



Mark Scheme (Results)

Autumn 2021

Pearson Edexcel GCE

In Persian (9PN0)

Advanced

Paper 02: Translation into Persian and
written response to works

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2021

Publications Code xxxxxxxx*

All the material in this publication is copyright

© Pearson Education Ltd 2021

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.

Source of the text for Translation:

<https://whc.unesco.org/en/list/1106/>

Section	English Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Cyrus became the first king of Persia	کوروش اولین شاه سرزمین پارس شد	کوروش اولین شاه پریشیا شد		(1) B
2	and established one of	و تأسیس کرد یکی از	و به وجود آورد یکی		(1) D
3	the largest empires in the world.	بزرگترین امپراتوری‌های جهان را.	از وسیع‌ترین امپراتوری‌های دنیا را.		(1) C
4	However, he is chiefly remembered today	هرچند امروزه بیشتر از او یاد می‌شود	اما امروزه بیشتر به خاطر آورده می‌شود		(1) A
5	in connection with	در ارتباط با			(1) E
6	the first declaration of human rights.	اولین اعلامیه‌ی حقوق بشر	نخستین بیانیه‌ی حقوق بشر		(1) A
7	His capital city, Pasargadae,	پایتخت او، پاسارگارد			E
8	with its palaces, gardens and	با کاخ‌ها، باغ‌ها،			(1) E
9	beautifully decorated halls	و تالارهایی که به زیبایی تزیین شده بود	و تالارهای با دکوراسیون زیبا	قلعه‌ها	(1) C
10	also became the site of his tomb.	همچنین مکان آرامگاه او شد.	نیز محل مقبره‌اش/ قبرش شد.		(1) B
11	This monument is both	این بنای یادبود			(1) D
12	an outstanding example of art and architecture	یک نمونه‌ی برجسته‌ی هنر و معماری			(1) A
13	and important evidence of	و همچنین نشانه‌ی مهم	سند/ شاهد با اهمیت		(1) E

Section	English Text	Correct Answer	Acceptable Answers	Reject	Mark
14	the skills existing in this ancient civilization.	مهارت‌های موجود در این تمدن باستانی است	وجود مهارت‌ها در این تمدن کهن است		(1) A
15	This unique place which	این مکان بی‌نظیر که			(1) E
16	was registered by UNESCO in 2004	در سال 2004 توسط یونسکو ثبت شد			(1) B
17	is a highly valued part of	بخش بسیار با ارزشی از			(1) E
18	Persian heritage.	میراث فرهنگی ایران است.	گذشته‌ی فرهنگی فارسی است.		(1) C
19	Visitors from all over Iran	بازدید کنندگان از همه جای ایران	توریست‌ها از همه‌ی ایران		(1) D
20	and across the world come to see it.	و سراسر جهان برای دیدن آن می‌آیند.	و از همه جای دنیا برای دیدن آن می‌آیند.		(1) C

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. • 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 خوب 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.

Question number	Indicative content
2(a)	<p data-bbox="448 320 874 353"><i>We get used to it</i> (Zoya Pirzad)</p> <p data-bbox="448 376 1166 409">Students may refer to the following in their answers:</p> <p data-bbox="448 432 1445 622">The relationship between Arezoo and Zarjoo started in an unconventional way, but very soon it transformed into an affectionate and close relationship with mutual understanding and affection. The author presents Arezoo as a hardworking and strong-willed woman who has negative feelings and attitudes towards most men, because of her previous experience.</p> <ul data-bbox="448 645 1445 1261" style="list-style-type: none"> <li data-bbox="448 645 1445 846">• At the beginning the author shows Arezoo is tired and fed up with both her mother and daughter. She is edgy most of the time. Arezoo initially gets angry with Zarjoo’s unusual behaviour and his irrelevant questions. For example, when he asks her what colour he should use for painting the rooms or where he can buy furniture from. The author presents the value of patience in social relationship. <li data-bbox="448 857 1445 1059">• Zarjoo likes her from the beginning but tries to somehow break through her cold and indifferent reactions and looks for excuses to see her more. For instance, telling her that her shoe laces are open and as a result she drops her mobile and breaks it and then he sends her a brand new mobile. Here the author examines how kindness can change the life of people. <li data-bbox="448 1070 1445 1261">• However, when Arezoo gradually gets to know Zarjoo better, she finds out how kind, supportive and generous he is and how enjoyable is his company, and even she decides to marry him. For instance, she tells Shirin he is not like any men she has ever known. Here the author focuses the reader’s attention on the importance of not judging quickly. <p data-bbox="507 1272 675 1305">(248 words)</p>

