **Examples:** 'millions of apologies for barging in at such an unusual time. Saturday afternoon for me is like a holy time...a fantastic opportunity came by and it's just a crime to miss it.'
  - This use of language turns Muki into a laughable character. He tries to impress Noa and seem knowledgeable and worldly. He also tries to gain practical things from this couple, like persuading them to invest funds.
- **Doris the clerk** – tends to overshare, her behaviour is inappropriate towards someone she has just met, she uses incorrect language. She is meant to assist, but comes across as mostly laughable.
- **The hairdressers Violet and Madeleine from the Champs Elysées hair salon** – they are town locals. They fight, blame each other and their language turns them into a caricature.

or

0 1 . 2

בספר אל תגידי לילה, העלילה מתרחשת בעיירה קטנה, מרוחקת ממרכז הארץ.

העריכו מה חשיבותו של המקום לסיפור.

[40 marks]

### Possible content

Below are possible reference points which can be included in the response.

- **Characterise the place –**
  - A peripheral town, cut off. People live there with a yearning to be somewhere else more central, however they are also linked to the place and it shapes their identity. The town is located within a desert, a hot place, hard to live in, with sandstorms, always dusty, seems lacking in any charm. This is in contrast to the other, more attractive places, that Theo and Noa lived in.
  - The location helps to create a contrast between the two main characters and the people around them – they are people of the world, have seen places and accumulated experience, whilst the locals are portrayed as provincial and without sufficient knowledge of the world beyond the town.
  - The faraway, cut off place helps to highlight the main characters' choice to cut themselves off from the world they knew. Theo chose to leave his career and isolate himself, whilst engaging in an occupation that is below his skills. Noa has followed Theo which resulted in her being isolated as well from the world she knew.
  - The physical separation (distance) is also linked with a lack of resources and difficulty in raising them, for example, Noa's wish to help set up a drug rehabilitation centre.
  - Life as portrayed in the book is more challenging because of the isolation and the lack of resources. It creates a kind of separate universe, cut off from everywhere else.

0 2

**Savyon Liebrecht: *Horses on the Highway***

סביון ליברכט: סוסים על כביש גהה

Either

0 2 . 1

הנשים בסיפורים של סביון ליברכט, מתמודדות עם בעיות פרטיות, אך גם עם דילמות המשותפות לנשים רבות בחברה.

באיזו מידה אתם מסכימים עם קביעה זו? הצדיקו והדגימו באמצעות שני סיפורים לפחות.

**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

The book was written by a female writer and it seems that her point of view is shaped by her gender, to a large extent. The women in the stories are of different ages, stages in life, and are dealing with varying challenges. However, their roles in society (as a grandmother, wife, mother) shape their world view and can create the framework through which they examine the world around them.

**Horses on Geha Road**

- A woman (Nina) who loses her sanity due to love. Her life and implied tragic ending are related to her obsessive love of a man (Yirmiyahu). Her relationship to men is what determines her fate.

**Resection**

- A grandmother whose goal is to protect her family. Her actions may seem cruel to an external viewer, but to her mind this is what she needed to do in order to protect her family.

**On the way to Cedar City**

- A married woman who goes on a trip with her husband and adult son. They are derogatory towards her and make fun of her, but at the beginning of the story she feels bound to them by family commitments. As the story progresses, her character develops and she is able to present a more critical and independent point of view.

**Written in stone**

- The identities of bereaved women, mother versus widow, and how this experience of losing a significant man in their lives (through death) can fashion their lives and the social expectations from them. The two figures have to fight social expectations and for years fail to recognise the similarities between themselves.

**Sonia Muscatt**

- This story is placed earlier in history, and it raises the issue of women's difficulty when lacking in independence and having to depend on men in their families for income, housing and protection. The elderly women in the family, despite their age seniority, are dependent on their son/nephew to take decisions for them about the fate of the family. The young woman needs the man to accept her into the family framework and he is allowed to force himself sexually on her, just as she has no other alternative.

