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# A-level MODERN HEBREW 7672/2

Paper 2 Writing (Set texts and films)

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Mark scheme

June 2025

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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).

| AO4   |                                                                                                                                                                                                                                                                                                                                                                                                          |
|-------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 17–20 | <b>Excellent critical and analytical response to the question set</b><br>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. |
| 13–16 | <b>Good critical and analytical response to the question set</b><br>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.                     |
| 9–12  | <b>Reasonable critical and analytical response to the question set</b><br>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.     |
| 5–8   | <b>Limited critical and analytical response to the question set</b><br>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.                      |
| 1–4   | <b>Very limited critical and analytical response to the question set</b><br>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.              |
| 0     | The student produces nothing worthy of credit in response to the question.                                                                                                                                                                                                                                                                                                                               |

### 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 תגיד ליילה**

**Either**

**0 1 . 1**

בספר **אל תגיד ליילה**, הנושאים : מוות, בריחה ואכזבה מופיעים לכל אורך העלילה.  
בחנו את האופנים בהם מתפתחים **שניים** מהנושאים לאורך הרומן.

**[40 marks]**

**Possible content**

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

- The central plot point – Emanuel's suicide.
- Emanuel's escape to the desert.
- Theo's escape abroad due to occupational difficulties.
- Noa's relationship with her father and his death.
- Adoption of children and their abandonment also feature in seemingly secondary stories, such as the tale of the monkey who adopted the Ovrieto family and was deserted by them.
- Blaming parents/teachers for neglecting their children.
- References to child deaths in the background of the plot (for example, Goethe's 'The Forest Minister').
- Noa's fear of abandonment impacts her behaviour and her relationship with people close to her.
- Disappointment – appears in the novel in different forms. Sometimes it is a romantic betrayal, whilst at other times it's disappointment from the choices of actions of close people.

or

0 1 . 2

בספר אל תגידי לילה, מתוארות מערכות יחסים שונות ומורכבות.

תארו ונתחו שתי מערכות יחסים וכיצד כל אחת מהן תורמת להתפתחות העלילה.

[40 marks]

### Possible content

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

#### External Relationship Dynamics of Noa –

- Emanuel, the boy who died of suicide, seemed to have been in love with her, viewing her as a mother figure (instead of his deceased mother). Throughout his life, she wasn't aware of him, and she hardly has any tangible memory of him. Following his death, she is filled with regret for not being attentive to him.
- Tal, the girl; the relationship formed with her serves as a sort of correction to the relationship that didn't develop with Emanuel. Noa encourages her to create, meets with her, and assists her in developing.
- Her biological father – disabled and confined to the house. She is committed to him and cares for him, but feels resentment towards him for hindering her life.

#### Relationship between Noa and Theo –

- Theo: her partner, noticeably older than her. He is paternal and does everything possible to help her with the project to set up a centre for sheltered people. She rejects his help and prefers to do things on her own. Noa sees Theo as a capable and experienced figure with connections and knowledge about the world.
- Dynamics and time change: at the beginning of their relationship, Noa admired these qualities in Theo, but over time she sees Theo as intrusive and domineering.
- Noa thinks Theo sees her as a little girl who constantly needs paternal guidance.
- Criticism, one towards the other, for example: Theo making a punch in the wrong glasses, Theo's attitude towards the dressmaker.
- Contrasts: Noa and Theo are each other's opposites – she is lively and sociable while he is reserved, critical, and detached from the world. This situation is comfortable for Theo but annoys Noa (examples: Theo's walks in the desert and his insistence on lying or sitting on the balcony in the dark).
- Theo looks at Noa with forgiveness and sees her as young, inexperienced, and enthusiastic. He is older and feels the need to protect her, guide her, and "make her life easier."

0 2

Savyon Liebrecht: *Horses on the Highway*

סביון ליברכט : סוסים על כביש גהה

Either

0 2 . 1

בסיפוריה של סביון ליברכט מופיעים ניגודים (קונפליקטים) שונים.

בחרו בשני סיפורים לפחות והציגו מתוכם שלוש דוגמאות של ניגודים.  
נתחו כיצד כל ניגוד (קונפליקט) בא לידי ביטוי בכל סיפור.