Question number	Indicative content
2(b)	<p data-bbox="450 228 874 259"><i>We get used to it</i> (Zoya Pirzad)</p> <p data-bbox="450 282 1166 313">Students may refer to the following in their answers:</p> <p data-bbox="450 349 1350 443">The author presents in her book the different characters of three generations of women in a middle-class family in Iran. We see the differences and the gaps and the impact of their relationships.</p> <ul data-bbox="450 479 1449 1205" style="list-style-type: none"> <li data-bbox="450 479 1449 721">• Maah-Monir, both the mother and grandmother, has always been a housewife, provided for by her husband. As she never worked, she cannot understand the difficulty of making money. For example, Maah-Monir is only concerned about her look, furniture, extravagant parties in her house and showing off, and does not understand the pressure Arezoo is under. Here the author examines the different generational perceptions of women. <li data-bbox="450 757 1449 999">• Arezoo is the second generation. After her father's death, she decides to run the estate agency, a male dominated business, which has been left with a great amount of debts by her father. She is responsible of providing for two households. For example, she manages to pay her father's debt and run the business successfully with hard work and good business sense. The author shows the independent side of younger generations. <li data-bbox="450 1034 1449 1205">• Ayeh, the third generation of the family talks about her problems on her blog to people she has never met. The author presents the difficulty of communication between generations. She wants to leave the country to have a better life. Here the author shows the changes in social condition and mentality of this generation. <p data-bbox="501 1240 667 1272">(223 words)</p>

Question number	Indicative content
3(a)	<p data-bbox="448 255 911 286"><i>Nik Akhtar Family</i> (Iraj Pezeshkzad)</p> <p data-bbox="448 313 1166 344">Students may refer to the following in their answers:</p> <p data-bbox="448 365 1430 533">Farhad is presented as an idle lazy young man. He is constantly insulted by his father but he does not seem to care. However, he is not unintelligent and even he is clever when it comes to his own interest. The author encourages the reader to reflect on how behaviour and attitudes of parents can be transferred to their children.</p> <ul data-bbox="448 573 1437 1223" style="list-style-type: none"> <li data-bbox="448 573 1437 779">• Nik Akhtar is very upset and angry with his son's laziness and indifference and takes every opportunity to show it. Calling him 'Tane Lashe Bjaar' does not seem to upset Farhad as he makes jokes about his father's insulting remarks. For example, he asked his parents to use abbreviation T.L.B. instead of this long swear phrase. Here the author examines the flaws in some types of parenting. <li data-bbox="448 797 1437 1003">• Farhad is generally happy with his life style, as long as he can get money from his parents or his grandmother; sleeping up to noon and watching TV until late at nights or going to clubs and discos. For example, he tampers with his grandmother's hearing-aid and asks for money to fix it. The author focuses the reader on how bad parenting can encourage dishonesty. <li data-bbox="448 1021 1437 1223">• Farhad is similar to his father in making money. Khan Amoo who knows Nik Akhtar from childhood, remembers how Nik Akhtar was the same as Farhad when he was young, making money at school. For example, when Nik Akhtar was selling Nokhod-o-keshmesh at high price to his classmates. The author examines how words and deeds need to match. <p data-bbox="488 1274 655 1305">(250 words)</p>

Question number	Indicative content
3(b)	<p data-bbox="448 315 911 344"><i>Nick Aktar Family</i> (Iraj Pezeshkzad)</p> <p data-bbox="448 369 1166 398">Students may refer to the following in their answers:</p> <p data-bbox="488 423 1374 517">The author shows how three women of this family are similar in treating Fati who is in weaker position, with cruelty and brutality, although she rises above it all.</p> <ul data-bbox="488 539 1445 1182" style="list-style-type: none"> <li data-bbox="488 539 1445 792">• Badri constantly treats Fati with contempt and humiliation. One of the reasons the author presents her behaviour in this way is the fact that her daughter is rejected by Farzad but he shows affection for Fati. Badri thinks of Fati as a village girl who is not worthy of any attention, not as a talented and capable girl. Deep down she is jealous when she realises how capable Fati is and takes every opportunity to ridicule and humiliate her. For example, when she finds Fati’s diary and reads her notes for her sister on the phone. <li data-bbox="488 815 1445 972">• Fereshteh who expects Fati to be her maid too, becomes furious when rejected by Farzad and selfishly asks her parents to send Fati back to Iran. Pezeshkzad is critical of injustice and unfairness. That is why the author makes Khan Amoo repeatedly ask Badri why she humiliates Fati in front of other people. <li data-bbox="488 994 1445 1182">• Khanom Bozorg despite all the services she receives from Fati, joins her daughter and granddaughter in giving Fati a hard time and asking to send her back home. The author shows how cruel and unfair all these women are towards Fati and how hypocrite Khanom Bozorg is. For example, when she finds out that Fati has won the Lotto her behaviour changes dramatically. <p data-bbox="544 1205 711 1234">(241 words)</p>