**Purple Grass**

- This is about a woman who is punished for her wish for independence. She comes from a religious and traditional family, so her behaviour is perceived as contrasting with social norms. She is cut off from her family due to her choice of independence.

or

0 2 . 2

סודות ושקרים הם נושא מרכזי בסיפוריה של סביון ליברכט.

נתחו מה ניתן ללמוד מהסודות והשקרים על הדמויות ועל היחסים ביניהן, תוך מתן דוגמאות משני סיפורים לפחות.

**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

The stories are characterised by complex figures (such as Nina who loses her sanity, or Henya who is haunted by memories of the Holocaust) – their secrets and lies help to characterise their complexities.

The stories are also characterised by complex, emotionally loaded and tense relationships – and the way to characterise this is through the secrets kept instead of an open and direct communication.

The below details some of the themes, however students can present additional ones.

**Horses on Geha Road**

- Nina and Yirmiyahu's madness leads to their tragedy. She lives a lie, is married to his brother although she doesn't love him and continues to fantasise about running away with Yirmiyahu and setting up a dance hall.

**Resection**

- Henya is unable to share the trauma she's undergone during the Holocaust (a phenomenon typical to people of her generation). These secrets eat at her and lead her to develop delusional beliefs.

**On the way to Cedar City**

- Hasida tries to protect her husband and son from each other through the keeping of secrets.
- Her liberation from the family begins through secrets, as she does not reveal that she is buying a present for the Arab baby.

**Written in stone**

- The bereaved mother is bound by the secret of the family curse and does not share this with Harela. Only after many years does she reveal the letter and the secret.
- Harela in turn does not share her experience of loss, her pregnancies and her attempts to carry on with her life after the loss.

**Sonia Muscatt**

- Albert tempts his cousin into a forbidden relationship through false promises.
- The family does not discuss (keeps secret about) what happened to the daughter who ran away to live in the village and married outside her faith.

**Purple Grass**

- Malka hides from her housemates the true reason why she needs to find a room.

**Happiness**

- Yonni's disconnectedness protects him from reality. He is not facing up to his lies towards his family, mainly his wife.

0 3

**Yehuda Amichai: Selected Poems****יהודה עמיחי: מבחר שירים****Either**

0 3 . 1

יהודה עמיחי חוזר בשירתו לזיכרונות הילדות ולחיי כאיש צעיר.

הדגימו והסבירו אמירה זו באמצעות **שלושה שירים** לפחות.**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

- Yehuda Amichai relates in many of his poems to his childhood home and his relationship with his parents.
- He also revisits his time as a soldier and his identity as a young soldier.
- Another facet of memory is when he fell in love and started new relationships.
- Memories evoked are always emotionally complex, joining pleasant comforting memories with ones that can cause pain and trauma.
- The link between the living and the dead is preserved through memory.

- **אמי אֶפְתָּהּ לִי אֶת כָּל הָעוֹלָם** - (כרך 1, עמוד 13) -

This poem expresses love and longing for his mother, who passed away. It turns her everyday actions into something magical.

- **אמי אִמְרָה לִי פְעַם** - (כרך 2, עמוד 85) -

The idea that parents plant thoughts and beliefs in their children and these can remain with them for the entirety of their life.

- **אבי** (כרך 1, עמוד 32) -

The poet raises memories about his dead father, with yearning for him.

- **כל אחד בחייו צריך גן נטוש** (כרך 4, עמוד 17) -

The idea that each person requires in their life a closed garden, something that is gone and no longer there, a memory of something that has been.

- **כשהייתי ילד** (כרך 4, עמוד 88) -

The poet remembers the naivety of thinking during the childhood period and how this changes and shapes adults.

All the poems indicated in the suggested answers can be found in the collection of all his writings: "Yehuda Amichai's poems", published by Schocken Publishing House Ltd.

or

0 3 . 2

החיבור הרגשי של יהודה עמיחי לארץ ישראל הוא מוטיב מרכזי בשירתו.

