 Stage 6 Modern Greek Extension – support materials

[Introduction to the Modern Greek Extension course support materials 5](#_Toc16847309)

[Structure of the Modern Greek Extension course 5](#_Toc16847310)

[Prescribed issues 6](#_Toc16847311)

[Objectives and outcomes 6](#_Toc16847312)

[Familiarising students with the prescribed issues through related texts 7](#_Toc16847313)

[Preparing students to present opinions and argue a case 8](#_Toc16847314)

[Soapbox activity 8](#_Toc16847315)

[Brainstorming and mind-mapping 9](#_Toc16847316)

[Class discussions 13](#_Toc16847317)

[Presenting a point of view 13](#_Toc16847318)

[Developing skills for monologues and short essays 14](#_Toc16847319)

[Developing knowledge of specialist vocabulary 15](#_Toc16847320)

[Recording responses 15](#_Toc16847321)

[Sample dot points from similar prescribed issues in other languages 16](#_Toc16847322)

[HSC Standards Packages 16](#_Toc16847323)

[Proformas for planning monologues and essay writing 17](#_Toc16847324)

[Sample planning proforma 1 18](#_Toc16847325)

[Sample planning proforma 2 19](#_Toc16847326)

[Writing and speaking 20](#_Toc16847327)

[Producing authentic texts 20](#_Toc16847328)

[Glossary of key words for the HSC 23](#_Toc16847329)

[Overview of syllabus text types 24](#_Toc16847330)

[Suggestions for teaching a novel 28](#_Toc16847331)

[The elements of a novel 28](#_Toc16847332)

[Activities to develop global understanding of the novel 29](#_Toc16847333)

[Prescribed text 32](#_Toc16847334)

[Background to the novel 33](#_Toc16847335)

[Exploring the novel *Αμίλητη αγάπη* – Unspoken love 38](#_Toc16847336)

[Chapter 1 39](#_Toc16847337)

[Chapter 2 41](#_Toc16847338)

[Chapter 3 43](#_Toc16847339)

[Chapter 4 45](#_Toc16847340)

[Chapter 5 47](#_Toc16847341)

[Chapter 6 50](#_Toc16847342)

[Chapter 7 52](#_Toc16847343)

[Chapter 8 54](#_Toc16847344)

[Chapter 9 55](#_Toc16847345)

[Chapter 10 57](#_Toc16847346)

[Chapter 11 59](#_Toc16847347)

[Chapter 12 61](#_Toc16847348)

[Chapter 13 63](#_Toc16847349)

[Chapter 14 64](#_Toc16847350)

[Additional discussion questions – prescribed issues 67](#_Toc16847351)

[The resilience of the human spirit 67](#_Toc16847352)

[Relationships 67](#_Toc16847353)

[The impact of change on society 68](#_Toc16847354)

[Exploring the issues from *Amiliti agape* 69](#_Toc16847355)

[Activity 69](#_Toc16847356)

[Additional resources 71](#_Toc16847357)

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Outcomes and other syllabus material referenced in this document are from the [Modern Greek Extension Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/72d28e3d-88cc-419d-a3ca-0cec2a69cd8a/modern-greek-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2009.

Disclaimer

The interpretation presented in these materials should not be regarded as definitive. Although the notes provide support to the Modern Greek Extension prescribed text, they are not to be considered authoritative.

Please note that this resource is intended only as an introduction to the study of the prescribed text and issues, and does not attempt to cover all aspects of the Modern Greek Extension course. It is envisaged that teachers will draw from these materials according to the needs of their students rather than using every item, and that they will supplement these notes with additional material.

Controversial issues in schools

In exploring the issues prescribed for the Modern Greek Extension course, teachers are to adhere to the department’s policy: Controversial Issues in Schools. The policy provides direction for management of controversial issues in schools, whether by the use of teaching and learning materials or views expressed by teachers or visiting speakers. The policy can be accessed on the department’s [policy library](https://education.nsw.gov.au/policy-library/policies/controversial-issues-in-schools).

Third party sites

This resource contains links to third party websites and resources. The department is not responsible for the condition or content of these sites or resources, as they are not under the control of the department.

Introduction to the Modern Greek Extension course support materials

These materials were prepared for teachers of the Modern Greek Extension course. They aim to support the teaching of the prescribed text and the prescribed issues, helping students achieve the outcomes of the [Modern Greek Extension Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/72d28e3d-88cc-419d-a3ca-0cec2a69cd8a/modern-greek-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=). They have been designed to be used as introductory material to be further developed by the teacher as part of their lesson planning. In order to deliver lessons that are specifically tailored to the needs and interests of their own students, teachers may wish to use excerpts from these materials, in conjunction with their own related activities and texts.

The Modern Greek Extension course requires 60 hours to complete, and the Modern Greek Continuers HSC course is a co-requisite.

Study of the text prescribed for any Year 12 course may not begin before the completion of the Year 11 course. This exclusion applies to study in the Year 11 Modern Greek Continuers course and to Year 11 courses in other subjects. It also applies to the study of a prescribed text in another medium, such as the film of a novel.

Structure of the Modern Greek Extension course

The organisational focus of the Modern Greek Extension course is the theme – the individual and contemporary society.

A number of issues that exemplify aspects of the theme are prescribed for study. Students engage with the issues through the study of a prescribed text and related texts.

Students need to be familiar with the whole prescribed text.

Students may benefit from reading the [HSC examinations in Extension languages – advice to students](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/languages/stage-6/ext-advice-students.docx), as they prepare for the HSC.

Exploring the prescribed issues through the prescribed texts

The study of the prescribed issues through the prescribed text will involve:

* exploring the relationship between the issues and the prescribed text
* creating original text in response to aspects of the prescribed text
* identifying meaning and how it is conveyed in the prescribed text
* evaluating linguistic and cultural features of the prescribed text
* analysing the sociocultural context of the prescribed text.

The study of the prescribed issues through related texts

Study of the themes and issues through other related texts will allow students to:

* read, view and/or listen to a range of texts
* further develop knowledge of Modern Greek-speaking communities
* evaluate how the issues are presented in these texts.

You can view the [syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/72d28e3d-88cc-419d-a3ca-0cec2a69cd8a/modern-greek-extension-st6-syl-from2010.pdf?MOD=AJPERES&CVID=) and the [2020-2024 course prescriptions](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-languages/extension/modern-greek-extension-syllabus/course-prescriptions-2020-2024) on the NESA website.

Prescribed issues

| The resilience of the human spirit | Relationships | The impact of change on society |
| --- | --- | --- |
| For example:   * coping with adversity * personal growth * expression through the creative arts | For example:   * social responsibility * acceptance of difference * the power of hope and love | For example:   * globalisation * socio-political events * use of technology |

The prescribed issues are mandatory, the dot points are not. They are suggestions only and are included to give a sense of the scope of the prescribed issues.

| Objectives | Outcomes |
| --- | --- |
| 1. Present and discuss opinions, ideas and points of view in Modern Greek | * 1. discusses attitudes, opinions and ideas in Modern Greek   2. formulates and justifies a written or spoken argument in Modern Greek |
| 1. Evaluate, analyse and respond to the text that is in Modern Greek and that reflects the culture of Modern Greek-speaking communities | * 1. evaluates and responds to text personally, creatively and critically   2. analyses how meaning is conveyed   3. analyses the social, political, cultural and/or literary contexts of text that is in Modern Greek |

Objectives and outcomes

Familiarising students with the prescribed issues through related texts

Before you start the study of the prescribed text, spend some time familiarising students with the prescribed issues through related texts. You will continue to use related texts throughout the course, however it is important that students have a broader understanding of the issues before studying the prescribed text.

Students should engage with a variety of texts on the prescribed issues, discussing their ideas and opinions in class. This will give them an in-depth understanding from a number of perspectives and provide them with the vocabulary and range of ideas to assist in the oral and written sections of the Extension examination.

Reading and listening texts should be chosen which are appropriate to Extension level, but which also provide students with a range of vocabulary and linguistic structures to support them in expressing their own ideas in spoken and written form.

It is important to remember that the 3 prescribed issues can be studied from a number of perspectives, and that the sub-topics provided are suggestions only. There may be other sub-topics that can be explored through related texts and the prescribed text.

The benefit of using a wide range of texts is that students will gain an in-depth background from which to draw ideas, and will develop the tools (including a more sophisticated approach to the issues) to enable them to answer any question in the HSC examination.

The following steps may assist teachers in teaching the issues. Not all steps would need to be included, depending on the length and complexity of the text.

* Find a suitable text (written, aural or visual), which is interesting, accessible and contains relevant vocabulary.
* Brainstorm the topic beforehand, creating a mind-map in Modern Greek of the students’ thoughts, relevant vocabulary.
* Read, view or listen to the text. Ask questions in Modern Greek where appropriate, paraphrasing the text where necessary.
* Explore key vocabulary, grammar and sentence structures.
* Discuss the main points of the text, creating a bullet-point summary together.
* Analyse the purpose, context and audience of the text.
* Brainstorm possible side issues, identifying useful expressions.
* Allow students to formulate their own opinions about the issues raised in the text and express their ideas through speaking or writing.
* Compare and contrast between the way the issue(s) is explored in the related text and in the prescribed text.
* Create a task in which students are required to use new vocabulary and expressions in new contexts – for example, class debate, role-play or monologue.
* Ask students to research their own text and present it to the class, focusing on the issues discussed and the perspectives from which these issues are presented.

Preparing students to present opinions and argue a case

To achieve the outcomes of the Extension syllabus, students must be able to use Modern Greek to discuss attitudes, opinions and ideas, and to formulate and justify an argument.

To prepare students to respond capably to a broad range of questions, beyond just the sub-topics of the prescribed issues, teachers need to use strategies that encourage students to think in terms of opinions and arguments.

Emphasis needs to be placed on developing skills that can be applied to any content. Students should not attempt to fit a prepared response to a question, but rather use general structures and prepare a range of phrases that could be used to present any opinion and justify any argument. Students need to be exposed to a variety of topics and trained to quickly develop a logical argument with their own point of view embedded in the response.

Activities and resources that could be used to develop this include:

* soapbox activity
* brainstorming and mind-mapping
* class discussions
* presenting a point of view
* developing skills for monologues and short essays
* developing knowledge of specialist vocabulary
* recording responses
* sample dot points from similar prescribed issues in other languages
* HSC Standards Packages (2002).

Soapbox activity

A soapbox is an impromptu speech on a set topic. To familiarise students with current affairs and to encourage speaking, ask students to discuss something that has occurred in world current affairs that week that is of interest to them.

Consider doing soapbox initially in English, until students are familiar with the format. Once the students are ready to practise the activity in Modern Greek, limit the scope to the prescribed issues, discussing any relevant current news items, songs or TV programs that raise similar issues. To engage the whole class, have students complete a table, like the one below, while listening to their classmates speak. Review unfamiliar vocabulary before moving on to the next student.

| Language structures used | Unfamiliar vocabulary |
| --- | --- |
|  |  |

Brainstorming and mind-mapping

Have students brainstorm the prescribed issues and complete a mind-map to organise their thoughts. Students should think broadly about subjects that would relate to specific issues. Graphic organisers are useful tools to assist students in organising each prescribed issue into topics and sub-topics.

Useful graphic organisers include:

* placemat protocols
* plus/minus/interesting (PMI) charts
* affinity diagrams
* lotus diagrams.

Placemat protocols

These are useful for achieving breadth and depth in monologues and short essays on a topic. They can be used to:

* critically assess texts
* develop a comprehensive range of strategies and skills appropriate to the text being read
* justify a point of view.

Procedure



* Use a marker pen to divide an A3 sheet of paper into the format shown above.
* Divide the class into groups of 4 and give each group 1 ‘placemat’ (A3 sheet).
* Nominate a group leader. The group leader cuts sections of the placemat and gives each student in the group one of the outside sections.
* Give students (including the group leader) a selected text to ready individually.
* The group leader writes the topic of the text in the centre section of the placemat.
* After a predetermined period (the length of time will depend on the length and complexity of the text), ask students to summarise the most important points they have read in the text in dot point form on their section of the placemat.
* Reassemble the placemat.
* In the centre of the placemat, the group leader lists common points identified by all four students.
* When this is complete, give each student a specific period of uninterrupted time (for example 3 minutes) to justify orally the inclusion of individual points not listed by others (those that are not listed in the centre of the placemat).
* The group leader presents a summary of findings to the whole class.

Plus/minus/interesting (PMI) charts

These graphic organisers are useful for looking at both sides of an argument, or seeing things from a different perspective. The PMI chart is a creative thinking strategy used in Edward De Bono’s CoRT Thinking Program.

PMI charts help students to:

* see both sides of an argument
* view things from a different point of view
* think broadly about an issue
* suspend judgement
* make informed decisions
* work as individuals, in pairs or as members of a group.

