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Mark Scheme (Results)

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Pearson Edexcel International Advanced Level
In Persian (9PN0/02)

Paper 2: Translation into Persian and written
response to works

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Section A: Question 1, Translation into Persian

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

Marking principles

Spelling: non-grammatical mis-spellings are tolerated, for example **موصیقی** rather than **موسیقی**, as long as they are not ambiguous (for example **محاسبه** rather than **مصاحبه**) or in the wrong language.

Verb endings must be correct, as they are grammatical errors, and will not be classed as spelling errors.

Grammatical points:

- tenses should be used correctly
- the verb should be placed at the end of the sentence
- plural and singular nouns must be used correctly
- singular nouns should be used after numbers or words related to numbers like **چند**
- the passive voice should be used accurately when appropriate
- the subject and verb ending must match.

Vocabulary: if there is an appropriate Persian word to use then these should be used, rather than a foreign word. If students write both the Persian and foreign word then this is acceptable, for example **ممنون** and **مرسی**. Specific scientific or mathematical words can be expressed in English.

Source of the text for Translation:



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Renewable Energy Sources in Iran: Policy and Regulation

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

Section	English Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Iran has a unique geographical position	ایران موقعیت جغرافیایی ویژه‌ای دارد	ایران شرایط جغرافیایی منحصر به فردی دارد	ایران جغرافیای خوبی دارد	(1) B
2	and large parts of the country	و بخش‌های وسیعی از کشور	و قسمتهای بزرگی از کشور		(1) E
3	have enough sun	به اندازه کافی آفتاب دارد	آفتاب کافی دارد		(1) E
4	to generate solar power year-round.	که تمام سال انرژی خورشیدی ایجاد کند	که همه سال نیروی خورشیدی تولید کند		(1) B
5	Being dependent upon its fossil fuels	به علت وابسته بودن به سوختهای فسیلی	به دلیل وابستگی به سوختهای فسیلی		(1) A
6	the transition from this source of energy	گذار از این منبع انرژی	تغییر از این انرژی		(1) A
7	to renewable energy will not be easy	به انرژی تجدید پذیر آسان نخواهد بود	به انرژی تمام نشدنی راحت نیست		(1) A
8	It is a worldwide goal	یک هدف جهانی است	یک هدف بین‌المللی است	یک امید جهانی است	(1) C
9	to reduce the emission of greenhouse gases	کاهش انتشار گازهای گلخانه‌ای	کم کردن پخش آلاینده‌ها	کنترل آلاینده‌ها	(1) A
10	therefore research, plans and investment	بنابراین تحقیق، برنامه ریزی و سرمایه‌گذاری	پس پژوهش، برنامه و پول		(1) B
11	are required for this purpose	برای این هدف ضروری است.	برای رسیدن به این هدف لازم است.		(1) C
12	Solar energy developments	توسعه‌ی انرژی خورشیدی	رشد انرژی نوری		(1) E
13	which would previously have been regarded	که پیش از این از نظر	که قبلاً برای		(1) E
14	by Iranians as less important,	ایرانیان کم اهمیت تر به نظر می‌رسید	ایرانیان اهمیت کمتری داشت		(1) C
15	are now high on the agenda	این روزها ارجحیت دارد.	حالا خیلی مهم است		(1) C
16	Studies show that	تحقیقات نشان می‌دهد که	مطالعات نشان می‌دهد		(1) E
17	Khorasan and Khuzestan provinces are	استانهای خراسان و خوزستان	خراسان و خوزستان		(1) E
18	the most suitable areas for establishing	مناسبترین نواحی برای انجام	مناسبترین مناطق برای اجرای		(1) D
19	such programmes, and in one particular study,	چنین برنامه‌هایی هستند، و در یک پژوهش خاص	این پروژه‌ها هستند، و در یک تحقیق ویژه		(1) D

Section	English Text	Correct Answer	Acceptable Answers	Reject	Mark
20	Kish Island has also been considered	جزیره‌ی کیش هم در نظر گرفته شده است.	جزیره‌ی کیش هم مورد نظر است		(1) D

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

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

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

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

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

Step 2: Decide on a mark

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

Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.
- The recommended word count for each essay is **300-350** words, but you must mark the whole essay regardless of length.