[40 marks]

**Possible content**

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

Throughout the book, there are many examples of contrasts. Some of these contrasts are vague/ideological, while others stem from the personal differences between the various characters. Students can present any examples they see fit, without being obligated to adhere to a single form of contrast. The following list presents only some of the possibilities!

- **סוסים על כביש גהה** – The story contains contrasts related to madness versus sanity, imagination versus reality and the differences between siblings and other family members.
- **כריתה** – In this story, there are numerous examples of contrasts. Some are related to differences between characters, between past and present, between Sabras (Israeli born) and immigrants/Holocaust victims. From a structural standpoint, one can also write about the "flashback" that appears at the end of the story, standing in contrast to the expected narrative structure.
- **בדרך לסידור סיטי** – The story has many contrasts. Gender differences, families of different ages and status, differences between generations, and the Israeli-Palestinian conflict.
- **כתוב באבן** – The story features contrasts related to periphery versus centre, Ashkenazi versus Mizrahi, religious versus secular, bride versus mother-in-law, different forms of coping and processing bereavement, academic studies.
- **סוניה מוסקט** – The story contains contrasts related to conformity versus independence, men versus women, social classes, religious differences. Additionally, students could refer to the unique structure of the story: a "framework story."
- **דשאים סגולים** – The story contains contrasts related to secular versus religious, young women versus a relatively older woman, non-traditional versus traditional relationships.
- **אושר** – The story has contrasts related to reality and detachment from it, differences between siblings and other family members.

or

0 2 . 2

בסיפוריה של **סביון ליברכט** חלק מהדמויות עוברות תהליך של שינוי מהותי.

בחרו **בשני סיפורים** לפחות ובחנו כיצד באים לידי ביטוי שינויים אלו בדמות אחת מכל סיפור.

[40 marks]

#### Possible content

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

- **סוסים על כביש גהה** – Due to her impaired mental health, Nina feels disconnected from her husband Yoni while fantasising about a happy life with his brother Yirmiyahu. Yirmiyahu's arrival prompts her to step out of her "bubble" and try to fulfil her dream.
- **בדרך לסידור סיטי** – Hasida, who sets out on a trip with her husband and adult son, begins the story bound within the roles of a wife and a mother. Throughout the story, her character evolves into a more critical and independent figure.
- **כתוב באבן** – Arela, trapped within memories and mourning, struggles to rebuild her life and lives according to society's expectations of her. When she speaks with Shlomi's elderly mother, a process unfolds that allows her to break free and embark on a new life.
- **סוניה מוסקט** – The daughter, Nella, experiences alienation from her bourgeois, educated and wealthy family. Failing in her studies, she brings shame upon the family and prefers relationships with people from a lower social class. Being sent to a sanatorium in the village presents her with an opportunity to break free from the oppressive family environment and live life on her own terms.
- **דשאים סגולים** – Malka, a religious woman who breaks the boundaries of her community and is punished for it, refuses to give up and fights to renew her relationship with her daughter.

0 3

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

Either

0 3

. 1

**יהודה עמיחי** טען שהוא כותב כאדם פשוט ולא כמשורר, ולכן כל נושא מתאים בעיניו לשירה.

בחרו **שלושה נושאים שונים** המופיעים בשיריו של עמיחי והדגימו אותם באמצעות **שלושה שירים** לפחות.

[40 marks]

**Possible content**

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

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.

In his poetry, Yehuda Amichai employs everyday spoken language. Beyond that, one can see that he is deeply rooted in Jewish religious and cultural traditions. Elements of these traditions are inserted into a secular and everyday context to create tension between different perceptions and thereby sharpen the poet's critique of emotional, social and political phenomena.