Procedure

The strategy can be used in a range of classroom activities, including analysing texts and exploring issues. Give students a format for recording their ideas such as the table below.

| Plus | Minus | Interesting |
| --- | --- | --- |
|  |  |  |

Individually, in pairs or in small groups, students apply 3 questions to a statement or task provided by the teacher:

* What are the positive ideas about this?
* What are the negative ideas about this?
* What is interesting about this?

Within a specified time limit, students brainstorm their responses, having appointed a recorder and a reporter. At the end of the designated time, the reporter reports back on the group’s most original or creative ideas from each of the categories.

It is useful to model the activity first, using as a topic a statement such as: The lifestyle of all countries is enriched by immigrant cultures or a recently shared text or experience.

PMI-based activities can support the development of a range of skills including:

* understanding and interpreting the topic, question or statement
* using strategies to assist or facilitate brainstorming
* contributing to discussion
* comprehending and explaining opinions and information
* evaluating a range of viewpoints and distinguishing them from their own
* applying the process of PMI to a range of situations.

Affinity diagrams

These are useful for brainstorming issue-related ideas and organising them into topics. The affinity diagram is an interactive data collection method that allows groups of people to identify and sort large quantities of ideas within a short time frame.

Procedure

* Clearly define and write the question or topic for the session at the top of a flip chart.
* All class members individually and without discussion, write their ideas on a separate sticky note and place these in front of them.
* Class members randomly place ideas on the topic flip chart.
* Class members, working as a group, silently place ideas into like categories.
* Label the idea for each category by writing it on the flip chart.

Lotus diagrams

This graphic organiser is useful for issues and sub-topics. The lotus diagram takes its name from the lotus flower, whose petals open in an overlapping way.

You can photocopy the diagram on to A3 paper, use colour-coded sticky notes on a display wall or use an online graphic organiser, for example [Miro](https://miro.com/templates/lotus-diagram/).

Procedure

* The diagram comprises 9 boxes, each made up of 9 squares. The main topic goes into the centre square of the centre box.
* Around the centre square of the centre box are 8 numbered squares. Students write up to 8 ideas about the central topic in each of the numbered squares.
* Each of the 8 squares then has a box of its own, with the corresponding number in the centre square. Students place the information from the square labelled 1 in the centre box into the centre square of box 1, and so on.
* In the outer squares of each box, students add more ideas to expand on each numbered idea.



Class discussions

Use class discussions, in English or Modern Greek (depending on context), to gather ideas and debate pros and cons related to a particular topic or question. The results of the discussions can then be organised and used to formulate responses to particular topics and questions in Modern Greek.

Use material already published on the topic as a discussion starter – see the list below. Discussion could involve expanding ideas or identifying vocabulary, phrases and structures in Modern Greek that will be useful in any response.

Useful resources include:

* articles in textbooks
* past HSC papers/questions
* a brainstormed list of possible prescribed issue-related topic questions
* news items and internet articles related to the prescribed issues.

Presenting a point of view

Encourage students to think about both sides of the argument for a given stimulus statement or question before deciding which stance they will take – for or against, or a more balanced approach.

Students should take the point of view they feel they are best equipped to argue.

Exercise 1

In order to practise presenting a point of view through classroom discussion, as described above, students formulate a response to a question in Modern Greek and then present a different point of view on the same topic.

Exercise 2

Students brainstorm HSC-style questions in pairs, based on sub-topics from their mind-maps.

* Give each pair a different topic.
* Ask one student to speak for the affirmative and one for the negative.
* Each pair prepares a 1.5-2 minute speech, initially in English. This is conducted as a debate, where the other students act as adjudicators after hearing each of the arguments. The other students must justify their decision based on the logic of the argument. This exercise can be done in Modern Greek when students become more confident.

Developing skills for monologues and short essays

Students should develop the skills necessary to prepare monologues and write short essays, as well as the ability to present and support a point of view or develop an argument in Modern Greek. These skills are necessary for the speaking and writing sections of the HSC examination. However, note that short essay writing is not the only text type specified for productive use in the Extension course.

Exercise

Give students a question/stimulus statement. For example: Self-acceptance is harder than accepting others. What is your opinion? Give reasons for your answer.

* As a class, brainstorm ideas and record them on the board.
* Organise points/ideas into ‘for’ and ‘against’ the argument.
* As a class, decide which side of the argument is easier to present.
* Using the ideas gathered, ask individual students to write their own response.
* Share the sample responses as a class.
* Deconstruct the sample responses and come up with a skeleton structure common to all good responses – introduction, main body and conclusion.
* Go through the sample response structure below.
* Joint construction – students create a group response in Modern Greek to the same question by fleshing out their argument using the sample structure. Working in pairs or groups of 3, students take an aspect of the structure and write a paragraph on it.
* When all students in the group have finished, put the paragraphs together to make a whole response. The opening statement, brief outline and concluding statements can be written at the same time. There may be some repetition through the argument, but students should gain confidence and the ability to put together a response before writing individual responses.
* Individual construction – students write their own response to the same question using ideas and skills gathered in this exercise.

Sample response structure

* Make an opening statement contextualising the question.
* State your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view.
* Provide point 1 related to your argument with 2 detailed examples.
* Provide point 2 related to your argument with 2 detailed examples.
* Draw your conclusion. Do not just reiterate the point that you made in your introduction. Provide some future advice/direction/suggestion related to your conclusion.

Developing knowledge of specialist vocabulary

Learning some commonly-used vocabulary and expressions related to the prescribed issues will help students respond to speaking and writing tasks.

Exercise 1

Cut up a mixture of specialist vocabulary or expressions – some in English and some in Modern Greek – and put them into a hat. Students then take turns drawing one out and translating it into the other language.

Exercise 2

Have students make a domino game where they have to match the Modern Greek vocabulary or expressions with the English equivalent. You can set up this activity as a group or individual activity (you will need several sets) and make it into a competition by timing students. This is useful as a revision activity.

Exercise 3

In order to develop students’ ability to express complex ideas in simple language rather than relying on a dictionary, put a list of difficult and hard to translate English words into a hat. Have students draw words one at a time and express them in Modern Greek they are already familiar with. You may need to rephrase some words in English before the students express them in Modern Greek.

This exercise is particularly relevant practice for the speaking exam where dictionaries are not permitted. However, even in writing tasks, students should try to avoid using unknown words from the dictionary as much as possible. Finding an alternative way of expressing an idea is an excellent skill to develop.

Recording responses

For the oral examination, students respond with a monologue on 1 question from a choice of 2. They are given 7 minutes to prepare their response and may make notes and refer to them during the examination. Students are expected to speak for approximately 3 minutes.

The monologues are recorded, therefore students need to become accustomed to having their speaking responses recorded. They also need to learn how to make effective use of the preparation time and be well-practised in planning and writing dot points for their monologues.

Exercise 1

Students take a question or stimulus statement out of a hat and give themselves 7 minutes preparation time. At the end of the 7 minutes they record their response. They should not stop the recording until they have completed their response. When finished, they play back the recording. This is an excellent exercise to help students become accustomed to forming ideas and developing a response within the time limit of the HSC oral examination.

Exercise 2

Have students record a monologue and bring it to school for peer assessment. This will help them to develop confidence in recording their voice and to become used to speaking clearly and at an even pace. Peer assessment is recommended for this exercise, as other students learn from their peers’ strengths and weaknesses.

The exercise should be used as a stimulus for a constructive discussion aimed at improving the performance of the whole class as well as that of the student whose performance is being assessed.

An explanation of the marking guidelines is necessary at this point so that students are made aware of the criteria examiners will apply.

Sample dot points from similar prescribed issues in other languages

Review the prescribed issues and suggested sub-topics for other languages from the [NESA website](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-languages/extension). If they are similar to those set for Modern Greek Extension, use them as a source of ideas for practice speaking and writing questions.

Be aware that the sub-topics listed for any one prescribed issue are many and varied. They are not limited to the dot points in the syllabus nor to those that have been examined in previous HSC examinations.

HSC Standards Packages

It is important that students are familiar with the marking rubric and guidelines for each section of the HSC examination. HSC Standards Packages (2002) contain the marking guidelines as well as a sample examination paper, syllabus, answers and sample student responses at band cut-off points. The Standards Packages are a useful teaching and learning tool and are available on each language-specific page of the [NESA website](https://arc.nesa.nsw.edu.au/go/hsc/std-packs/).

Exercise 1

Select a number of sample answers from the Standards Package speaking and writing sections and have students award marks to them by applying the marking guidelines. Students can discuss the marking criteria and justify their marks from an examiner’s perspective.

Exercise 2

Students listen to and read a number of speaking and writing samples from across the range of bands. They can use the exemplar samples as a model for their own monologues and writing.

Proformas for planning monologues and essay writing

In both the oral examination and the written examination, students are required to present and support a point of view in Modern Greek. Teachers will need to support their students in developing these skills. The following proformas have been designed to help students develop a structured approach to responding to monologue and short essay questions.

Depending on context, you may wish to introduce the proformas using English, moving to Modern Greek as students develop more confidence in planning monologues and essay writing. You can also adapt the proformas to meet the needs of your students.

In order to gain confidence and competence in these skills, students should write as many monologues and short essays as possible. Monologues can be recorded for practice. Please note that short essays are not the only text type prescribed in the Stage 6 Extension syllabus. Students also need to be familiar with the text types for productive use listed in the Stage 6 Continuers syllabus.

Sample planning proforma 1

| Task | Answer |
| --- | --- |
| Question  (Write in the question with the stimulus statement) |  |
| Opening statement  (Make an opening statement contextualising the question; state your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view) |  |
| Introductory statement  (State why you have this argument/opinion and introduce the points you are going to discuss to support your argument) |  |
| First point  (Include 2 detailed examples) |  |
| Second point  (Include 2 detailed examples) |  |
| Concluding statement  (Draw your conclusion, but do not just reiterate the point that you made in your introduction – provide some future advice/direction/suggestion related to your conclusion) |  |

Sample planning proforma 2

| Task | Answer |
| --- | --- |
| Question  (Write in the question with the stimulus statement) |  |
| Opening statement  (Make an opening statement contextualising the question; state your argument/opinion on the question/stimulus – this may be for, or against, or a more balanced view) |  |
| Introductory statement  (State why you have this argument/opinion and introduce the points you are going to discuss to support your argument) |  |
| First point  (Include 1 detailed example) |  |
| Second point  (Include 1 detailed example) |  |
| Third point  (Include 1 detailed example) |  |
| Concluding statement  (Draw your conclusion, but do not just reiterate the point that you made in your introduction – provide some future advice/direction/suggestion related to your conclusion) |  |

Writing and speaking

Producing authentic texts

Learning authentic phrases and expressions is a good way to build up vocabulary. However these phrases and expressions must be used in context. Students should be encouraged to keep a list of words and expressions they can use to build an argument or use in a discussion. They should write down one or more sentences in which these expressions could be used.

Expressing opinion

* *Κατά τη γνώμη μου, …*
* *Είναι ισχυρή πεποίθησή μου…*
* *Όσο με αφορά, …*
* *Για να το θέσουμε διαφορετικά, …*
* *Δηλαδή, …*
* *Με άλλα λόγια, …*
* *Με αυτόν τον τρόπο, …*
* *Προφανώς, …*
* *Είναι γεγονός ότι…*
* *Στην πραγματικότητα, …*
* *Για παράδειγμα, …*
* *Έχω την πεποίθηση ότι/πως…*
* *Νομίζω πως…*
* *Κατά την άποψή μου, …*
* *Έχω την άποψη πως…*
* *Φοβάμαι πως…*
* *Δέχομαι πώς…*
* *Εκτιμώ/Θεωρώ πως…*
* *Μπορώ βεβαίως να φανταστώ…*
* *Έχω τη βεβαιότητα πως…*
* *Ο τρόπος που αντιλαμβάνομαι το θέμα έχει ως εξής, …*
* *Στις μέρες μας ερχόμαστε συχνά αντιμέτωποι με αυτό το πρόβλημα.*

Presenting arguments

* *Πρώτα απ’ όλα, …*
* *Δευτερευόντως, …*
* *Επιπλέον, …*
* *Επιπροσθέτως, …*
* *Περιττό να αναφέρουμε ότι…*
* *Kαι σα να μην έφταναν αυτά, …*
* *Πρέπει να ξεκαθαρίσουμε πως…*
* *Σε σχέση με…*
* *Σε ό,τι αφορά…*
* *Το σημαντικότερο είναι…*
* *Πρόκειται περί…*
* *Είναι αλήθεια πως…*
* *Είναι πιθανό πως…*
* *Σε κάθε περίπτωση είναι βέβαιο πως…*
* *Μέχρις ενός σημείου…*
* *Στα θετικά/αρνητικά μπορούμε να συμπεριλάβουμε…*
* *Είναι δύσκολο να πούμε αν…*
* *Το θέμα είναι πως…*
* *Δεν είναι βέβαιο πως…*
* *Είναι αδύνατο να…*