Question number	Indicative content
4(a)	<p data-bbox="448 255 580 286"><i>Postcards</i></p> <p data-bbox="448 313 1166 344">Students may refer to the following in their answers:</p> <p data-bbox="448 369 1422 539">Sahar is special for Parva and her decision to go to Iran and live there, brings back all the bitter feelings Parva has about her own past and the unresolved issue of being sent to London by force at the age of 16. The author examines the difficult decision about staying in this country for ever or going back.</p> <ul data-bbox="448 564 1390 1122" style="list-style-type: none"> <li data-bbox="448 564 1390 734">• Parva deeply and wholeheartedly loves all her children but she loves Sahar the best. She cannot digest and bear Sahar's departure. For example, Parva decided on her own to keep Sahar when realised she was pregnant. Here the author focuses the reader on strength of the maternal relationship. <li data-bbox="448 759 1390 965">• Parva has mixed feelings about Sahar's departure. She examines her own past in order to understand the reason for Sahar's decision. Sahar constantly supports and understands the artistic aspect of her work. For Example, Parva thinks if she could choose to stop time for one day in her life, it would be the day Sahar left. Here the author examines the pain of separation. <li data-bbox="448 990 1390 1122">• Sahar is independent and stubborn like Parva. For example if she decides to do something, nobody can change her mind. Here the author focuses the reader on the similarity between mother and daughter. <p data-bbox="496 1200 663 1232">(204 words)</p>

Question number	Indicative content
4(b)	<p data-bbox="448 280 1166 309">Students may refer to the following in their answers:</p> <p data-bbox="448 333 1437 495">Arsalan is presented as a father who is strong but his relationship with his children is not very close. Although he works hard to provide a good life for them, he is not happy with the way they are and is worried about losing them or them becoming invisible - the children who are never there for them when they get old.</p> <ul data-bbox="448 528 1445 1160" style="list-style-type: none"><li data-bbox="448 528 1445 763">• He studied law and set up his office as a lawyer and in his view, it is natural that at least one of his children study law and, when he gets old, take over his office. He almost forced Oscar to study law. For example, when Oscar changed his university subject to genetics after the first year, Arsalan becomes very disappointed and cannot accept that his oldest son does want to follow his path. Here the author examines the impact of parental expectations.<li data-bbox="448 792 1445 965">• Unlike Parva who loves to let her children choose what they want to do, the author shows Arsalan’s attitude regarding his children to be more traditional. He generally does not acknowledge the subjects relating to art or sociology as serious ones. For instance, when Sahar announced that she decided to do sociology, he did not agree.<li data-bbox="448 1003 1445 1160">• Arsalan is not very happy with the way the children have been brought up as they follow the life they want, for example, with regards to Tara’s English boyfriend. The author invites the reader to reflect on the nature of choice and freedom in family relationships. <p data-bbox="497 1223 663 1252">(247 words)</p>

Question number	Indicative content
5(a)	<p data-bbox="448 226 544 253">Offside</p> <p data-bbox="448 338 1166 365">Students may refer to the following in their answers:</p> <p data-bbox="448 394 1406 629">The film presents a variety of characters from the younger generation and their attitudes towards football and other issues. It shows the cultural and behavioural differences amongst the rebellious girls who take the risk of entering the stadium unlawfully. In his film Panahi examines the girls' aspirations and their agonies caused by the absurd restrictions imposed upon them and how they bond with each other despite their differences.</p> <ul data-bbox="448 651 1398 1227" style="list-style-type: none"> <li data-bbox="448 651 1398 819">• The girls cannot accept the discrimination and each of them finds their own innovative way of ignoring it. For example, the girl who disguises herself as a soldier by wearing their uniform and initially manages to go through. Here the audience is invited to think about the power of desire. <li data-bbox="448 842 1398 1043">• Some of the girls are seriously involved in football and even play professionally in a team. The director draws our attention to how painful it is for the girls not to be allowed to watch the world qualifying match live in the stadium. Indeed, one girl tells the soldier who accompanies her to the toilet that she plays football in a female football team. <li data-bbox="448 1066 1398 1227">• Despite the differences between them, the girls are portrayed as bound together, and the older and stronger girls support and encourage those who are more vulnerable and frightened of the consequences. There is evidence of this when they go back on the bus. <p data-bbox="448 1249 624 1276">(225 words)</p>