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

- | | |
|--|---|
| | <ul style="list-style-type: none">• Relevant response to the question throughout. |
|--|---|

Range of grammatical structures and vocabulary (A03)

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

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

Additional guidance

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

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

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

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

Complex language is considered to include the following:

- all grammar and structures included in the grammar list that are specific to A Level
- conceptually challenging tenses such as the pluperfect, future
- passive voice
- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions, pronouns and relative clauses
- using synonyms and a variety of expressions to say things in different ways.

Straightforward language is considered to be:

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

Accuracy of language (A03)

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

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">• Limited sequences of accurate language, resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none">• Some accurate sequences of language, resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none">• Frequent sequences of accurate language, resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication.
7-8	<ul style="list-style-type: none">• Accurate language throughout most of the essay, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example using the indefinite article in the wrong place, for example کتاب خوبی که خواندم instead of کتابی خوبی که خواندم
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message

- mother-tongue interference.

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

Indicative content

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

Question number	Indicative content
2(a)	<p data-bbox="395 618 820 651"><i>We get used to it</i> (Zoya Pirzad)</p> <p data-bbox="395 678 1110 712">Students may refer to the following in their answers:</p> <p data-bbox="395 730 1382 958">The mother-daughter relationship between Arezoo and Ayeh is characterised by misunderstanding. The author presents both as strong-willed women, but each with their own view of the world. Whilst Arezoo undoubtedly cares about her daughter Ayeh, their relationship is not a close one. Conflicting desires on the part of each of them are highlighted in the novel, namely the issues and dilemmas that women can face in a changing society.</p> <ul data-bbox="395 976 1382 1599" style="list-style-type: none"> • Ayeh is very materialistic, but does not connect having things with how hard her mother needs to work and this generates conflict between them. For example, Ayeh makes constant requests for expensive shoes and clothes and compares the expensive presents her friends receive from their parents. Here the author examines the issue of the sense of entitlement of a younger generation who have had a relatively easy life. • Ayeh unfairly sees her mother as unsupportive. For example, Ayeh's father, who lives in Paris, encourages his daughter to join him, but Arezoo discourages this as she knows that he is irresponsible and unreliable. Here, the author examines the issue of young people who do not understand the adult world. • Arezoo is convinced that Ayeh does not understand at all the tremendous pressure she is under providing for two families and the pressure Arezoo receives from her demanding mother, but this is not totally true. Where Arezoo finds out later by accident about Ayeh's blog and sees how sympathetically she has written about her, makes her wondering whether she really knows her daughter. <p data-bbox="443 1603 612 1637">(250 words)</p>

Question number	Indicative content
2(b)	<p data-bbox="395 264 823 297"><i>We get used to it</i> (Zoya Pirzad)</p> <p data-bbox="395 320 1114 353">Students may refer to the following in their answers:</p> <p data-bbox="395 383 1374 544">The author turns on its head the stereotypical view of women as the compassionate and gentle housewives and mothers and men as the strong, decisive and responsible bread-winners. The author consistently presents women in positive light and male characters negatively. Male characters are often irresponsible and weak or spoilt and selfish.</p> <ul data-bbox="395 577 1402 1205" style="list-style-type: none"> <li data-bbox="395 577 1402 779">• The two central female characters, Arezoo and Shirin are both strong and independent. For example, they are seen to be capable of running a male-dominated estate-agency business successfully, a business in which Arezoo’s father had previously failed and left a huge debt. The author thus questions the assumption that women cannot become financially successful in this world. <li data-bbox="395 786 1402 958">• In the book we often see women making success in acquiring skills, which stereotypically are only gained by men. For example, Arezoo is praised by a male bystander as she parks her car in a difficult space, where a man could not do it. Here the author highlights the absurdity of male assumptions about female abilities. <li data-bbox="395 965 1402 1205">• The author also questions the beliefs of some women themselves. When Arezoo meets Zarjoo, a decent man who cares about her, her behaviour and attitude is different towards him, but Shirin doesn’t like what Arezoo says about him and believes that ‘men are like Aspirin, just to reduce your headaches’. Here the author examines how some women stop being judgemental if they come across good, decent and reliable men. They are not necessarily against all men. <p data-bbox="496 1205 660 1238">(240 words)</p>