Presenting third party opinions

* *Σύμφωνα με…*
* *Οι άνθρωποι συχνά ισχυρίζονται ότι…*
* *Ορισμένοι άνθρωποι πιστεύουν (αισθάνονται) ότι…*
* *Είναι ευρέως γνωστό ότι…*
* *Οι πολέμιοι / αντίπαλοι αυτής της άποψης υποστηρίζουν ότι…*

Presenting arguments for and against

* *Είτε…, είτε…*
* *Ένα πλεονέκτημα…*
* *Ένα επιπλέον πλεονέκτημα…*
* *Το κύριο πλεονέκτημα…*
* *Απεναντίας, …*
* *Από την άλλη πλευρά, …*
* *Αντιθέτως, …*
* *Ωστόσο, …*
* *Παρά το…*
* *Παρόλο που…*
* *Εξαιτίας του γεγονότος ότι…*
* *Τόσο…, όσο και…*
* *Αφενός, …, αφετέρου, …*
* *Από τη μια…, από την άλλη…*

Drawing a conclusion

* *Βλέποντας ότι…*
* *Στηριζόμενοι σε…*
* *Επομένως, …*
* *Ως συνέπεια…*
* *Ως αποτέλεσμα…*
* *Προκειμένου να…*
* *Με σκοπό να…*
* *Με πρόθεση να…*
* *Σε σχέση με (αυτό) το θέμα…*
* *Αναφορικά με…*
* *Λαμβάνοντας υπ' όψιν όλα τα παραπάνω, …*
* *Συνοψίζοντας, …*
* *Καταλήγοντας, …*
* *Ως συμπέρασμα, …*
* *Σε κάθε περίπτωση, …*
* *Τελικά, …*
* *Είναι αναμφισβήτητο πως…*
* *Κλείνοντας, …*
* *Ολοκληρώνοντας, …*
* *Είναι προφανές ότι…*
* *Τελειώνοντας θα ήθελα να πω ότι…*
* *Ανακεφαλαιώνοντας θα ήθελα να πω…*

Glossary of key words for the HSC

The table below contains key words and their meanings in the context of HSC language courses. The table may help teachers and students understand how to respond to questions and tasks which use these terms.

| Term | Description |
| --- | --- |
| Account | Account for, state reasons for, report on. Give an account of; narrate a series of events or transactions |
| Analyse | Identify components and the relationship between them; draw out and relate implications |
| Compare | Show how things are similar or different |
| Construct | Make, build; put together items or arguments |
| Contrast | Show how things are different or opposite |
| Critically analyse or evaluate | Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to analyse or evaluate |
| Define | State meaning and identify essential qualities |
| Demonstrate | Show by example |
| Describe | Provide characteristics and features |
| Discuss | Identify issues and provide points for and/or against |
| Evaluate | Make a judgement based on criteria; determine the value of |
| Explain | Relate cause and effect; make the relationships between things evident; say why and/or how |
| Explore | Examine or discuss (a subject, an option, an idea, a possibility) |
| Express | Put opinions, thoughts or views into words |
| Identify | Recognise and name |
| Interpret | Draw meaning from |
| Justify | Support an argument or conclusion |
| Outline | Sketch in general terms; indicate the main features of |
| Propose | Put forward (for example, a point of view, idea, argument, suggestion) for consideration or action |
| Recommend | Provide reasons in favour |
| Recount | Retell a series of events |
| Reflect | Think deeply or carefully about something |
| Summarise | Express, concisely, the relevant details |

Adapted from [A glossary of key words – NESA](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords)

Overview of syllabus text types

The text types listed in the Continuers Stage 6 syllabus are assumed knowledge for Extension students. Each Extension syllabus lists text types for production in the external examination. Below is an overview of some of the text types with which Extension students should be familiar. Refer to the Continuers and Extension syllabuses for complete lists.

| Syllabus text type | Purpose | Structure | Language features |
| --- | --- | --- | --- |
| Article | * to sustain an argument * to describe * to inform, persuade, amuse or entertain | * titles or headings * development of ideas or argument * sequencing and linking of ideas * statement of conclusion or advice | * range of tenses * linking words * language can be descriptive, factual, judgemental, emotive or persuasive, depending on context |
| Conversation | * to exchange information, opinions and experiences * to maintain and sustain communication | * exchange of opening salutations * question or statement followed by response * 2-way interaction (sustained) | * question forms * strategies to maintain conversation (fillers) * interjections * incomplete sentences * language level depends on context and relationship between participants |
| Description | * to inform * to entertain * to describe * to classify | * general statement or classification * introduction and elaborated description of characteristic features | * specific details * descriptive words * range of tenses * varied vocabulary * comparative expressions * literary devices (for example simile, imagery) |
| Diary or journal entry | * to record personal reflections or experiences | * chronological or stream of consciousness | * first person * range of tenses * sequencing (time) words * abbreviated words or sentences * subjective or informal language |
| Discussion | * to give different points of view * to examine issues from more than one perspective * to make recommendations based on evidence * to sustain an argument | * presentation of main idea in introduction * evidence or data to support main idea * interaction between participants to clarify understandings * conclusion or reiteration of main idea * balanced | * linking words to sequence ideas logically * qualifying words (for example, usually, probably) * persuasive, descriptive, discursive or personal language, depending on context * comparative expressions |
| Email or fax | * to use technology-based methods of communication * to inform * to seek a response | * conventions (for example subject line, email address) * specific details without elaboration * salutations and sign-offs | * abbreviated words and sentences * simple language structures |
| Essay | * to discuss * to analyse * to assess * to guide or teach | * orientation or introduction * presentation of argument, judgement or evaluation * conclusion or reiteration of main argument * often has embedded description and/or explanation | * range of tenses * formal, objective language * linking words to sequence ideas and paragraphs * qualifying words * abstract nouns and concepts * complex sentence structure * evidence or examples included to support or enhance argument |
| Formal letter | * to communicate in writing in formal contexts * to request information * to lodge a complaint * to express an opinion | * salutations and sign-offs * letter conventions (for example layout, address, dates) * logical and cohesive sequence of ideas | * use of full sentences and paragraphs * more complex sentence structure * objective language * use of formulaic expressions |
| Informal letter | * to communicate in writing with acquaintances, friends, family * to inform or amuse | * salutations and sign-offs * letter conventions (for example layout, address, date) | * frequent colloquial language * subjective language * sentence structure often less complex than in formal letters |
| Interview | * to seek and convey information, views or opinions | * question and response format | * question words * link words * strategies to maintain communication |
| Invitation | * to invite in written form | * layout conventions * statement of facts * protocols | * abbreviated language * formal or informal language * expressions that tell when, where, with whom |
| Message or note | * to inform * to request * to instruct * to remind | * general statement, description, procedure * may be in point form | * succinct * abbreviated words and sentences * lack of descriptive detail * use of colloquial language |
| Narrative account | * to entertain, amuse or instruct | * series of events presented in logical progression * resolution or conclusion * may contain a series of complications | * time words used to connect events * use of action words * descriptions of characters and settings |
| Personal profile | * to describe * to outline personal details | * may be in point form (appropriate to situation) * use of headings and subheadings | * factual * descriptive language * present tense * simple phrases or sentences |
| Postcard | * to provide information * to retell events | * salutations and sign-offs * brief description or message | * descriptive language * incomplete sentences * abbreviated words * colloquial expressions * clichés * personal impressions |
| Recount | * to retell what happened * to tell a series of events | * introduction or orientation * events sequenced in chronological order | * descriptive language * past tense * time words to connect events * expressions that tell us when, where, with whom and how |
| Report | * to classify and/or describe * to organise facts * to draw conclusions | * general statement or classification * description * logical progression | * supporting evidence (for example statistics) * factual * usually present tense * language specific to the topic * objective language |
| Review | * to respond to a text or stimulus * to summarise, analyse or interpret a text and to assess its value | * describe context of text or work * describe the text or work * judgement or evaluation of text or work | * descriptive language * more complex structures with frequent abstract language * words that express judgement * possible comparisons * expressions of aesthetic nature |
| Speech or talk (script) | * to communicate ideas, opinions and attitudes * to entertain * to persuade * to welcome * to thank | * introductory statement of purpose * explanation or sequence of events or presentation of argument * concluding remarks | * choice of expressions to engage the audience * descriptive words * a range of tenses * subjective language * consistent use of correct register depending on audience * address audience throughout |

Suggestions for teaching a novel

The elements of a novel

There are 5 essential literary elements that make up a novel – plot, setting, character, point of view and theme.

Plot

The plot is the sequence of events in a novel that the author has planned in a logical order. It starts with an exposition or introduction to the story where the characters, setting and background unfold. Essential to a plot is the conflict where there is a change in the character or a situation in the story, which propels the plot. The plot eventually climaxes in the turning point of the story leading into a falling action where the events and complications start to fall into place. The plot ends with the final events in the story culminating into a resolution or conclusion.

Setting

The setting is the location and time where the story unfolds.

To brainstorm the ideas of a setting, you can ask the following questions:

* Place – where is the geographical location of the story?
* Time – when is the action of the story taking place? Consider the historical period, year and time of day.
* Social conditions – does the story unfold in a particular local or cultural setting? What is the daily life of the character?
* Atmosphere or mood – what feeling is created in the novel? What is the ambiance and surroundings like?

Characters

Characters are the people and/or animals in the story. The protagonist is the main central character around whom major events unfold. The antagonist is the ‘enemy’ and is an opposition to the main character.

Characterisation is how the author reveals the personality of each character, and may also include stereotypes.

Characterisation may include:

* speech and mannerisms
* thoughts and feelings
* qualities
* physical appearance
* actions
* how the character interacts with others
* what other characters say and feel about them and how they react to them.

Characters can be:

* rounded – highly developed and affected by the events in the story; these type of characters are life-like as they grow or deteriorate by the conclusion of the story
* dynamic – they undergo a change and evolve during the story
* flat – 1 dimensional characters
* static – they remain the same throughout the whole story.

Point of view

The narrative point of view is the angle from which the story is told. In the genre of film, the point of view is where the camera would be taking the shot.

There are different narrative points of view in a novel. They are:

* first person – the narrator uses ‘I’, ‘me’ or ‘we’. The story is told by the protagonist or a character close to the protagonist. The readers experience the story through this character’s eyes.
* second person – the narrator address the reader and uses ‘you’. This makes the reader more active in the storytelling process.
* third person – the narrator sees all the action, using ‘she’, ‘he’ and/or ‘they’. The story is told from an outsider’s point of view and describes the action the way the narrator sees it.

Theme

The theme is the central message or the fundamental meaning of the story. It is the universal lesson or message explored in the novel. Various language techniques such as symbolism, metaphor, allusion, irony and hyperbole can be used to convey the theme.

Activities to develop global understanding of the novel

The following are sample activities that may assist in providing a global understanding of the novel. They can be used for the development of written and/or oral skills. Many are suitable for group work.

* Stopping the reading at a particular point in class and asking students to predict what will happen next or how the story will end.
* Discussing how the novel engages the reader. Is there conflict, humour, suspense, romance? Does it consistently hold your interest?
* Rewriting the ending of a chapter or extract.
* Writing a newspaper headline to capture the essence of the story.
* Writing a review of the novel.
* Creating a cloze test on a prescribed extract to show the effect of images, words or a particular word.
* Writing a report on an event from the story, for example who was there, what were they doing, why they were doing it, and so on.
* Organising a role-play based on a key passage. This may include improvised dramatisation and a paraphrase of the passage.
* Taking key sentences from the story out of order and rearranging them in sequence.
* Summarising the plot in a number of sentences, mixing them up then arranging them in sequence.
* Drawing diagrams to show the structure behind what has happened. For example, timelines and graphic summaries. Students could consider whether the action is chronological or involves flashbacks, and could create diagrams of the relationships between the characters.
* Considering what the characters know about each other. Are the characters stereotypes or individuals?
* Holding a press conference for a character (interviewing a character, adopting the persona of the character and recording the interview).
* Writing a tag line for each of the key characters – one line to sum them up.
* Writing the history of a character. What is known about this person? Why is he/she now in this situation?
* Imagining yourself as a character and writing a letter explaining your actions.
* Writing the diary entry of a character for one day.
* Analysing significant character relationships in the story. Groups could consider specific passages and show how language illuminates the changes in these relationships.
* Writing a letter to the editor, on behalf of a character, explaining what happened.
* Discussing the issues raised in the novel – how do the issues unfold?
* Discussing whether the novel offers new perspectives on the issues raised. Can it change perceptions? What does the reader learn?
* Linking issues raised to students’ personal experiences or other texts studied.
* Discussing how reading the novel has widened the students’ experiences.
* Considering parallels and conflicts, for example rich and poor.
* Considering the setting. Is it important? Why? Is it integral to the whole story? Could it take place elsewhere?
* Reflecting on the images and symbols that occur in the story. Do they occur in other stories by the same author? Are they typical of the author’s work? What do they add to the story?
* Considering the possibility of different levels of meaning in the story. Is it just a narrative, or an allegory? Is there parallel symbolism?
* Considering the role of irony, humour or figurative speech in the story.
* Considering the values expressed by the author. Can the personal voice of the author be heard coming through?
* Questioning whether the author is saying something new. Is it universal to the human condition?
* Analysing the vocabulary. Is there repetition? Is regional dialect used? Are colloquialisms used? What is the impact of these vocabulary choices?
* Considering how the level of language reflects the relationship between the characters.
* Noting aspects of the language used. Ideas could be pooled on the board, sifted, sorted and classified. Conclusions about the author’s purpose should emerge. All ideas could be summarised and recorded.
* Identifying a social comment in the story and discussing the methods used to make the comment. How does the language convey the author’s attitude?