בחנו טענה זו והדגימו אותה באמצעות שלושה שירים לפחות.

[40 marks]

### Possible content

Below are possible reference points which can be included in the response.

- In Amichai's poems one can find a clear, strong emotional bond to the Land of Israel and its landscape and history.
- His love and connection to Jerusalem are particularly noted, as a city with unique geography, history and architecture. His descriptions evoke a variety of feelings, including love, longing, sense of belonging, fear, criticism and more.

• צבא של אהבה (כרך 5, עמוד 38) -

Viewing the history of the country in an idyllic manner, as a period reflecting purity and naivety. This describes the journey of two cello players across the Kineret region.

• גן ממילא בירושלים - (כרך 1, עמוד 153) ירושלים - (כרך 1, עמוד 230) -

Combining the geography and topography (being bordered by a desert) with a sense of holiness, uniqueness and history of the city. The second poem visits the historic period where the city was divided and the paradox where the people considered to be the enemy were actually nearby neighbours and were similar people to you or me.

• אם אשכחך ירושלים - (כרך 2, עמוד 197) -

Jerusalem as a city that creates identity. There is a strong link between the person and the city: if one forgets Jerusalem, one forgets themselves in effect.

• ירושלים עיר ערש המנענעת אותי - (כרך 3, עמוד 235) -

The link between the place a person originates from and their identity. The basic premise is that the person reflects their birthplace.

• איזו תסבוכת בארץ הקטנה הזאת (כרך 4, עמוד 98) -

Amichai views the country with love and humour, as a small place where everything is connected to everything else, unexpected connections between people and events: the doctor who treats the guts of the shoemaker who fixes the shoes of the man who represents the speaker at Court.

All the poems indicated in the suggested answers can be found in the collection of all his writings: "Yehuda Amichai's poems", published by Schocken Publishing House Ltd.

**Section B: Films****0 4****Someone to Run With****מישהו לרוץ איתו****Either****0 4 . 1**

בסרט, מישהו לרוץ איתו, מתמודדים הגיבורים הצעירים עם שאלות מוסריות קשות.

באיזו מידה אתם מסכימים עם קביעה זו? הדגימו באמצעות **מספר סצנות**.**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

- The heroes in the film are characterised by different personality traits – such as loyalty, leadership, family-centredness, creativity. Viewers can identify these characteristics and link them with aspects in their own lives.
- Distinguishing good from evil. Viewers can develop emotional identification with the positive characters, whilst feeling hate/alienation towards the negative characters. This allows for the viewers to develop moral judgements, an element that can strengthen emotional connectedness.
- The main characters in the film are adolescents, which viewers of a similar age can identify with. Through the film, viewers learn to develop empathy towards others who are vulnerable people who live in the margins of society.
- Through the adolescents' social interactions, viewers can witness positive and trusting relationships with adults in the normative world (the nun, Karnaf, Leah the restaurant owner), in contrast to abusive relationships on the margins of society (represented by Pesach).
- In the course of the film, viewers are taken on a journey of growing up, which is the result of the heroes going outside their known and protective environment and their exposure to other people in additional social norms.
- The film deals with family, something most people can relate to.
- The film deals with being an insider or outsider to society, something that can reflect the life experience of many people.

or

0 4 . 2

בסרט, מישהו לרוץ איתו, הבמאי מעביר ביקורת על החברה בה אנו חיים.  
נתחו באילו אמצעים קולנועיים הוא עושה זאת והדגימו באמצעות **מספר סצנות**.