**Religious and historical contexts:**

- Changing traditional meanings such as in
  - אֱלֹהִים מְרַחֵם עַל יְלָדֵי הַגֶּן** (כרך 1, עמוד 15)
  - אִם אֶשְׁכַּח, יְרוּשָׁלַיִם** (כרך 2, עמוד 197)
  - אֵל מְלֵא רַחֲמִים** (כרך 1, עמוד 86)
- **מַעֲיֵן אַחֲרִית הַיָּמִים** (כרך 1, עמוד 87) – Use of biblical materials.
- **הַר צִיּוֹן** (כרך 1, עמוד 152) – Mount Zion, as a holy place for three religions, and the constant tension among these religions. Integration of holiness and war.
- **גֶּן מְמִילָא בִּירוּשָׁלַיִם** (כרך 1, עמוד 153) – The combination of geography and topography (the enclosed desert) with the holiness, uniqueness and history of the city. As in the previous poem, there is a connection to death.
- **יְרוּשָׁלַיִם** (כרך 1, עמוד 230) – Refers to a historical period when Jerusalem was divided. The poem presents the paradox in which someone considered an enemy lives very close and is just an ordinary person like you and me.
- **יְרוּשָׁלַיִם 1967** (כרך 2, עמוד 11) – This is a key poem in Yehuda Amichai's work. It is a comprehensive poem that addresses historical, religious, and cultural aspects that distinguish the city of Jerusalem. In the poem, the poet essentially says that the city is held captive by its history, and he mentions landmarks in the city. The poem expresses the relationship between religions: the direct encounter between the Jewish person and the Muslim merchant. Additionally, cultural works referring to the city are mentioned, such as in the poetry of Yehuda Halevi, mentioning Jerusalem's names in different cultures, and more. The poem presents the price paid for holiness: "...the Jerusalem stone is the only one that hurts."

## Memory and Commemoration

Yehuda Amichai refers to memory as a way to connect people who are no longer here with those who are. The connection between the deceased and the living continues even after death. The two main groups he remembers and commemorates in his poetry are his family members (primarily his parents) and soldiers who fell in battle. For the former, mourning is personal and connected to personal memories of situations they experienced together. For the latter, it oscillates between personal grief for a friend who died and national/social grief for a generation that was and is no more.

## Family Relationships

- **אָמִי אֶפְתָּה לִי אֶת הָעוֹלָם** (כרך 1, עמוד 13) – For example: use of everyday reality materials in poems.
- **סדרת שירים על מות אימו של המשורר** (כרך 4, עמודים 133-145) – The poet processes the loss of his mother. He reconstructs a final conversation with her, describes the process of dying and death, liberates her from all the material things she was attached to and ends with a description of the anniversary of her death. The series illustrates how poetry processes the experience of separation from the mother, preserves last memories with her, observes with cruel and direct light, but also shows compassion for the process of death.

## Army and War

**אין לנו חיילים אלמוניים** (כרך 2, עמוד 28)  
**נורא הוא לזהות** (כרך 2, עמוד 32)  
**גשם בשדה קרב** (כרך 1, עמוד 24)

Describes the experiences of war, the memories of beloved friends after their death, and links them to the collective identity.

## The Poet's Love for the Land of Israel

In Amichai's poems, one can find a clear emotional connection to the land of Israel and its landscapes. His love for and strong connection to Jerusalem, particularly, are evident as a city with unique geography, history, and architecture. In his descriptions, there are elements of love, longing, belonging, and more.

or

0 3 . 2

יחסים משפחתיים הם נושא שעולה ברבים משיריו של יהודה עמיחי.

בחנו אלמנטים בשיריו המציגים מערכות יחסים משפחתיות שונות והדגימו אותם באמצעות שלושה שירים לפחות.

[40 marks]

### Possible content

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

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.

- In the poems

חָבֵל, הֵיִינוּ אֶמְצָאָה טוֹבָה (כרך 2, עמוד 69)  
טְכְנִיקָה שֶׁל אֶהְבֶּה II (כרך 4, עמוד 65)

Amichai provides a nuanced perspective on love and romantic relationships. On the one hand he describes the desire of two individuals to live together and share intimacy, to be as one, a traditional view of love. On the other hand, he is able to examine the obstacles to achieving true intimacy and the variety of emotions lovers may feel, expressing a modern perspective.

- In many poems, Yehuda Amichai refers to his childhood home and his relationship with his parents.
- פְּגִישָׁה שְׁנִיָּה עִם אָב (כרך 3, עמוד 278) – He longs to meet his deceased parents again and can imagine the relationship with them even after their death.

- The poems

אֲמִי בְּמִטַּת חוֹלִיָּה (כרך 4, עמוד 136)  
שִׁיחוֹת אַחֲרוֹנוֹת (כרך 4, עמוד 134)

are examples of a series of poems describing his mother's final days and her passing. Through this means, he conveys the sense of mourning in the family.