Prescribed text

Novel – *Amiliti agape,* ‘Unspoken love’ by Loti Petrovits-Androutsopoulou (2014)

(Note: The page numbers used in this resource are from the 2014 edition published by Patakis.)

The whole novel has been set for study.

The prescribed text is available at:

* Abbey’s Bookshop, 131 York St, Sydney NSW 2000 or 02 9264 3111
* Bilingual Bookshop, 837 New Canterbury Road, Dulwich Hill NSW 2131 or 02 9559 4424.

Background to the novel

The novel takes place in contemporary Greece, in the Exarchia area of central Athens.

In more recent years, Exarchia has been linked to anarchists and other far-left groups. Overall, Exarchia has become synonymous with social and political dialogue, protest and challenging existing social boundaries. The bohemian atmosphere of Exarchia, with its narrow streets filled with electronics shops, bookshops, vintage stores, cafés and tavernas, tucked in little leafy courtyards or in old neo-classical or Art Deco buildings, gives the area an edgy vibe.

The centre of Athens is a mélange of social classes. The characters of the novel live in the area between Lykavittos, *Λυκαβηττός,* and Strefi Hill, *Λόφος του Στρέφη*. This area has always been associated with intellectual life. Since the 1920s, it has been home to many artists and intellectuals. In recent decades, and due to its proximity to the Polytechnic University, it has become a place where many students live and congregate. Exarchia has played a significant role in the social and political life of Greece. It is there that the [Athens Polytechnic uprising](https://en.wikipedia.org/wiki/Athens_Polytechnic_uprising) of November 1973 took place. This uprising would lead to the eventual downfall of the military junta of 1967-1974. This is the period when Irini’s parents left Greece and went to Boston, USA. Many Greeks left Greece during this period to avoid political persecution. The previous wave of mass migration from Greece occurred in the 50s and 60s as a result of a broken economy after World War II.

The events of the novel take place in the years leading up to the financial crisis. Greece is showing signs that the economy is unsustainable. Unemployment is on the rise and much pressure is placed on the already stretched resources of social services, rendering them ineffective.

Other significant social events impacting on Greek society are the continual flow of migrants and the ‘brain drain’ phenomenon whereby scholars, professionals and students have left Greece to live and work or study abroad.

Historically, social and financial pressures give rise to extreme political groups. People start to blame others for the problems created by economic pressures and political disenchantment. It is in such a context that the rise of the political group Golden Dawn, *Χρυσή Αυγή*, has gained political power in Greece, causing considerable concern and social disquiet through their extreme nationalistic, neo-Nazi sentiments and violence against mainly non-Greeks. It is against this social and political backdrop that the story of the novel unfolds.



Source: [Wikimedia Commons](https://commons.wikimedia.org/wiki/File:Strefi_hill_from_Lycabettus_Athens_Greece.jpg)

This photo was taken from Lykavittos looking towards Strefi Hill in the distance.   
The characters of the novel live in the neighbourhood depicted in the photo between the two hills.

The author

Loti (Penelope) Petrovits-Androutsopoulou was born in Athens in 1937 and is a well-known author of Greek children’s books. She grew up during the Nazi Occupation and the Civil War and liked to run wild with the other children. However, as the youngest, she was often excluded from their games. Loti resorted to making up fairy tales and stories that would one day end up in books. She has received many literary honours from an array of national and international bodies which have helped raise the profile of Greek children’s literature. Loti’s works have been translated into other languages and are read across a number of countries.

Loti belongs to a movement of writers who entangle the imaginary with the real, where modern reality and global issues of refugees, immigration and technological development are juxtaposed with universal issues of nature, friendship, love of fellow man and acceptance of diversity. These writers propose a more ecological and intercultural world and attempt to create a utopia.

The characters

Note – all characters’ names in this resource are transliterated as follows:

| Character’s name | Initial page the name is referred to | Relation to other characters |
| --- | --- | --- |
| *Θεμιστοκλής Βενίρης* or *Θέμης*  Themistoklis Veniris or Themis | p 11 | One of the main characters; one of the inseparable trio; Irini and Olga’s close friend |
| *Ειρήνη Κυνηγού*  Irini Kynigou | p 12 | One of the main characters; one of the inseparable trio; Themis and Olga’s close friend |
| *Όλγα Νόιγκερ*  Olga Noyger | p 14 | One of the main characters; one of the inseparable trio; Themis and Irini’s close friend |
| *παππούς Ειρήνης*  Irini’s grandfather | p 22 | Irini’s grandfather in Boston |
| *γιαγιά Ειρήνης*  Irini’s grandmother | p 22 | Irini’s grandmother in Boston |
| *Κόννη Σκουφίτση*  Konnie Skoufitsi | p 25 | Irini’s mother |
| *Νάνσυ Σμιθ*  Nancy Smith | p 25 | Konnie’s best friend at school in Boston |
| *Απελλής*  Apellis | p 26 | Themis’ family friend; former student at Themis, Irini and Olga’s school; Olga’s love interest; Niovi’s boyfriend |
| *Νιόβη*  Niovi | p 27 | Themis’ sister; Apellis’ girlfriend |
| *Γρηγόρης Ρουνάκης*  Grigoris Rounakis | p 29 | Irini and Olga’s fellow student; victim of bullying at school |
| *οι νταήδες*  the 3 bullies | p 29 | the 3 boys who bullied Grigoris |
| *κος Βέρης*  Mr Veris | p 32 | Irini and Olga’s favourite teacher at school |
| *Ηλίας Βενίρης*  Ilias Veniris | p 42 | Themis and Niovi’s deceased father |
| *κύριος Νόιγκερ*  Mr Noyger | p 46 | Olga’s father |
| *Αχμέτ*  Ahmet | p 69 | Themis’ personal carer/assistant |
| *κυρία Εριφύλη*  Mrs Erifili | p 83 | Themis and Niovis’ mother |
| *Χανς Φωτόπουλος*  Hans Fotopoulos | p 92 | Irini’s Greek-German friend who has moved to Germany |
| *Ζησενιάδης*  Ziseniadis | p 96 | Apellis’ father; the benefactor of Themis and his family |

The tables below provide a description of the 3 main characters in the novel.

| Character | Irini |
| --- | --- |
| Personal description | Full name is Irini Kynigou |
|  | High school student; has finished Year 10 at the beginning of the novel; the recount of the events in the novel refers to the period when Irini is a Year 10 student |
|  | Well-educated family (grandparents were architects who immigrated to Boston; mother is a psychologist) |
|  | Lives in the area of Lykavittos |
| Personality and attitude | Sensitive to words, decent, understanding, persistent, courageous, good-hearted |
|  | Appears to lack confidence at the beginning of the novel |
|  | Values friendship |
|  | Becomes pro-active in relation to issues of equality and difference |
|  | Determined and reconciled with life challenges at the end of the novel |

| Character | Olga |
| --- | --- |
| Personal description | Full name is Olga Noyger |
|  | High school student; has finished Year 10 at the beginning of the novel; the recount of the events in the novel refers to the period when Olga is a Year 10 student |
|  | Well-educated family; father is an archaeologist; has an uncle who lives in Austria and is a pianist |
|  | Lives in a restored neo-classical house on Strefis Hill |
| Personality and attitude | Confident, brave and spirited |
|  | Values friendship |
|  | Willing to help others and defend those who lack a voice |
|  | Has shown stubborn feelings |

| Character | Themis |
| --- | --- |
| Personal description | Full name is Themistoklis Veniris |
|  | High school student; has finished high school at the beginning of the novel; the recount of the events in the novel refers to the period when Themis is a Year 12 student |
|  | Disabled – in a wheelchair |
|  | Well-educated family; mother is an art historian; organises artistic events as the head of the Artistic Office owned by Mr Ziseniadis; father used to be a highly-esteemed musician/oboist |
|  | Lives opposite the Acropolis |
|  | Has a benefactor who supports him and his family financially |
| Personality and attitude | Very knowledgeable in history, mythology, literature; athletic, gifted, courageous, hopeful and optimistic |
|  | Has high sense of social responsibility in relation to issues of difference and disability |
|  | Has feelings of guilt relating to his own access to wealth |
|  | Has strong moral values |

Activity

In the tables below, describe some of the similarities and differences between Irini and Olga.

Similarities in character

| Irini | Olga |
| --- | --- |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

Differences in character

| Irini | Olga |
| --- | --- |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

Exploring the novel *Αμίλητη αγάπη* – Unspoken love

Chapter analysis

The plot revolves around 3 close friends – Themis, Irini and Olga. The girls attend the same high school and have known each other since they were in Year 6. Irini recounts events that occurred when the girls were in Year 10 and Themis was in Year 12. When the story opens, Irini is farewelling Themis, who is going to Montreal, Canada, for an operation. The story unfolds through flashbacks, chronicling important events in their lives and their developing relationships.

Themis is confined to a wheelchair but is quite extraordinary in his achievements, attitude and outlook. He comes to the rescue of Grigoris when the latter is bullied and a victim of schoolyard violence. The themes hinge around this bullying, the resurgence of neo-Nazism and the loving bond that flourishes between Irini and Themis.

The ‘unspoken love’ is the love that Irini and Themis feel for each other but do not confess to each other until Themis is encouraged by Grigoris’ meddling. All along, Irini has assumed that Themis loved Olga, who in turn was only interested in Apellis, a young man who is barely aware of her existence.

The author concludes the story with a ‘happily-ever-after ending’ tinged with a dose of realism, as Irini concedes that life is not a fairy tale and Themis is not a demi-god, but a mortal.

Chapter 1

*Γράφω…*

The date is 1 August 2005. The setting is Athens. Irini is the narrator and one of the main characters, and the story begins at the airport, where her friend, Themistoklis Veniris, is leaving for Montreal via Paris. There is a hint that he has some type of physical disability because he has to use a special inclinator to access the plane, and he is accompanied by a flight attendant, who walks cautiously behind him. Also, in describing how heavy-hearted she feels now that Themis has left, she says *«Τα πόδια μου ήταν ασήκωτα, λες και δε γινόταν να τα ελέγξω. … Γεύση από το πώς θα αισθάνεται κάποιος που δεν μπορεί να χρησιμοποιήσει τα κάτω άκρα*.»

We learn that this trip will significantly affect Themis’ life, and its timing has caught them all off-guard. He will be travelling alone, but his sister Niovi will meet him in Paris and wait with him for his connecting flight to Montreal, and his mother will fly out to Canada as soon as possible.

On her way home from the airport, Irini introduces us to the third member of the ‘inseparable trio’, Olga. Olga and Irini are the same age and will be in Year 11 when school starts in September but Themis is 2 years older and has finished high school. Irini has very strong feelings for Themis, evidenced by the devastation she is experiencing at his departure: *«…η σκέψη ότι θ’ αργήσω ή μπορεί και να μην τον ξαναδώ ποτέ με διαλύει κι όλα μού φαίνονται γκρίζα, λες κι έσβησε ο ήλιος, …»*

The 2 girls share a special relationship, and Irini is not satisfied in describing her as a «*κολλητή φίλη»* and settles on the word *«επιστήθια»*. Irini is a wordsmith, crafting her thoughts and ideas in such a way that is pleasing to herself. This talent (or gift, *δώρημα*, as Themis calls it) is recognised by others. She decides to take refuge in this talent by writing their ‘story’, from the beginning, when she first met Olga and then when Themis joined them and they became the ‘trio’. When she next sees Olga, who is vacationing with her father, she will give it to her to read, revealing to her the events of the last 10 days and her unspoken innermost feelings.

There is an air of suspense at the end of this chapter – what has happened in the last 10 days to cause such drama and outpouring of emotion? How will the relationships be affected? Why is Themis going to Canada?

**Prescribed issues**

| Issue | Description |
| --- | --- |
| The resilience of the human spirit | Expression through the creative arts |
| Relationships | Teenage love  Friendship |
| Impact of change on society | Globalisation  Socio-political events |

Activities

1. Make a list of all the relationships that are introduced in Chapter 1.
2. *«Δίπλα σου, ό,τι κι αν γίνει!»* What are the implications of this statement?
3. Οn p 12, we learn that Irini finds it physically difficult to move after she has farewelled Themis. Find another example in this chapter in which Irini expresses the same intense sadness.
4. Οn pp 13-14, Irini discusses her relationship with Olga. Describe how Irini views the friendship. Support your answer with reference to the text.
5. Explore the relationship between Themis and his mother as revealed on pp 12-13.
6. Describe Irini’s attitude to writing and the power of words.
7. On p 13 there is reference to Montreal. How is this related to the issue of globalisation?
8. On p 15 there is reference to Irini’s grandparents living in Boston. As a class, discuss the events of the Greek migration.
9. Use Google maps to find the locations that Irini refers to in this chapter – streets in Athens, Montreal and Boston.
10. Imagine you are Irini and have returned home after farewelling Themis. Write a diary entry of approximately 100 words in Greek.