**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

- **Parental support lacking** – adolescence is a stage where parents trust their children more and leave them on their own. However, adolescents still require parental presence and support. There is a lack of parental figures in the film who are active and present and the youngsters need to identify alternative adult support figures. Visually there are many scenes in which Tamar is shot on her own, with no additional people around her.
- **Adolescents' need for positive role models and the difficulty in identifying those.**
  - Leah is Tamar's mentor and protector. She serves as a mother figure – she is available, caring, attentive and even hugging. She reflects Tamar's lack of parental figures. Leah's need to feed expresses her ability to care and protect. She is available for practical support – she plays a part in Tamar's rescue plan for her brother.
  - Theodora the nun – although she has been locked in a convent for about 50 years, she still understands the modern world and can advise both Tamar and Assaf, in her own unique way.
  - Pesach the criminal – unlike the previous two figures, he represents the risk resulting from parental absence. He is a two-faced man: when he 'rescues' youths from the street, he pretends to be a protective caring man. However, in effect he is a rude, dangerous and violent man. The language he uses can be deceiving – on the one hand it seems motivational and leading his young proteges to success in life, but in actual fact this is a manipulation meant to promote his own business interests.
- **Life on the margins of society** – the film demonstrates how easy it is to abuse vulnerable young people and lead them astray, without this being discovered by the statutory bodies. The film includes a harsh criticism of how adolescents can be abused by adults and a focus on the life of adolescents on the margins of society.
- **Drug addiction** – this is another social element criticised in the film. Drugs are easy to obtain, available for all, tempting to use to escape reality.
- **Tension and hostility between different sub groups, the violence in Israeli society** – whilst not a main theme, there is clear criticism of the tension between different groups within Israeli society. This is evident through quick expressions of violence in some of the scenes.
  - The violent and dismissive responses Tamar experiences when she sets up to start street performances as a musician (busking).
  - Assaf runs into a group of young men who are quick to physically assault him for no good reason.
- **Extreme views that characterise adolescence** – during adolescence, youths tend to believe things with a passion and conviction and to act upon these convictions. In the film, Tamar believes that she can rescue her brother on her own and is willing to undergo significant transformations in order to achieve this goal. Assaf is also

motivated by the need to help Tamar and is willing to sacrifice a lot for this aim. This is visually demonstrated in the film, for example in certain scenes with Tamar where filming uses darker tones whilst with Assaf an opposite white effect is used. This helps the viewers focus on differences and opposites.

0 5

**Aviya's Summer****הקיץ של אביה****Either**

0 5 . 1

בסרט, הקיץ של אביה, הקשר בין הילדה אביה לאימה הניה עובר שינויים קיצוניים.  
הציגו באילו אמצעים קולנועיים בוחר הבמאי להראות שינויים אלו.

הדגימו באמצעות **מספר סצנות**.**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

- Estrangement – the first part of the film demonstrates Aviya's loneliness and the fact that she is lacking in a warm family of her own. There are a few scenes that can be used to demonstrate this:
  - At the beginning of the film, Aviya is seen staring longingly at two parents and a father who hugs his child. From the look in her eyes to the fact that there is no parent in her vicinity, it can be understood how lonely she is.
  - When Henya arrives late to the show, she smiles at Aviya, but Aviya becomes frozen and unable to respond. This shows the lack of warm communication between them and Aviya's difficulty when seeing her mother.
  - When Henya and Aviya leave the boarding school and when they arrive at the town: in both scenes, Henya walks forward in quick steps whilst Aviya lags behind – they are not coordinated.
  - When both sit in the bus stop, Aviya comes closer to Henya and tries to cuddle with her. In response Henya pushes her away and says: 'no need to be so close'.
- Affection, care and sense of family closeness – there are several scenes that demonstrate how much Henya and Aviya can care for one another and their wish to be close, a family.
  - The dinner scene. The dynamic starts as cold and detached, but develops into a warm relationship between the two, as they react to the moustache created from drinking the yoghurt.
  - The scene in which Alter arrives, all are sitting down and fondly remembering their lives before the war. Aviya is sitting with them and is a part of this dynamic. There is a sense of shared family memories and warmth, thinking of the days before the Holocaust.
  - Henya's attempt to organise a birthday party for Aviya. This attempt fails, however, Henya convinces Aviya that she will have guests for her birthday and goes out to invite people to join.
- Madness – Henya's emotional instability prevents her from keeping a stable relationship, and even when she intends to keep close to her daughter, she failed due to her mental health vulnerability.
  - The scene in which Aviya becomes baffled as she alternates between Henya and Maya, when each insists on a different outfit for her. Aviya's running and the quick pace of filming demonstrate the absurdity of the situation she finds herself in.
  - Aviya and Henya's joint dance – this starts as a warm and involved interaction, however Henya gets sucked into her traumatic memories and her response