- The poems

אָבִי (כרך 1, עמוד 32)  
חֵידָה וּמוֹתָד, אָבִי (כרך 1, עמוד 34)

are examples of a series of poems describing his relationship with, and love for, his father.

- בְּנֵי מִתְגַּיֵּס (כרך 5, עמוד 294) – Amichai describes how parents and children can teach each other throughout life.
- Additionally, in his poetry there are many examples of his relationships with his first and second wives.

## Section B: Films

0 4

*Someone to Run With***מישהו לרוץ איתו**

Either

0 4 . 1

במאי הסרט **מישהו לרוץ איתו** מציג דרך עדשת המצלמה את גווניה השונים של ירושלים מזוויות שונות.

נתחו והדגימו באמצעות **שלוש סצנות לפחות** את האווירה המיוחדת של העיר ירושלים.

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

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

- Chasing after the dog allows entry into unfamiliar areas of the city.
- Jerusalem is depicted through side streets and various buildings; some of them abandoned, to describe the reality beneath the surface of the city.
- The plot extends beyond the built-up city, focusing also on the surrounding areas. Rocks, caves, and desert landscapes emphasise the distance of the young heroes from the adult world of the middle class; enhancing the feeling of the open space where the young heroes' lives take place in the movie.
- We see a city where different religious groups live, for example, Jews and Christians. The nun in the monastery, as an isolated and disconnected figure; in contrast, Jewish figures interacting as a group in the city centre.
- The "people of the day" population represented in various daily situations (in markets, in transportation, etc.), and, on the other hand, the nightlife population representing the night culture.
- In a large city, there are diverse populations offering and consuming culture. This is manifested through a multitude of street performances, musicians who are drawn (or sent) to the city centre to perform, and, in contrast, the audience watching them.
- In the city, there is a normative population and, alongside it, there is a peripheral population. One of the symbols (artistic means) for presenting the general population living prosperous lives is the various restaurants (pizzerias, Italian restaurants, etc.). In contrast, the peripheral population exists in neglected and abandoned areas such as the deserted Arab village (Lifta).
- Visual elements – through technical visual elements the director presents the special character of the city of Jerusalem; including the speed of filming and through the filming at different times of the day where it's possible to see the city in different lights (sunrise, midday, sunset).

or

0 4 . 2

בסרט מִיִּשְׁהוּ לִרְוֶץ אֵיתוּ פּוֹגְשִׁים תָּמָר וְאַסַּף דְּמוּיוֹת מְשׁוּלֵי הַחֲבֵרָה הַיִּשְׂרָאֵלִית.

נִתְחַו וְהַדְגִּימוּ, בְּאִמְצָעוֹת שְׁלוֹשׁ סְצֵנוֹת נִבְחָרוֹת לַפְחוֹת, כִּיצַד מְשַׁקְפִים הַקְּשָׁרִים שֶׁלֹּהֶם  
עִם דְּמוּיוֹת הַמְּשָׁנָה אֶת שׁוּלֵיהָ שֶׁל הַחֲבֵרָה הַיִּשְׂרָאֵלִית.

[40 marks]

**Possible content**

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

- Familiarity with characters on the fringes of Israeli society (such as: homeless musicians, the world of crime and drugs).
- Tamar and Assaf encounter hostility from characters representing the "other" in society, identifying them as outsiders (Tamar is verbally attacked and Assaf is physically assaulted).
- Tamar chooses to embark on a journey from the centre to the outskirts in order to save her brother. Assaf is dragged into a journey following the runaway dog.
- Confident and positive relationships with adults in the normative world (the nun, Karnaf, Leah who owns the restaurant), contrasted with exploitative relationships in the outskirts (represented by Pesach).
- The "people of the day" represented in various daily situations (in markets, in transportation, etc.), and, on the other hand, the night-time population representing the night sub-culture.
- In the city, there is a normative population and, alongside it, there is a peripheral population. One of the symbols (artistic means) for presenting the general population living prosperous lives is the various restaurants (pizzerias, Italian restaurants, etc.). In contrast, the peripheral population exists in neglected and abandoned areas such as the deserted Arab village (Lifta).
- Tension and hostility between different groups, violence in Israeli society – although not a central theme in the film, there is explicit criticism of the tension between different groups in Israeli society. This is expressed through rapid outbreaks of violence in some scenes:
  - The scene where Tamar begins to perform as a musician in the streets, and the dismissive and violent reactions she encounters.
  - The scene where Assaf encounters a group of boys who attack him physically for no reason.