Chapter 2

*Απ’ την αρχή*

Irini Kynigou met Olga Noyger 5 years previously at her new primary school, when both girls were in Year 6. Irini was uneasy and anxious to be starting a new school, despite her mother’s attempts to make her feel better about it. Her mother, a psychologist, advised her to ‘show people the treasure she has in her’. According to her mother, Irini was a decent person who had a knack for understanding others; she was courageous, persistent and a good writer, which was Irini’s ‘treasure’.

In Olga, Irini found a kindred spirit. Olga took on the role of protector, not only of Irini, but also of other children who were being picked on, either because of their appearance, their background or because they were different in some way. When the bullying reduced some of the children to tears, Olga would step in and make it clear that such behaviour would not be tolerated. Her stance was very effective and Irini ‘survived’ because of her friend’s support and willingness to defend her and all those who were bullied. Irini’s mother also did her best to help her adapt to her new environment, telling her about her own school experiences when she lived in Boston. Irini’s grandparents had moved to the USA during the military dictatorship in Greece, and the children at her mother’s American school made fun of her poor English. The situation improved when her mother made a friend, Nancy Smith, who helped her adjust. Her mother’s situation mirrored that of Irini’s.

Themis was a family friend of Olga’s. Irini had seen him around the school and Olga often talked about his many accomplishments. Olga often visits Themis, mainly for self-serving reasons as she has a crush on Apellis, a young man studying art in Paris. He in turn has a crush on Niovi, Themis’ sister who is also in Paris. Apellis asked Olga to check in on Themis and she does so, hoping to find out if Niovi and Apellis are still seeing each other. Olga invites Irini to visit Themis with her, but Irini is hesitant to do so for 2 reasons: he is 2 years older than her, and there are certain circumstances that make it awkward.

Ten days previously, Olga discovered that Niovi and Apelli were living together in Paris. Olga’s hopes of a future with Apellis are decimated. She becomes depressed and refuses to communicate with anyone. Olga does eventually go on a holiday with her father and Irini is hopeful that it will get her mind off Apellis.

The chapter ends with Irini reminiscing about the first time she met Themis, in the schoolyard. His actions had left her speechless.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| Relationships | Acceptance of difference  Unrequited love |
| Impact of change on society | Globalisation  Socio-political events  Social responsibility |

Activities

1. Imagine you are Irini’s mother. Write a letter to your friends whom you have left behind in Athens and tell them about your experiences and impressions of Boston.
2. Listen to the following songs. How do these songs capture the theme of romantic love? Explain how the concerns of these songs might express both Olga and Irini’s respective feelings.

* [*Μόνο στα όνειρα*](https://www.youtube.com/watch?v=CKjOo7TeTbA)
* [*Αν είσαι ένα αστέρι*](https://www.youtube.com/watch?v=6Ye0NOn7nrI)
* [*Άστρα μη με μαλώνετε*](https://www.youtube.com/watch?v=3s0q4YfScc0)

Chapter 3

*Εκείνο το πρωί*

We are introduced to Grigoris Rounakis, a student who is bullied both in the classroom and in the playground. He is pushed around, ‘accidentally’ tripped and subjected to name-calling. Irini and Olga are upset that this happened, but decide to wait a while before they act, hoping that the 3 bullies tire of their behaviour. Unfortunately, the bullying and violence escalate and Irini and Olga are unsure how to address the situation. They are in high school now, and the bullies are more aggressive and cruel. Irini’s mother suggests that they report the bullying to a sympathetic teacher, but the girls are reluctant to do so believing that they will be thought of as snitches by their classmates. Olga suggests that they ask Themis. Themis agrees with Irini’s mother and suggests the girls speak to Mr Veris, whilst Themis also keeps an eye on the situation. Mr Veris reassures them that he too will make an effort to address the bullying behaviour.

The very next day, Grigoris is physically attacked in the playground, and Olga and Irini speak to Mr Veris. On their return to the playground, they witness Themis coming to Grigoris’ rescue, with Irini comparing him to a fireball and a warrior in armour, as there is something different about Themis, *«Κάτι γυάλισε από την απέναντι πλεύρα … κάτι σαν βολίδα όρμησε κατά πάνω τους μ’ ελαφρύ θόρυβο…»* One of the bullies comments that Themis is a pathetic excuse for a protector, *«Για δες έναν προστάτη!»*. When Themis himself is threatened, he fends off his attackers and, with the support of his peers, he fends off the bullies. The crowd admires Themis, and Irini is left in awe of him. Mr Veris arrives on the scene and takes the bullies to his office. That same afternoon, Irini accompanies Olga to Themis’ house, anxious and eager to get to know this hero – Phaethon, son of the Sun.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| Relationships | Social responsibility  Acceptance of difference |

Activities

1. Imagine you are a witness to this attack and the school principal asks you to write a report of what you witnessed. Write a short report of approximately 150 words in Greek.
2. Class discussion:

*Η ανοχή και η προώθηση της κακοποίησης είναι το ίδιο σοβαρές όσο και η ίδια η κακοποίηση.*

1. Look at the photo stimulus in [News 24](https://www.news24.com/SouthAfrica/Local/Maritzburg-Fever/bullying-at-school-is-a-concern-20180124) on the next page. Imagine you are a bystander in the photo and are deeply troubled about this incident. Write an article for the school newsletter which aims to raise awareness about bullying in schools.



Source: [News 24](https://www.news24.com/SouthAfrica/Local/Maritzburg-Fever/bullying-at-school-is-a-concern-20180124)

Chapter 4

*Ο γιος του Ήλιου*

Irini is amazed that Olga has never realised how she feels about Themis, despite the girls’ closeness and how Irini herself feels that her mood and behaviour have changed *«Σ’ αγγίζει ο ήλιος κι ο κόσμος γεμίζει χρώματα»* (p 36).

Olga and Irini visit Themis and Irini is thunderstruck, mesmerised by him – his touch, his smile, his glance, his hair, his eyes and the memory of his reaction to the bullying of Grigoris – she is in love.

Irini takes note of Themis’ home and compares it to her grandparents’ house, with its open plan living space, making it wheelchair accessible. It reminds her of when her grandfather was confined to a wheelchair in his later years.

They easily fall into conversation, the topic being violence in schools, and Themis is particularly interested in what makes bullies behave the way they do, attributing it to a problematic childhood.

The 3 young people engage in a game of chess, and Olga asks Themis how his horse-riding lessons are progressing. He informs her that he is due to have another lesson the following day but will not be able to go because his mother has another commitment and cannot take him, and his ‘scooter’ has not arrived yet. Olga suggests that her father take them to the lesson and while she is on her phone to her father, it occurs to Irini that Themis has a tender expression on his face while he observes Olga. Irini wonders if Themis is aware of Olga’s infatuation with Apellis.

Olga remarks that she too would like to take horse-riding lessons but she cannot afford it. Themis says that he has been particularly lucky in that he does not have to worry about money matters, yet this also makes him feel guilty. When asked why, he says that he wishes everyone could afford such things and much more.

The girls leave and Olga tells Irini that 2 years ago, Themis was blessed with a benefactor, a Greek-Canadian childhood friend of his mother. This benefactor is none other than Apellis’ father! He is wealthy and sensitive. He used the means at his disposal to make Themis’ life as comfortable as possible once he learnt that Themis’ father had died and that the family was in dire financial straits. Themis’ father was an accomplished oboe player who died of a heart attack when Themis was 5 years old.

Olga invites Irini on the outing to the horse-riding lesson and she is only too happy to go with them. At home, Irini cannot erase Themis from her thoughts and spends a sleepless night, noting also that something has changed within her, *«Μέσα μου ένιωσα κάτι να φέγγει ξανά»*. She has been bewitched by his *«λάμψη»*, the aura that surrounds him, and his charisma. She wants to be forever by his side, regardless of the tender look he gave Olga.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| Relationships | Love and being in love  Social responsibility |
| The resilience of the human spirit | Coping with adversity |

Activities

1. On p 36, find an additional phrase that Irini uses to describe the moment of falling in love. What has caused her to fall in love? Refer to the phrases used in the text on p 37.
2. What is the difference between the Greek *«έρωτας»* and the Greek word *«αγάπη»*?
3. Make a list of adjectives used in Greek to modify the nouns *«έρωτας»* and *«αγάπη»*. What does the phrase *«πλατωνική αγάπη»* mean? Where does it originate from?
4. On p 38 there is reference to the house in Boston where Irini’s grandparents lived. What issues of social responsibility are raised in this extract? Discuss with reference to the extract on p 41 where the word *«ὀλοι»* is used again.
5. Imagine you are a student in a small school in a Greek village. Write a speech in Greek to raise awareness for social inclusion in relation to building a ramp for disability access to the school premises.
6. On pp 41-42, we learn that Themis has been blessed with a benefactor. Research the lives of some of Greece’s national benefactors and their role and contributions towards shaping the history of Modern Greece through building its economy after the fighting against the Ottomans in the 1821 War of Independence, for example:

* Apostolos Arsakis (1792-1874)
* George Averoff (1815-1899)
* Emmanouil Benakis (1843-1929)
* Prodromos Bodossakis-Athanasiadis (1890-1979)
* Ioannis Gennadiοs (1844-1932)
* Niki Goulandris (born 1925)
* Eugenios Eugenidis (1882-1954)
* Stavros Niarchos (1909-1996)
* Michael Tositsas (1787-1856)

1. On p 42, we learn that Themis has lost his father. What kind of adversities would he have faced by losing a family member?
2. Watch the short film [*Ο αδερφός μου*](https://www.kathimerini.gr/999681/gallery/epikairothta/ellada/o-aderfos-moy-to-sygkinhtiko-vinteo-poy-tara3e-to-ellhniko-diadiktyo). How does it relate to this chapter? Refer to pp 38 and 41.
3. What language technique is used in the word *«άρμα»* (p 39)? Provide examples of the following language techniques – analogy, allegory, allusion, metaphor, metonymy, foreshadowing and imagery to help you understand their differences. Does the author use the language feature to achieve a rhetorical effect? Explain your answers.

Chapter 5

*Να’ χα το σύννεφο άλογο…*

During the trip to the horse-riding lesson, Olga’s father, an archaeologist, lectures them on the history of horse-riding, both in ancient times and in the present. Horse-riding has been known to help with concentration and perception, self-discipline, self-control, self-esteem, responsibility and self-confidence. He is convinced his daughter would be a good candidate for some lessons. Olga appears quite distracted and Irini is convinced that she is preoccupied with thoughts of Apellis.

A song plays on the radio, one that will be of significance in the future. Its lyrics speak of love – the songwriter wishing he could use the celestial bodies to take him to his lover. The following lyrics, part of the chorus/refrain of the song resonate with Irini: «*Αν μ᾽ αγαπάς κι είν᾽ όνειρο, ποτέ να μην ξυπνήσω γιατί με την αγάπη σου ποθώ να ξεψυχήσω»*.

When they arrive at the riding school, they are told that they cannot stay and watch, but must come back and pick up Themis when he has finished. Olga is disappointed as she has an interest in riding and wants to find out more about the sport.

While waiting for Themis, Irini learns from Mr Noyger that Themis will be going to Canada for an operation when he turns 18. His benefactor has organised everything and Mr Noyger is of the opinion that, although dangerous, it could be life changing and worth the risk. Irini is not so sure that Themis should put his life in danger. She draws on her grandfather’s example – he refused to risk his life by having an operation when he was confined to a wheelchair, choosing his disability over the risk of death. Irini wishes she could decide for Themis, as she would never allow him to risk his life. Without knowing how, his life has become indispensable to her.