becomes unbalanced. Aviya actually witnesses her mother developing a psychotic episode. The director demonstrates this through the quick paced dance and Aviya's fall onto the bed.

- Role reversal – Aviya takes upon herself a parental role towards Henya, as the latter is unable to look after herself. The film starts with Aviya as a child in lacking parental care. It ends with Aviya as the mature figure, looking after her mentally unstable mother.
  - Of all the children, Aviya is the only one working during the summer and not enjoying herself in leisure activities.
  - Aviya needs to call the doctor to look after her mother, demonstrating the role reversal between parent and child.
- Aviya's choice to go back into the boarding school, which demonstrates her understanding that this is the one stable place she can grow up in.

or

0 5 . 2

הסרט, הקיץ של אביה, מציג אירועים היסטוריים מנקודת מבט אישית.

נתחו והדגימו כיצד הדבר בא לידי ביטוי באמצעות מספר סצנות.

**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

- The Holocaust is the main historical event that is referred to in this film. The term is not used, but through various cinematic means, its traumatic impacts can be understood. This can be seen in various scenes:
  - The scene with the lice. Henya's violent response to finding nits in Aviya's hair, due to traumatic memories from the Holocaust.
  - The issue of food – Henya talks about this as a necessity, not something you need to like or choose. This highlights the famine and lack of basic provisions experienced by survivors during the war.
  - The radio programme 'Find your relatives' which is listened to religiously on a daily basis. This signifies the loss of family experienced by survivors and Aviya becomes a part of this daily tradition.
  - Henya's impacted mental health demonstrates the magnitude of trauma she has been exposed to.
  - The accidental meeting in Israel of three people who have known each other in their past lives. This signifies their longing for a world that no longer exists. When Alter tells Henya in Yiddish: 'Sheina Henya' – he is reminded of the lively character she used to be before the Holocaust.
  - The Establishment of the State of Israel – the film exposes us to life as it was during that period, and how that turbulent period shaped people's lives. At the beginning of the film there is a sign that places the film in a specific year – 1951.
  - Many children were placed in boarding schools, as in these years there were many children orphaned through war, the Holocaust and immigration.
  - In the opening scene the children present a performance on a biblical theme, meant to link this period with the rebirth of the Jewish people in their homeland.
  - The characters' fashion reflects norms of dress of that period, including people settled in the country and living in rural areas, in urban areas and new immigrants.
  - The names of characters can also be period markers – for example, Pua is a biblical name.
  - The scenes in the film re-create Israeli streets and settlements as they looked during that period.
- The theme of people who are settled in the country versus new immigrants – there was social tension created in a country in which many immigrants arrived over a short span of time, from many different countries. Many of the immigrants had to re-settle due to traumatic circumstances in their countries of origin (such as persecution). In contrast, Jews who were already living in the country, typically immigrated out of choice and ideology, were well settled in the country and did not experience such traumas. The meeting between these populations is characterised by tension and mistrust, which is well demonstrated in this film.

- Henya's dress code is of a fancy lady, characterised by European standards, however she works in a blue-collar job as a laundress.
- The local children mock Aviya and call her by derogatory names, because she is a new immigrant.
- Aviya's haircut visually makes her resemble a Holocaust survivor and accentuates her estrangement.
- Mr Gantz typifies the idea of a wandering Jew, with no roots in one place.