0 5

**Aviya's Summer****הקיץ של אביה**

Either

0 5 . 1

בסרט **הקיץ של אביה**, הדמות הראשית, הילדה אביה, מתמודדת עם אתגרים ובידוד חברתי.

נתחו והדגימו באמצעות **שלוש סצנות** לפחות את **הטכניקות הקולנועיות** בהן משתמש הבמאי כדי להעביר לצופים את הרגשת הזרות והבידוד של הילדה אביה.

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

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

Throughout the film, Aviya is isolated. In fact, her only social interactions are with adults and her interactions with children end with harm to her. Aviya's social isolation stems from her connection and identification with her mother, who is on the fringes of society.

The director chooses to depict Aviya's loneliness through various means:

- In the opening scene of the film, as Aviya appears on stage and falls silent when her mother appears, we hear children whispering to her and expressing anger at the situation.
- Aviya's social isolation is visually apparent in her different appearance compared to the village children. While the children are dressed like locals, Aviya's appearance seems foreign and out of place.
- When Aviya observes Maya's dance class, she stands out in her simplicity compared to the girls wearing "festive clothes."
- Throughout the film, the director contrasts the children, who appear in groups, with Aviya, who often appears alone or separate from them (for example, when she does laundry chores).
- In the confrontation scene that ends with the stone throwing, Maya and Mrs. Abramson are on the balcony while Aviya is alone below.
- In the same scene, differences in language are noticeable. Aviya curses using street language, further setting her apart from the other girls.
- After harming Maya, Aviya hides for hours among the bushes, emphasising her loneliness.
- Aviya's interactions with characters other than her mother are minimal, and in fact, two of them are with adult figures (Alter and Maya) and not with her peers.

or

0 5 . 2

בסרט הקיץ של אביה חסרונה של דמות אב או דמות גברית במשפחה היא מרכזית בעלילה.

נתחו והדגימו באמצעות **שלוש סצנות** לפחות כיצד ההיעדרות של דמות אב או דמות גברית מאתגרת את תפקידי המשפחה המסורתיים.

[40 marks]

### Possible content

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

- Generally speaking, it can be said that the film challenges traditional paternal roles. The men depicted in the film are mostly weak and do not conform to the conventional perception of a father figure in a traditional society.
  - Mr Gantz – is presented in different scenes as someone who fears reality and runs away from it in different forms. On the one hand he presents himself as someone with a respectable job, although in effect he works at an abattoir under a female line manager.
  - Alter – is presented in all scenes as a weak and detached figure.
- Although the director of the film is a man, the film is female focused and presents the world of women in a specific period. The central characters are women: a mother and her daughter (in fact, two such pairs). In other words, the work deals with the lives and worlds of women.
- Despite the tendency to view women and girls as weak and suffering characters, they are actually figures who fight for themselves and their place in society. They do not give up and they take action, unlike the men who are portrayed as weak and passive.
- In the case of the girl Aviya, the absence of a "father figure" is evident throughout the film and is expressed in her longing for her father (the fact that she keeps a part of an image where her father appears). In the case of the mother, the absence of a "father figure" is noticeable in scenes where she remembers him with longing and sees his image in her daughter's features.
- The creators of the film chose to give various references to the absence of the father figure: her name reminds her of him, "Aviya" – "Her Father". Her eyes, according to her mother, resemble his.
- Aviya, the girl, searches for a father figure. His figure dominates her life and imagination even after his death.
- The fact that Aviya grows up without a father dictates a life without a supportive family framework, especially when her mother is undergoing psychiatric attacks and hospitalisation.
- Gantz is suitable for the girl's fantasy world (the name 'Gantz' also implies this: "whole/perfect" in Yiddish). Special connections are woven between him and her mother, and in the girl's fantasy world, he becomes the father figure. The illusion shatters, and towards the end of the story, Gantz emigrates with his family to Australia. His disappearance may also reflect the girl's coming of age, manifested in her disillusionment with fantasies.