They pick up Themis at the end of his lesson, collapse his folding wheelchair and drive to his apartment. They find Grigoris Rounakis waiting for them, holding a small square box.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| Relationships | The power of love |
| The impact of change on society | Globalisation |

Activities

1. On pp 50-51, we learn that Irini wishes she could decide for Themis and prevent him from risking his life by having the operation. She states that Themis’ life has become indispensable to her. Discuss the power of this statement.
2. On p 49, we learn that Themis will be going to Canada for an operation when he turns 18. Discuss how the process of globalisation and in particular the interaction among medical institutions worldwide positively impacts people’s lives.
3. Study the lyrics of the song *«[Αν μ᾽ αγαπάς κι είν᾽ όνειρο](https://lyricstranslate.com/en/%CE%BB%CE%B9%CE%B1%CE%BD%CE%BF%CF%84%CF%81%CE%AC%CE%B3%CE%BF%CF%85%CE%B4%CE%B1-folk-songs.html)»* (1972 folk song, song writer unknown, music by Manos Hatzidakis, first sung by artist Dimitris Psarianos and featuring artist Flery Dadonaki). The young man and the young woman are likened to different things throughout the song. Find these similes in the lyrics of the song:

*Απ’ όλα τ’ άστρα τ’ ουρανού ένα είναι που σου μοιάζει*

*ένα που βγαίνει το πουρνό όταν γλυκοχαράζει.*

*Κυπαρισσάκι μου ψηλό, ποια βρύση σε ποτίζει,*

*που στέκεις πάντα δροσερό, κι ανθείς και λουλουδίζεις.*

*Να ’χα το σύννεφ’ άλογο και τ’ άστρι χαλινάρι*

*το φεγγαράκι της αυγής να ’ρχόμουν κάθε βράδυ.*

*Αν μ’ αγαπάς κι είν’ όνειρο, ποτέ να μην ξυπνήσω*

*γιατί με την αγάπη σου ποθώ να ξεψυχήσω.*

*Της θάλασσας τα κύματα τρέχω και δεν τρομάζω*

*κι όταν σε συλλογίζομαι, τρέμω κι αναστενάζω.*

*Τι να σου πω; Τι να μου πεις; Εσύ καλά γνωρίζεις*

*και την ψυχή και την καρδιά εσύ μου την ορίζεις.*

*Να ’χα το σύννεφ’ άλογο και τ’ άστρι χαλινάρι*

*το φεγγαράκι της αυγής να ’ρχόμουν κάθε βράδυ.*

*Αν μ’ αγαπάς κι είν’ όνειρο, ποτέ να μην ξυπνήσω*

*γιατί με την αγάπη σου ποθώ να ξεψυχήσω.*

*Εγώ είμ’ εκείνο το πουλί που στη φωτιά σιμώνω,*

*καίγομαι, στάχτη γίνουμαι και πάλι ξανανιώνω.*

*Σαν είν’ η αγάπη μπιστική, παλιώνει, μηδέ λιώνει*

*ανθεί και δένει στην καρδιά και ξανακαινουργώνει.*

*Χωρίς αέρα το πουλί, χωρίς νερό το ψάρι*

*χωρίς αγάπη δε βαστούν κόρη και παλικάρι.*

*Αν μ’ αγαπάς κι είν’ όνειρο, ποτέ να μην ξυπνήσω*

*γιατί με την αγάπη σου ποθώ να ξεψυχήσω.*

1. Study the last verse. How is the feeling of ‘love’ described? Discuss its importance in relation to the chapter.
2. After reading chapter 12 *«Το άγγιγμα»*, compare the setting in which the same song is referred to again on page 121. Why is it relevant this time?
3. In this chapter, Olga’s father talks about the benefits of horse-riding both in ancient times and in the present (pp 45-48). Research the topic further by finding information about horse-riding as part of the ancient Olympic Games.
4. On p 49, there is reference to Greek mythology. Research the following mythological figures/creatures referred to so far in the text:

* *΄Hλιος*, p 49, who is personified as a God in Greek mythology
* *τα τέσσερα κάτασπρα άλογα του Ήλιου*, p 49
* *Φαέθων*, p 32, Chapter 3
* *Κένταυρος*, p 40, Chapter 4, *Ο γιος του Ήλιου.*

1. In Chapter 3, the author refers to *Φαέθων* and his *ἀρμα*, p 32. Chapter 4 is titled *Ο γιος του Ήλιου*. In the same chapter, the author uses the word *«κένταυρο»*, p 40. In Chapter 5, there is reference to the Sun and his horses (p 49). What kind of image does the author wish to create for Themis? Find pictures of the above mythological characters to create a visual.
2. What does ‘intertextuality’ mean? What is the intertextual reference in Chapter 5? Which related text does the title of the chapter *Nα ᾽χα το σύννεφο άλογο* refer to?
3. On p 51, we encounter an additional indirect reference and the first literal reference to Themis’ wheelchair, *«μικρό εργαλείο»* and *«πτυσσόμενο αμαξίδιο»* respectively. Make a list of the terms used so far to refer to Themis’ wheelchair. Why has the author chosen to use all the different terms?

Chapter 6

*Απειλές*

Grigoris tells them that he has brought Themis some sweets, as a ‘thank you’ gesture, but Themis modestly dismisses his gratitude, telling him that he hopes the bullies will now leave him alone. Unfortunately, this is not the case as the bullies are now sending Grigoris threatening emails. They are using pseudonyms, but he is sure it is them. Themis is quite angry and wants Grigoris to forward the emails to him. Grigoris feels terrible having to reach out to Themis, but is told that smart people always ask for help. Themis says that he himself has often needed support and assistance from others, on many occasions and for many different things. To illustrate this, he recounts an incident that happened when he was in primary school. His teacher pulled him aside, took a 500 drachma note out of her handbag and asked him what he would buy with it if the money was his. He gave his answer and the teacher crumpled up the note. She then straightened it out and asked him again what he would purchase if it were his. His answer was the same. His teacher wanted to show him that no matter how much she tried to ruin the note, she could not lessen its value, decrease its worth. With this analogy, she wanted to prove to Themis that other people cannot devalue others.

Olga suggests to Themis that he should not go to school on his own. She will come past his apartment block so that they can go together. Irini also volunteers to do this and Themis is amused at the prospect of having such ‘slim and elegant’ bodyguards. The girls convince Themis that they all go to and from school together. On their way home, Irini voices her suspicions to Olga that Themis is interested in her, but Olga laughs off the idea. Olga attributes Themis’ good humour to the efforts of his benefactor, who has left no stone unturned in endeavouring to take care of everything concerning Themis’ future, relieving him of any stress, including his education.

Olga’s phone rings. It is Themis telling her that they will not have to worry about accompanying him to school because his mobility scooter arrived and he will be using that as a form of transport. He also suggests that the girls tell their parents about the bullies’ threats, for their own protection. Irini makes it clear the she is not happy with his plan and the conversation ends with the promise of more discussions. It is finally decided that they will stick to their original plan and because the 3 of them were continually together from then onwards, they were nicknamed the ‘inseparable trio’. Grigoris continues to receive threatening messages, including threats towards Themis and the girls, but the bullies do not act on their threats while Grigoris is at school.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| The resilience of the human spirit | Coping with adversity |
| Relationships | The feeling of love  Acceptance of difference  Social responsibility |
| The impact of change on society | Use of technology |

Activities

1. On p 54, we learn that Grigoris has become the victim of online bullying. Make a list of the different types of bullying. Investigate how cyberbullying can be manifested. Write a text for the school newsletter detailing ways on how to cope with cyberbullying.
2. *«Μόνο οι ανόητοι δε ζητάνε βοήθεια όταν την έχουν ανάγκη. Θαρρείς και φοβούνται μην και τους θεωρήσουν οι άλλοι κατώτερους, διαφορετικούς, ανάξιους ή δεν ξέρω τι άλλο»* (p 55). What is the message Themis conveys?
3. *«Όσο άσχημα κι αν σου φέρονται οι άλλοι, την αξία σου δεν μπορούν να σου τη λιγοστέψουν»* (p 56)*.* Talk about a personal experience that may have caused you to feel worthless. Discuss how you coped with it or how you could have coped with it.
4. *«Φρουρούς δεν ήθελε με τίποτα, συνοδοί δεν του χρειάζονταν»* (p 58)*.* What does this phrase tell us about the way Themis has come to terms with his disability?
5. On p 57, Irini suspects that Themis has feelings for Olga by the way he looked at Olga. Make a list of adjectives in Greek that can be used to describe how someone may look at someone in a tender or loving way. Use the phrase in the book *«τρυφερό βλέμμα»* as a starting point.
6. Themis was seeing a counsellor who specialises in disability. Irini is familiar with the term *«ειδικός σύμβουλος»* as she had heard her grandmother using it during the period following her grandfather’s accident. Irini’s grandmother had also mentioned that such special counsellors were seeing the disabled victims of the Vietnam War. Discuss the issue of social responsibility raised in this extract and relate it to the government’s responsibility towards people with special needs and war victims.

Chapter 7

*Το κατόρθωμα*

Irini and Olga, on their way to the shops, pass by Themis’ apartment block, only to see the 3 bullies ringing the bell (probably for Themis’ apartment), and being allowed in. The girls are panic stricken, thinking that the bullies were there to carry out their threats. Olga phones her father, who arrives very quickly but is angry that Olga had not told him about the bullying. Desperate to see Themis, they are relieved to see that he is unharmed. Looking inside the apartment, they can see the bullies seated, amongst books and papers, ostensibly engaged in schoolwork. Themis asks them to return at 7:15pm, when all will be revealed. They are reluctant to leave Themis, but he assures them that there is no reason to be concerned, so they do as he asks.

When Irini, Olga and Mr Noyger see Themis, he tells them all they need to know. Themis has been in touch with the Cyber Crime Unit and, together with Mr Veris, has told the principal who has then told the staff.

After some consideration, Mr Veris decided to handle the situation and to speak to the bullies. He informed them that they risk being expelled if their behaviour, conduct and schoolwork did not drastically improve. He appointed Themis as their tutor.

Mr Noyger praises Themis and his actions. Themis appears very pleased with himself.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| The resilience of the human spirit | Coping with adversity |
| Relationships | The power of love |

Activities

1. Irini, Olga and Mr Noyger see the 3 bullies at Themis’ apartment seated in the living room, surrounded by pieces of paper and pencils. On p 68, the plan is revealed – Themis has become the bullies’ tutor. Discuss the solution to the bullying incidents given by Mr Veris and Themis.
2. The teachers had 3 different reactions at the staff meeting when informed about the bullying incident at the schoolyard against Grigoris and Themis. Discuss the 3 different approaches taken to deal with bullying.
3. Is it stereotypical that bullies often come from broken homes? Explain the relationship between a victim and an offender – *θύμα* and *θύτης*.
4. This chapter includes a glimpse of the streets the trio use on their way to school. Revisit the short film *«*[*Ο αδερφός μου*](http://www.kathimerini.gr/999681/gallery/epikairothta/ellada/o-aderfos-moy-to-sygkinhtiko-vinteo-poy-tara3e-to-ellhniko-diadikty)*»* and generate more ideas about what the situation is like and how it should be improved.
5. Irini’s mood is no longer affected by the thought that Themis is attracted to Olga. What is important to her first and foremost is that Themis himself feels happy. Discuss the issue of the ‘power of love’ raised in this extract. Compare this kind of love to other types of love. Refer back to the suggested activities in Chapter 4.

Chapter 8

*Παιχνίδι χωρίς όρια*

The girls and Grigoris attend a basketball game in which Themis’ team wins and he is the star. Irini congratulates him with such warmth and emotion that she is afraid she might be revealing her true feelings. They all go back to Themis’ place, where Grigoris shows interest in Themis’ team and declares that he would like to join it. The others are confused since the team is composed of players in wheelchairs. Grigoris is prepared to do whatever it takes to be part of Themis’ world, to cement the bond that has developed between them. Themis explains to Grigoris that what he wants is not possible.

Themis then suggests that Grigoris should also attend the tutoring sessions with his bullies. Grigoris is reluctant to do so, until Themis convinces him with the following 3 reasons: the relationship between the bullies and Grigoris will improve; Grigoris too would benefit from some tutoring; Grigoris can help out when Themis’ personal assistant cannot be present. Grigoris and Irini marvel at how many things Themis is involved in – his own schoolwork, tutoring bullies, horse-riding and basketball. Grigoris is in awe of Themis’ team, but Themis simply thinks that the players in his team have an advantage in that they have access to the best facilities, while other players can only rely on the meagre support of the state. Themis, having a social conscience, feels guilty that he is in a privileged position. He is angry that there is little support for people with disability and that they are ‘invisible’ and have no voice nor representation.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| The resilience of the human spirit | Coping with adversity  Personal growth |
| Relationships | Acceptance of difference  The power of hope and love |

**Activities**

1. Using the photos as stimulus, brainstorm issues regarding access for people with disabilities. The photos can be accessed in the following websites:

* [ResearchGate](https://www.researchgate.net/figure/Second-Typical-Sidewalk-Obstructions-in-Athens-Source-Personal-Archive_fig1_289248372) (copy URL and paste into new tab)
* [Ekathimerini](http://www.ekathimerini.com/202755/article/ekathimerini/community/reinstated-municipal-police-force-set-to-clamp-down-on-illegal-parking)
* [Athens Partnership](https://athenspartnership.org/commercialtriangle).

1. Research the types of programs available to people with special needs in Greece. How many are government funded? What does this reveal about Greece’s attitude to people with special needs?

Chapter 9

*Άτομα ή άνθρωποι;*

Grigoris reveals a secret to the girls – the students of Year 12 are preparing a presentation on Friday 3 December, in the school hall. Mr Veris will be in charge. The girls are surprised that there has been no public announcement of this.