Question number	Indicative content
3(a)	<p data-bbox="392 300 884 331"><i>Nik Akhtar Family (Iraj Pezeshkzad)</i></p> <p data-bbox="392 353 1110 385">Students may refer to the following in their answers:</p> <p data-bbox="392 407 1369 577">Khan-Amoo is presented as a good and decent human being, who is admired by everyone. His goodness and his genuine humanity, alongside his charm and good sense of humour allow the author to examine the less positive characteristics of others and to encourage the reader to reflect on the true nature of humanity.</p> <ul data-bbox="392 613 1388 1196" style="list-style-type: none"> <li data-bbox="392 613 1388 748">• Khan-Amoo is not rich but he is kind and very generous. For example, he gives money to Fafar on several occasions and donates \$100 in the fundraising event. Here the author shows that some people are capable of true altruism. <li data-bbox="392 770 1388 1008">• Khan-Amoo is genuinely pleased seeing others' financial success and good fortune, and does not show any resentment. For example, he is happy when Fati wins a fortune with the lottery ticket he gave her. However, he knows that she and her money is not safe in that family and that is why he takes care of matters. Here the author shows audiences that it is a duty of the humane to take care of the interests of others and protect them as necessary. <li data-bbox="392 1030 1388 1196">• Khan-Amoo is not motivated by social status, but looks beneath the surface of the person. For example, he is shocked with the cruel and inhumane way the family treat Fati. He looks for a way to help Fati to complete her studies at university. Here the author examines how humane people enable human flourishing. <p data-bbox="437 1249 600 1281">(230 words)</p>

Question number	Indicative content
3(b)	<p data-bbox="395 353 884 387"><i>Nik Akhtar Family (Iraj Pezeshkzad)</i></p> <p data-bbox="395 409 1110 443">Students may refer to the following in their answers:</p> <p data-bbox="432 465 1396 689">The central theme of the play is the issue how Iranian middle-class families, who have immigrated to America after the revolution respond to the situation in their home country. Although the author briefly refers to few positive characters in his play, his main focus is on one particular group of immigrants who are mostly motivated by self-centeredness. The audience is invited to reflect on this group and their negative effects on the opposition outside the country.</p> <ul data-bbox="432 707 1396 1285" style="list-style-type: none"> <li data-bbox="432 707 1396 931">• The Nik Akhtar family are a good example of this group of immigrants. They left their country as they were not able to live in the new social and political situation and probably did not feel safe there. For example Nik Akhtar is an individual who is motivated by political ambition and his own future social standing. The author encourages the audience to reflect on the true nature of individuals in this group of immigrants. <li data-bbox="432 949 1396 1111">• Pezeshkzad is critical of wealth without culture. For example, he shows how obsessed Nik Akhtar is with money and trading shares and how hypocrite he is in his daily activities. Here the author wants us to reflect on the issue that wealth doesn't necessarily bring culture. <li data-bbox="432 1128 1396 1285">• Nik Akhtar likes to appear generous to good causes, at least in public. For example, he regularly attends the fund-raising events organised by the opposition groups and despite the fact that he donates money every time, he often complains to his wife about it. Here the author focuses on the issue of hypocrisy. <p data-bbox="480 1303 647 1337">(250 words)</p>