It has been a month since Irini has come to know Themis better. Her feelings for Themis are intense *– «Λες και δε ζούσα προτού γνωριστούμε. ΄Η κι αν είχα ζήσει, δεν είχε καμιά σημασία, κανένα νόημα η ζωή μου τότε»*.

The girls and Grigoris continue to visit Themis on Fridays. Their time together is spent talking – Themis talks, Olga gives her point of view and Irini contributes little but is happy simply to be in his presence. She observes the way he looks at Olga, sometimes with admiration and tenderness.

Themis’ mother, Erifili, invites the girls and their parents for lunch. A great time is had by all but Themis’ mood changes when someone refers to his upcoming trip to Canada. Erifili is visibly upset too, but is consoled by Irini’s mother. Irini is reminded of a verse by Ritsos: “Whoever can save someone from shedding a single tear, raises the level of humanity”.

The trio continue to spend time together during school breaks and still walk together to and from school even though there is no longer the threat of bullying or violence.

On Monday 29 November, a few days before the scheduled presentation, there appears on a wall at the school, in heavy black paint, a swastika – *αγκυλωτός σταυρός –* and the slogan: «*ΕΥΘΑΝΑΣΙΑ ΣΤΟΥΣ ΑΝΙΚΑΝΟΥΣ, ΣΤΟΥΣ ΑΝΑΠΗΡΟΥΣ ΚΑΙ ΣΤΙΣ ΚΑΤΩΤΕΡΕΣ ΦΥΛΕΣ».* Themis pretends not to notice the graffiti, but the girls are shocked and are reminded of a past confrontation with some neo-Nazis.

Irini is distracted in class and Mr Veniris notices. She tells him the cause – the graffiti – and he takes the opportunity to explain neo-Nazis to the class. The 3 former bullies know about this political movement because they were once recruited by some neo-Nazis and attended several meetings. The idea of superiority had appealed to them and they chose a ‘victim’ – Grigoris. It was an act of revenge because they too had been bullied when they were in primary school.

The next day, there is a formal announcement that Year 12 students would make a presentation to celebrate the International Day of People with special needs. The neo-Nazis heard about this event and approached the 3 former bullies in an effort to make them sabotage it. The boys were threatened with serious repercussions if they did not act to stop this ‘sentimental foolishness’. Fortunately, the boys reported these threats and the attempts to derail the presentation failed. When the neo-Nazis found out that their efforts had been to no avail, they graffitied the wall at school to manifest their hate and anger. The girls have been affected by the slogan, but Themis was unconcerned – the former bullies have now become his bodyguards.

The remaining days leading up to the presentation are incident free. The presentation itself is mediocre, the only saving grace being Themis’ speech. It includes facts and statistics about people with special needs. Themis derides the term special needs, preferring the term disability. If he had a choice, he would use the phrase *άνθρωποι με αναπηρία* as opposed to *άτομα με ειδικές ανάγκες*.

In discussing the presentation on their way home, Olga asks Irini if she is still in touch with Hans Fotopoulos, a Greek-German and a half-brother of one of their good friends. Irini feels uncomfortable that Olga brought up the subject of Hans in front of Themis but she is not given the opportunity to reply, since Olga announces that she will be spending the Christmas holidays in Austria with her family. Irini is now concerned about how this will impact her visits to Themis’ home.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| The resilience of the human spirit | Coping with adversity  Personal growth  Expression through the creative arts |
| Relationships | Social responsibility  Acceptance of difference  The power of hope and love |
| The impact of change on society | Socio-political events |

**Activities**

1. *Όποιος γλυτώνει από ένα δάκρυ έναν άνθρωπο, υψώνει ένα μέτρο το μπόι της ανθρωπότητας* – *Γιάννης Ρίτσος.* Discuss the ways in which these words are reflected in the attitudes of the main characters of the novel.
2. Create an online post promoting the event organised at the school, using a visual and written text.

Chapter 10

*Όνειρα κι εφιάλτες*

Olga leaves for Austria on Christmas Eve and Irini’s mother invites Themis and his mother to their house for dinner. Grigoris is also invited.

Irini is enthusiastic and can’t remember having spent a better Christmas Eve. She is beside herself: «*τον άνθρωπο που είχε αλλάξει τη ζωή μου, εκείνον που κάθε μέρα θαύμαζα κι αγαπούσα και πιο πολύ*».

The adults discuss the art exhibition that Erifili is presenting. Giorgio de Chirico is the founder of the *Scuola Metafisica* art movement and Erifili is passionate about her work and very proud that her daughter Niovi is studying art in Paris. Irini is very keen to hear if anything more is mentioned about Niovi and Apellis so she can pass it on to Olga, but nothing is said.

When Themis and his mother leave, Irini’s parents discuss Themis’ benefactor, Mr Ziseniadis.

Irini dreams of Themis – shooting hoops, horse-riding and playing chess together, and hugging him tightly. Then the door opens and Olga enters. Themis’ face darkens and Irini, in an effort to make him happy, begs Olga to hug him and kiss him.

When Irini visits Themis for the proposed chess game, Grigoris opens the door for her, informing her that he is there to help Themis because his personal assistant, Ahmet, has taken leave. She is ushered into his bedroom and is amazed at the amount of equipment. Irini is also awestruck at the sight of Themis standing tall, leg braces keeping him upright: *«Εγώ ήθελα να πάω κοντά του, έτσι όρθιο που τον έβλεπα, να τον αγκαλιάσω, να τον φιλήσω…»*.

Unexpectedly, Themis asks Irini who Hans is. She does not want him to think that there is anything between her and Hans, so she tells him of the supportive role Hans played in the incident with the neo-Nazis 3 years ago. She nonchalantly adds that she and Hans have not kept in touch.

Themis opens up to Irini – he tells her that he used to prefer the long version of his name, Themistoklis. He felt that the short version, Themis, reflected how he felt, like half a person. But he has come to accept ‘Themis’, especially since his family prefers it. Themis also confides in Irini about the hard times he experienced as a child, and the deep depression he felt after the death of his father. Irini assures him that all that is now in the past: «*τώρα είσαι μια χαρά»*.

The conversation turns to poetry and Themis shows Irini some verses. Irini thinks that Themis must be pining for Olga, while Olga yearns for Apellis and she herself adores Themis but there is no hope of that love being reciprocated. In an effort to lighten the mood, Irini tells Themis that Mr Noyger has promised to take them all on a skiing trip one weekend. Themis is excited and she attributes this to Themis’ anticipation of spending time with Olga. Instead of being disheartened by this thought, Irini is happy for him. She rationalises that the happiness of the person she loves should come before her own.

Irini visits the art gallery with her parents to see the Giorgio de Chirico exhibition and there she meets Themis and Grigoris. Irini is transfixed by the painting ‘Hector and Andromache’. She likens the strange, vibrant-coloured shapes to the image of Themis, as she had seen him in his bedroom, tall, strong and upright.

Grigoris pulls Irini aside, wanting to tell her something in private. He tells her that he thinks Themis is in love. She is annoyed at him and angrily says that she is quite aware of that fact. Grigoris is surprised to hear that Irini thinks that Olga is Themis’ love interest but he can say no more for fear of being overheard. Irini assumes, from Grigoris’ reaction, that there must be another girl, apart from her friend Olga with whom Themis is in love.

Prescribed **issues**

| Issue | Description |
| --- | --- |
| The resilience of the human spirit | Personal growth  Expression through the creative arts |
| Relationships | Acceptance of difference  The power of hope and love |
| The impact of change on society | Socio-political events |

**Activity**

Listen to the song [*Για πού το ‘βαλες καρδιά μου*](https://www.youtube.com/watch?v=LgHK1yRRTSw)*.* In class, discuss the impact of the loss of a loved one.

Chapter 11

*Εκείνο που είχε σημασία*

Grigoris, in a telephone conversation with Irini, insists that Themis is in love with her, and although she disputes it, a slip of the tongue gives away her feelings unwittingly. She thinks that Grigoris, who loves Themis like a brother, wants to see him happy. That is why he is hatching this plan to convince her of his love.

Grigoris’ scheme gets Irini thinking that she should make Olga fall in love with Themis, so, without telling Grigoris the reason, she asks him to send her all the internet sites about *«ανθρώπους με αναπηρία»* that Themis visits, so that she may pass them on to Olga. Olga will read all this information and be impressed, her admiration for Themis will grow and she will overcome her infatuation with Apellis.

Irini finds herself falling more and more in love with Themis. They see each other practically every day. He seems really happy, and Irini finds this to be perfectly natural since Olga will soon be home. Irini finds herself feeling both happy and sad, and when she confides in her grandmother, she defines this feeling as *χαρμολύπη*, joyful sorrow and bitter sweet.

Irini’s attempts at making Olga fall in love with Themis prove futile, as the only thing that she achieves is to make Olga angry with her. Now, there was no prospect of a holiday at Easter and, coupled with Apellis’ absence, this makes her very short-tempered. Irini observes that Themis looks pale, has lost weight and appears thoughtful and, at times, quite sad. Irini scolds Olga, telling her to get over Apellis as there are plenty of other boys around. Olga leaves Irini in no doubt about her love for Apellis – it is impossible for her to stop loving him. As for there being plenty of other boys around, Olga wants to know who Irini is referring to – Grigoris, the boys in their class, the 3 former bullies or Themis? When Irini protests at Olga grouping Themis with the others, Olga finally realises Irini’s intention in giving her all those internet sites to look at. Olga makes it clear that she loves and admires Themis and he is a very good friend but she is not prepared to get Apellis out of her thoughts, her life or her dreams. For the first time, Irini understands what Olga is talking about, because that is how she feels about Themis.

Olga then accuses Irini of pining after Hans, just as she yearns for Apellis. Irini wastes no time in assuring Olga that she is wrong and does not contradict Olga when Olga says Irini regards Themis like the brother she never had. Irini dares not say another word.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| The resilience of the human spirit | Personal growth  Expression through the creative arts |
| Relationships | The power of hope and love |
| The impact of change on society | Use of technology |

Activities

1. How does Irini use her skills as a wordsmith throughout this chapter? Look at *χαρμολύπη, επώδυνο, τον έσωσα*.
2. How is Irini and Olga’s relationship tested?
3. *«Έπειτα, δεν είχα χάσει ολότελα τις ελπίδες μου.»* What does this sentence reveal about Irini’s character?
4. How does Irini use technology to achieve her aim in this chapter?

Chapter 12

*Το άγγιγμα*

The exams are over and the summer holidays have started. Themis will be leaving for Canada soon and, after his operation, he will go to university there. Olga is still fixated on Apellis and Themis is preoccupied with his upcoming trip and the uncertainty it brings. Irini must come to terms with the fact that there is only about a month left for the members of the ‘inseparable trio’ to spend time together before they go their separate ways.

On Friday 22 July, Irini receives a phone call from Olga’s mother. Olga was told that she would not be accompanying Irini to Themis’ place because Niovi had moved in with Apellis in Paris. Olga was distraught: *«Στο τέλος θα πάθει καμιά κατάθλιψη, τόσο σοβαρά που το έχει πάρει»*.Olga’s mother urges Irini to visit Themis because *«του κάνει καλό η συντροφιά*». She decides not to ring Themis with the news that Olga will not be coming.

Grigoris opens the door when Irini arrives at Themis’ place, replacing Ahmet again. While she waits for Themis, she browses through some books and some of them open at particular pages with underlined verses. She reads them, all poignant messages about love. Her immediate thought is how she will break the news that Olga is not coming.

Themis enters the room, and in farewelling Grigoris, refers to him as ‘brother’.

Themis appears genuinely pleased to see her and is not at all upset that Olga will not be joining them. He already knew that she would not be coming and proceeds to say that it is best to leave Olga alone to work through her feelings.

In an effort to tidy up his messy books, he repeats, word for word, something that Irini had said to Grigoris that hinted at her feelings for Themis (p 106). It is obvious that Grigoris told Themis. Irini is embarrassed: «*Ντράπηκα, να μουδιάζουν τα πόδια μου ένιωσα, φούντωσαν τα μάγουλά μου…»*. She bends down to pick up a bookmark that has fallen on the floor, one that says *«Σ’ ένα φιλί θα μάθεις όλα όσα σιώπησα …»*. Themis too is bent down. He reaches out for her and gives her a passionate kiss. They embrace and Irini holds him as tightly as she did in her dreams. Dadonaki’s love song plays in the background.

It is time for Themis to confess his feelings – he has loved her from the first time she visited him, yet felt he had no right to do so. He was afraid that people would discover his feelings, which is why he spoke much more to Olga and always looked at her instead of Irini. However, he was encouraged by what Grigoris had told him and he could no longer deny his feelings for her and did not want to waste any more time: «*... πριν χωρίσουμε ίσως για πάντα, θ’ άξιζε να ζήσουμε τις τελευταίες μας δέκα μέρες μαζί»*.

The month that Irini thought they still had to spend together has now become 10 days. His operation has been brought forward.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| The resilience of the human spirit | Expression through the creative arts |
| Relationships | Acceptance of difference  The power of hope and love |
| The impact of change on society | Use of technology |

Activities

1. On p 36, find the adverb that Irini uses to describe the first time she and Themis touched. After reading chapter 12, «*Το άγγιγμα»,* refer to the extract on p 122 where this moment of ‘touch’ is discussed by the characters. Why was it so significant?
2. Read the following webpages about the mythological character Nireas and discuss why Mr Noyger compares Themis to him:

* [*Θεοί και Δαίμονες*](http://users.sch.gr/ipap/mixogeni/34.htm)
* [Ancient Greece reloaded](https://www.ancientgreecereloaded.com/files/ancient_greece_reloaded_website/gods_and_goddesses/nereus_gr.php).

1. What do we learn in this chapter about acceptance of difference?
2. How did Themis set up the scene with poetry and literature scattered around and music in the background, in preparation for Irini’s visit?
3. What is the mood at the beginning of the chapter and how does it change throughout?

Chapter 13

*Δέκα μέρες στον παράδεισο*

Irini is deliriously happy living in her paradise with Themis. They spend their days preparing for Themis’ trip, with the help of Grigoris and Ahmet, but the afternoons are exclusively for the 2 of them. Their time is spent professing their love for each other, but Themis cannot rule out the possibility of not surviving the medical intervention. Irini refuses to contemplate such an outcome: *«‘Ολα θα πάνε καλά, θα τα καταφέρεις, όλα τα μπορείς εσύ, για μένα είσαι ήρωας, είσαι γενναίος!»*. But Themis tells her that it might be years before they see each other again. He wants her to promise that she will not feel tied to him and Irini argues that his feelings for her might change as well. Finally, they both make a promise to each other.

Themis wants to know what she sees in him – what can be attractive about his disability? She tells him she is attracted to who he is, confessing that she used to refer to him as the ‘son of the Sun’ when she first met him. Themis’ words remind Irini of her mother’s words about the ‘treasures’ Irini possesses (chapter 2).

At the airport, Irini slips Themis a love letter, a quote she had found: “I can do things you cannot, you can do things I cannot, together we can do great things!”. She says goodbye by whispering *«Δίπλα σου, ό,τι κι αν γίνει»*.

Themis has now been gone 7 days and he and Irini speak every day. Irini in the meantime has written their ‘story’ to give to Olga on her return.

Irini does not know if she has done justice to their story – all she knows is that the most important thing she wrote was simply the word ‘love’. Her story comes straight from the heart.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| The resilience of the human spirit | Personal growth  Expression through the creative arts |
| Relationships | Acceptance of difference  The power of hope and love |
| The impact of change on society | Use of technology |

Activities

1. In class, debate on the topic ‘Teenage love does not last’.
2. How do you think Olga might feel on learning of their love?

Chapter 14

*Η επάνοδος*

Olga did not end up reading any of Irini’s writing. Upon her return from Meleniko, she appeared different, more mature, as if she had grown up in her week away.

Irini sends a copy of the story she has written to her grandmother in Boston, who is quite moved by it, saying that time will tell if this romance is real, and if it is, Irini should finish her studies before she decides anything. Her grandmother is not bothered by Themis’ disability.

When Irini tells her mother about her feelings for Themis, the advice she receives is to let things take their course and not to feel that she is bound to this relationship, as she is still young.

Since that summer, 8 years and 6 months have passed. It is now 17 January 2014 and Irini will soon be 25 years old and is doing a doctorate. Her feelings for Themis remain as strong as ever. She returns to Athens and in the flashback that follows, the reader discovers that Themis’ operation was postponed a couple of times, but he was given more opportunities to try new treatments. His operation took place and the result satisfied the doctors but was not exactly what they expected. However, Themis was excited because the medical tests and follow-ups were over and he could get on with his law studies. Irini had decided to study psychology at Harvard, near Boston, so she could be close to Themis in Montreal. She would live with her grandparents and have their financial support. Themis was ecstatic at the news, not only because they would be closer to each other, but because he too had recently been accepted at Harvard.

Themis and Irini worked hard to complete their studies. They are both undertaking doctorates. Once they have completed these, their goal is to find work, get married and have 4 children. Irini realises that their life will not be easy.

Research for Irini’s doctorate now brings her to Athens, where she catches up with some friends. Grigoris has turned into a handsome young man, an unemployed teacher who delivers pizzas. The 3 former bullies are all employed. Olga lives in Vienna, working on her own doctorate and sees no reason to return to Greece until the economic crisis is over.

While in Athens, Irini bumps into a former neighbour of theirs who knew about Themis. “I hear you’re getting married. I suppose the operation was a complete success?”. Irini does not answer. If she had said ‘yes’, the neighbour would have assumed that that was the reason the wedding was taking place. If she had said ‘no’ the neighbour would think there was something wrong with Irini. Irini sees the neighbour as a victim of the stereotypical attitudes perpetuated by our society about people with disabilities, but Irini is not deterred or discouraged by these attitudes.

**Prescribed issues**

| Issue | Description |
| --- | --- |
| The resilience of the human spirit | Coping with adversity  Personal growth |
| Relationships | Acceptance of difference  The power of hope and love |
| The impact of change on society | Globalisation  Impact of financial crisis |

Activities

1. Describe how each of the main characters has grown throughout the novel.
2. How are the 25 year old Irini and Olga different from the 16 year old ones? List the differences.
3. How does Themis view his disability and his unique set of circumstances?
4. Explain Irini’s reaction to Themis’ feelings of guilt (p 137).
5. What does the neighbour’s assumption reveal about society’s attitudes towards people with disability?
6. Discuss the relationship between Irini and her grandmother.
7. Why do you think the author has not been explicit about the outcome of Themis’ operation?
8. What do youthink was the outcome of Themis’ operation? Support your answer with references from the text.
9. Divide the class into 4 groups. Each group researches impact of the global financial crisis on the young, the elderly, minority groups and families in Greece.
10. We see that Themis has led a privileged life due to a benefactor. Discuss the role played by his benefactor. How realistic is it in current times? Explore the tradition of benefaction in Greece.

Notes:

Greeks have always been a migratory people but they never forget their homeland. There is an inextricable connection between Greeks and their homeland that is imprinted in the Greek psyche.

After the War of Independence and the creation of the modern Greek state, many Greeks who had made their fortune abroad, bequeathed a great part, if not all, of their fortune to the newly-formed Greek state. Many of the imposing neo-classical public buildings in Athens, and indeed around Greece, were constructed using these bequests. Some examples include the Zappeion, the National and Kapodistrian University, the Panathenian Stadium (1896 Olympic Games), the Arsakeio educational institutions, the Gennadios Library, museums, many schools, institutions of higher learning, hospitals and other buildings.

More recent benefactors include Aristotle Onassis, Stavros Niarchos, Sotirios Voulgaris, of BVLGARI brand, and Melina Mercouri. More information on national benefactors are listed in the [Huffpost website](https://www.huffingtonpost.gr/2015/09/30/ellhnes-eyergetes_n_8216598.html).

The spirit of giving back to one’s homeland or community, or of promoting the ideals of ‘Greekness’ is also evident in Australia. Sir Nicholas Laurantus (Νικόλαος Λουράντος) bequeathed his fortune to fund a number of worthy projects such as the establishment of the Modern Greek department at the University of Sydney, which continues to be funded from his bequest, and aged care homes, Lourantos Village, St Basil’s aged care facility. He famously stated: “I don’t want to be the richest man in the cemetery”.

1. You have just finished reading *Amiliti agape*. Write a book review which includes why (or why not) you think the book was a good choice for the Extension course’s prescribed text.

Additional discussion questions – prescribed issues

The resilience of the human spirit

* What is ‘adversity’? How do individuals cope with it?
* Adversity - negative or positive?
* How can we challenge society’s negative attitudes to adversity?
* Would you describe yourself as a pessimist or an optimist? Why?
* What is ‘resilience’? Give examples.
* How can we build resilience?
* What is ‘personal growth’? Give examples.
* Is there a connection between adversity and personal growth?
* What factors determine one’s personal growth?
* Is personal growth inevitable?
* What is the importance of the arts?
* List some creative arts.
* What is the connection between resilience and the arts?
* Is resilience itself an art?
* By what means can we express ourselves?
* Is there a connection between personal growth and expression through the arts?

Relationships

* What does it mean to be socially responsible?
* What are the social responsibilities of government?
* What are your personal responsibilities?
* Do you have social responsibilities?
* What is the importance of social responsibility?
* What do you understand by the term ‘acceptance of difference’?
* What is the difference between tolerance and acceptance?
* How do we express tolerance? How do we express acceptance?
* What factors influence an individual’s response to ‘difference’?
* Are young people more or less accepting of difference than older people?
* What do you expect in a relationship?
* How many different types of relationships are there?
* How do relationships begin and end?
* What are the most important emotions/feelings in relationships?
* How would you define ‘love’?
* How would you define ‘hope’?

The impact of change on society

* What is ‘globalisation’?
* What are the benefits of globalisation? Disadvantages?
* How has globalisation changed society?
* Have you benefited from globalisation?
* What role has technology played in globalisation?
* Is technology synonymous with communication?
* How does technology impact on your life?
* Are there negative aspects to technology?
* What sort of changes to society have been brought about by technology?
* What are some examples of socio-political issues?
* Why can technology be viewed as a socio-political issue?
* What impact can the issue of discrimination have on society?
* What socio-political events can have the most impact on society?
* Is there any correlation between social responsibility and globalisation?
* How can socio-political events affect acceptance of others?

Exploring the issues from *Amiliti agape*

Activity

Complete the table below by identifying quotations from the text that help illustrate or reflect the given issues.

| Prescribed issue | Sample sub-topic | Quotation/s from text |
| --- | --- | --- |
| The resilience of the human spirit | coping with adversity |  |
|  | personal growth |  |
|  | expression through the creative arts |  |
|  |  |  |
|  |  |  |
| Relationships | social responsibility |  |
|  | acceptance of difference |  |
|  | the power of hope and love |  |
|  |  |  |
|  |  |  |
| The impact of change on society | globalisation |  |
|  | socio-political events |  |
|  | use of technology |  |
|  |  |  |
|  |  |  |

Note: There may be other sample sub-topics that can be explored throughout the novel.

Additional resources

* [*Λότη Πέτροβιτς-Ανδρουτσοπούλου*](http://www.loty.gr/)
* [*Στον αστερισμό του βιβλίου*](http://stonasterismotouvivliou.blogspot.com/2016/06/blog-post_69.html)
* [*Λότη Πετροβιτς*](http://lotypetrovits.blogspot.com/2013/11/blog-post_25.html)
* [*Αμίλητη αγάπη της Λότης Πέτροβιτς-Ανδρουτσοπούλου* by Kosti Makri](https://iporta.gr/amiliti-agapi-tis-lotis-petrovits-androutsopoylou-tou-kosti-a-makri/)
* [Βullying, *μια σύγχρονη επιδημία*](http://www.kathimerini.gr/770358/article/epikairothta/kosmos/vullying-mia-sygxronh-epidhmia)
* [Sir Nicholas Lourantos – Great Benefactor](http://www.stbasils.org.au/about-us-group/history/sir-nicholas-lourantos-great-benefactor/)
* [*Σχολικός εκφοβισμός*](https://eproceedings.epublishing.ekt.gr/index.php/edusc/article/viewFile/411/373)
* [Europe’s anti-bullying campaign](http://www.e-abc.eu/gr/sholikos-ekfovismos/)
* [*Σχολικός εκφοβισμός και εφηβεία*](http://www.moec.gov.cy/ysea/imerides_seminaria_synedria/2017_kyproelladiko/scholikos_ekfovismos_kai_efiveia.pdf)
* [*Σχολικός εκφοβισμός: Τα σχολεία πρέπει να έχουν επιτήρηση και συγκεκριμένες στρατηγικές*](https://www.iatropedia.gr/paidi/scholikos-ekfovismos-ta-scholeia-prepei-na-echoun-epitirisi-kai-sygkekrimenes-stratigikes/87592/)
* [*Η νομική διάσταση του σχολικού εκφοβισμού* (bullying)](https://www.lawspot.gr/nomika-nea/i-nomiki-diastasi-toy-sholikoy-ekfovismoy-bullying)
* [*Τι είναι ο σχολικός εκφοβισμός (*bullying*); Ο ορισμός, τα χαρακτηριστικά γνωρίσματα και οι διαφορετικές μορφές του*](https://www.huffingtonpost.gr/2015/03/16/life-orismos-xaraktiristika-sxolikos-ekfovismos_n_6872056.html)
* [*Θεραπευτικός Χορός για Άτομα με Ειδικές Ανάγκες*](http://kalamatain.gr/new/therapeftikos-choros-gia-atoma-me-idikes-anagkes/)
* Film – *Intouchables* directed by Olivier Nakache and Eric Toledano (2011)
* Book – *Τα τέρατα του λόφου* by Loty Petrovits-Androutsopoulou (2002)
* Book – *Ο κόκκινος θυμός* by Loty Petrovits-Androutsopoulou (2004)