Question number	Indicative content
4(a)	<p data-bbox="392 300 815 331"><i>Postcards</i> (Ruhangiz Sharifian)</p> <p data-bbox="392 353 1110 385">Students may refer to the following in their answers:</p> <p data-bbox="392 407 1337 542">Making cards is initially a hobby for Parva but gradually becomes an important part of her life. As Parva makes cards the author examines issues of work and money, family and relationships as well as the freedom and independence that card-making brings with it.</p> <ul data-bbox="392 564 1366 1303" style="list-style-type: none"> <li data-bbox="392 564 1366 766">• Card-making gradually replaces work for Parva. For example, Parva first reduces the number of days of her job at school and then despite Arsalan’s disapproval, she leaves it altogether to make the cards and even makes more money than in her job. The author examines issues of independence and freedom of choice for a woman in a family. <li data-bbox="392 788 1366 1070">• Parva’s increasing immersion in the world of card-making and Arsalan’s lack of understanding begins to create a gap between them. For example, she spends any time she can get on her cards, even at weekends. Arsalan doesn’t say anything but looks at her with astonishment. Only after a while does she realise that her husband has decided to go back to Iran. Here the author examines how the issue of immersion into one’s world can affect family relationships. <li data-bbox="392 1093 1366 1303">• Making post cards is a route to the world of creativity with immense pleasure for Parva. For example, Parva says that the joy and pleasure she gets from making a good card is not comparable with anything else, particularly when she makes special card for one of her children. The author examines here the issue of self-expression through the metaphor of card-making. <p data-bbox="443 1370 609 1402">(242 words)</p>

Question number	Indicative content
4(b)	<p data-bbox="395 264 810 293"><i>Postcards</i> (Ruhangiz Sharifian)</p> <p data-bbox="395 320 1110 349">Students may refer to the following in their answers:</p> <p data-bbox="395 376 1390 501">Parva is presented as a mother who knows her children well and understands the child’s mind because she has studied child psychology and worked in this field. Rather than try to mould them into a shape, she allows them to develop their own talents and interests.</p> <ul data-bbox="395 535 1390 1238" style="list-style-type: none"> <li data-bbox="395 535 1390 808">• The fact that Parva studied child psychology at university and then was working as a psychological counsellor at schools, means she has knowledge of educational and psychological methods for an intelligent approach towards children. Parva always listens to her children and to their requests and tries somehow to fulfil them. For example, the idea of buying the old car and placing it in the garden and then replacing it with the caravan. Here the author intends to address the significance of an educated and informed approach towards children. <li data-bbox="395 835 1390 1037">• Parva knows her children very well and embraces their differences with affection. She recognises that each child is unique and cherishes their special and unique characteristics. A good example is Sara’s artistic spirit or Oscar’s scientific mind. Here, the author examines the approach, which allows children to develop their own interests and talents freely. <li data-bbox="395 1048 1390 1238">• Arsalan was not very happy with the way the children were being brought up as they were following the life they wanted and not what he decides for them. For example, he encouraged Oscar to study law like himself, but he changes his subject later. Here the author examines the effects of traditional approaches towards children. <p data-bbox="395 1245 580 1274">(244 words)</p>

Question number	Indicative content
5(a)	<p data-bbox="395 266 687 297">Offside (Jafar Panahi)</p> <p data-bbox="395 322 1110 353">Students may refer to the following in their answers:</p> <p data-bbox="395 378 1350 577">Most of the film shows the confrontations and discussions between the rebellious girls and the soldiers who are guarding them. In his film Panahi examines the soldiers' own fears about everyday aspects of their lives, the way they struggle with the girls' non-traditional ideas and how the cultural differences are gradually broken down, just by knowing each other.</p> <ul data-bbox="395 602 1350 1249" style="list-style-type: none"> <li data-bbox="395 602 1350 801">• They want to follow the orders from the chief. They do not particularly care whether these girls should be allowed to watch the football live or not. For example they are worried that if they fail to keep the girls in the holding pen, their military service might be extended. Here the film examines the issues around compulsory military service. <li data-bbox="395 826 1350 992">• Most of the scenes are filmed in the holding area and show the cultural differences between the soldiers and the girls. For example, the soldiers are from traditional background and not very familiar with the rights and demands of modern Tehrani girls. Here the director shows the diversity of Iranian society. <li data-bbox="395 1016 1350 1249">• Soldiers' behaviour evolves during the film. For example, at the beginning, the Azari soldier who is in charge of the group, treats the girls with anger and aggression, but gradually the soldiers become more understanding and friendlier towards the girls. Here the director invites the audience to reflect on how cultural and social barriers can be broken down just by getting to know each other. <p data-bbox="395 1319 560 1350">(243 words)</p>

Question number	Indicative content
5(b)	<p data-bbox="395 300 687 331"><i>Offside</i> (Jafar Panahi)</p> <p data-bbox="395 353 1110 385">Students may refer to the following in their answers:</p> <p data-bbox="395 407 1342 542">A key focus of <i>Offside</i> is the treatment of unfair laws in society, which particularly discriminate against women. This is shown through a live qualifying football match, as the female fans are forbidden by law to enter the stadium to watch the match.</p> <ul data-bbox="395 564 1385 1146" style="list-style-type: none"> <li data-bbox="395 564 1385 766">• The film shows reactions to the unfairness of the law against women, who according to the authorities are at risk of violence or verbal abuse at live football matches. For example, one of the girls asks one of the soldiers why women are allowed to go to the cinema where there are strange men. Here the film-maker examines the arbitrary and inconsistent nature of these laws. <li data-bbox="395 788 1385 958">• The title of <i>Offside</i> for the film is perhaps a reference to the group of girls who take an action outside the lines drawn by the law for them. For example one of the girls plays football professionally, but she is not allowed to watch the world qualifying match live. Here the issue of freedom of choice and individual rights have been examined. <li data-bbox="395 981 1385 1146">• The film does not show only the unfairness of laws against women, and sympathises with all those who suffer in the system. For example, the soldiers are not happy about the situation they are in. The scene where a soldier has to take one of the girls to the men's toilet shows both groups are oppressed. <p data-bbox="443 1169 608 1200">(228 words)</p>

Question number	Indicative content
6(a)	<p data-bbox="395 264 805 295"><i>A Separation</i> (Asghar Farhadi)</p> <p data-bbox="395 320 1110 351">Students may refer to the following in their answers:</p> <p data-bbox="395 376 1337 468">In the film Farhadi presents Termeh as a sensitive intelligent 11-year-old daughter of Simin and Nader, who is worried about the separation of her parents and tries hard to stop their divorce.</p> <ul data-bbox="395 490 1348 1160" style="list-style-type: none"> <li data-bbox="395 490 1348 741">• It is hard for Termeh to be separated from either of her parents. Several scenes show how close she is to her mother. For example, they have secretly agreed for Termeh to stay with her father while Simin leaves home and Termeh is sure her mother will not leave the country without her. Similarly, the father-daughter bond is evident in the scene where Nader helps Termeh with her lessons. Here the issue of family breakdown and the impact on children is addressed. <li data-bbox="395 763 1348 1014">• Termeh tries to make sense of her parents' behaviour. For example, she makes her father admit that he lied about not knowing that Razieh was pregnant. Nader puts her in the difficult and painful position of having to lie to the court. The anger and confusion are a terrible burden on her. She tells her father towards the end to ask her mother to come back home, but he is too proud to do that. Here the director presents the issue of children's struggle to understand adult issues. <li data-bbox="395 1037 1348 1160">• Both parents love Termeh, but unlike Nader, Simin puts her daughter first at all times. For example, in regard to the move to abroad, Nader prioritises his own father. Here the issue of parents' different reactions in difficult times is examined by the director. <p data-bbox="443 1182 608 1214">(247 words)</p>

Question number	Indicative content
6(b)	<p data-bbox="395 300 807 331"><i>A Separation</i> (Asghar Farhadi)</p> <p data-bbox="395 353 1110 385">Students may refer to the following in their answers:</p> <p data-bbox="395 407 1385 568">The theme of social contrast is a motif throughout the film which portrays two families separated by gaps and differences in many aspects of their lives. One family has plans to go abroad in order to get better opportunities for their daughter and the other one struggles against poverty and unemployment.</p> <ul data-bbox="395 591 1396 1164" style="list-style-type: none"> <li data-bbox="395 591 1396 752">• One family is a modern middle-class family who live in a comfortable flat with their 11 year old daughter, Termeh for whom they are highly ambitious. For example, a teacher from Termeh’s school comes to their flat to help her for exam. Here the director examines one aspect of the lifestyles and upwardly-mobile middle class family. <li data-bbox="395 775 1396 958">• The other family is working class and poor. Hojjat, the father of the family is under tremendous pressure due to losing his job. An example of impact of this pressure is that, Razieh who is a traditional religious woman and not educated, is desperate to find a job without her husband’s knowledge. Here the lifestyle and the different types of problems which a working-class family faces, are shown. <li data-bbox="395 981 1396 1164">• Several scenes show confrontation between these two families and the differences between them. For example, the scenes in the court show both men are legally in trouble and both families are suffering. Here although the class gap and differences are examined, it shows that in a society in crisis, most people suffer regardless of their social class. <p data-bbox="395 1218 561 1249">(232 words)</p>

Question number	Indicative content
7(a)	<p data-bbox="395 266 791 297"><i>Superstar</i> (Tahmineh Millani)</p> <p data-bbox="395 322 1110 353">Students may refer to the following in their answers:</p> <p data-bbox="395 378 1337 510">Kourosh's mother is a strong character and a decent woman. She brought him up on her own with love and affection. Although she disapproves of her son's lifestyle after becoming a superstar, she still deeply cares about him and tries to help him.</p> <ul data-bbox="453 539 1377 1308" style="list-style-type: none"> <li data-bbox="453 539 1377 842">• Kourosh's mother is disappointed with the way he turned out and is very unhappy with her son's destructive lifestyle. She takes every opportunity to criticise him and expresses her disapproval and despair. For example, the day Kourosh comes to her place to pay a visit, but leaves immediately after an argument over her comments about his drinking and using drugs. Here the director shows that caring mothers always try to advise their children and direct them down the right path regardless of their worldly success. <li data-bbox="453 866 1377 1099">• Although Kourosh's life is in an absolute mess and his behaviour towards his mother is rude and out of order, deep down he loves her and cares about her comfort. He provides a comfortable life for her but also encourages her to distance herself from their past, which she is not very happy about. Here the film examines the tension between fame and family roots in Iranian society. <li data-bbox="453 1124 1377 1308">• Their relationship is caring and close, however superstar is a son who despite the fact that he pays for everything, does not fulfil his mother's expectations. For instance, superstar's mother sarcastically expresses her surprise when he notices her glasses. Here the director wants to show mother son bonds should be stronger than financial support. <p data-bbox="501 1314 668 1346">(250 words)</p>

Question number	Indicative content
7(b)	<p data-bbox="392 300 791 331"><i>Superstar</i> (Tahmineh Millani)</p> <p data-bbox="392 353 1110 385">Students may refer to the following in their answers:</p> <p data-bbox="392 407 1362 474">Superstar is rich, famous and popular; however, the popularity has not brought any joy or serenity in his life.</p> <ul data-bbox="392 510 1375 1272" style="list-style-type: none"> <li data-bbox="392 510 1375 748">• Kourosh becomes famous and popular without knowing the consequences. He enters into a bad relationship just to become famous and rich and messes up many aspects of his life. In one instance, Raha tells him that it is strange and ironic that he has tried so hard and paid a heavy price to become famous and now has to disguise himself so that people cannot recognise him. Here the consequences and the effects of fame are examined. <li data-bbox="392 757 1375 1025">• Kourosh is fed up with the way his life turned out and does not enjoy fame anymore. For example, he is particularly unhappy and angry at being constantly under public scrutiny and not being able to have a normal life and not even a peaceful moment. He tells Raha that she cannot understand or imagine how hard it is to be famous and how irritating it is that people jump out towards him asking him for an autograph or a selfie. Here the director examines the theme of invasion of privacy. <li data-bbox="392 1034 1375 1272">• Kourosh has a self-destructive life style but he is rescued by Raha, whose real name means angel. One example of Raha’s help is when she tells Kourosh that he has turned into an angry selfish person, who has not achieved anything in his life. This really makes him think. Here the director invites us to reflect on what constitutes meaning in life. (249 words)