Question number	Indicative content
5(b)	<p>Students may refer to the following in their answers:</p> <p>Panahi filmed <i>Offside</i> at Tehran biggest football stadium during the actual qualifying match between Iran and Bahrain that will send the winner to the 2006 World Cup in Germany. The live match is used to show ordinary people and diversity and discrimination in the society. He also explores how people can be united, and enjoy together, if they could have their social restrictions relaxed.</p> <ul style="list-style-type: none"> • The film was shot in a documentary style on hand-held digital video cameras and acted by a non-professional cast; it follows the efforts of various teenage girls to sneak into a crucial international game at Azadi stadium. This technique of filming at a live football match creates vibrant scenes, which fully absorbs the viewers' attention. • The director keeps the audience excited by the sound of the live football game in the background. The film hardly shows any on-pitch action, although the sound of the crowd's roars and chants are heard by half-a-dozen female supporters and the soldiers. For example, whenever the girls hear the roars of the fans in the stadium, they react eagerly and the excitement of the game transfers to all of them. • The city of Tehran explodes with festivity, and the bus becomes caught in a traffic jam as a spontaneous street party begins. The filmmaker uses the technique of live action shots to show how the winning of the game brings society together. <p>(231 words)</p>

Question number	Indicative content
6(a)	<p data-bbox="448 226 624 255"><i>A Separation</i></p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1401 432">In the film Farhadi presents Nader as a decent family man who cares about his father and has a close bond with his daughter. However, his behaviour gradually affects his family and eventually breaks it up.</p> <ul data-bbox="448 450 1406 1025" style="list-style-type: none"> <li data-bbox="448 450 1406 640">• Nader’s focus on his sick father distracts his attention from his wife, Simin, whose first concern is their daughter’s future. Although he and Simin both decide to leave the country, when everything is ready, he cannot make himself leave his father and starts to behave irrationally. The director encourages the audience to reflect on how relationships can be pulled in different directions. <li data-bbox="448 658 1406 819">• Nader makes promises but he does not always keep them. We see evidence of it when Termeh begs him repeatedly to ask her mother to come back home. The director examines how poor judgement, lack of sensitivity and misplaced pride can sometimes unintentionally lead to consequences for others. <li data-bbox="448 837 1406 1025">• Although Nader is in a complex situation which confused him, the director makes him become more stubborn as Simin files a divorce he does not want. For example, instead of trying to understand her situation and trying to stop her, he continues his behaviour, which results in their family breaking up. Here the director emphasises the need for flexibility in marriage. <p data-bbox="496 1245 663 1274">(207 words)</p>

Question number	Indicative content
6(b)	<p data-bbox="448 311 1166 342">Students may refer to the following in their answers:</p> <p data-bbox="448 365 1426 495">A main focus of the film is Alzheimer’s disease and the way it can affect the life of those closest to the patient. Nader is determined to look after his father at any price and although he does not fully recognise them, Nader is happy with few words he says.</p> <ul data-bbox="448 510 1442 1093" style="list-style-type: none"> <li data-bbox="448 510 1442 703">• The director powerfully shows how a person with this serious health issue needs constant care, which can be very exhausting for other family members, as the person with Alzheimer’s gradually loses their ability to do the basic daily tasks. For example, Nader’s father cannot be left on his own even for a couple of hours as he may go out and be lost in the city. <li data-bbox="448 719 1442 880">• This film portrays how Alzheimer’s disease can affect even strong families with close relationships as the constant pressure causes them to lose control and as a result the life of all family members can be severely affected. For example, Termeh’s life is devastated by the separation of her parents as she cannot bear to be parted from them. <li data-bbox="448 896 1442 1093">• Farhadi presents here the difficult situation the closest person to the patient faces and how this situation becomes worse over time and reaches the point that they face the difficult choice whether they should continue providing care or sending the person to a care home. We see this when Nader is not able to place his father, who has done everything for him in a care home. <p data-bbox="448 1144 616 1176">(241 words)</p>

Question number	Indicative content
7(a)	<p data-bbox="448 275 1166 309">Students may refer to the following in their answers:</p> <p data-bbox="448 324 1398 459">Kourosh's destructive lifestyle affects his relationships with others, which are mostly messy and unhealthy like other aspects of his life. He is stuck with several relationships, which he does not know how to deal with.</p> <ul data-bbox="507 481 1406 1153" style="list-style-type: none"><li data-bbox="507 481 1406 784">• His most destructive relationship is with Shahla, the wealthy and older woman, who helped him to become famous and still helps him financially and in return expects him to stay with her. She arranges parties with alcohol and drugs and gambling in order to keep him dependent on her. We see this when Kourosh does not reply her calls for a few days and she officially complains and sends police to arrest him. Kourosh tells her later that he is tired of this lifestyle and only wants to have a normal life.<li data-bbox="507 806 1406 974">• Most women in his life are nice and ordinary girls who are probably attracted to his looks and fame. The director shows us how the fact that he is unhappy and angry with himself and his life, makes him to treat them cruelly and in a humiliating manner, for example the girl who has the keys to his house.<li data-bbox="507 996 1406 1153">• However, he is totally different with Tina, the girl who comes from abroad and Kourosh says that he likes her and if he decides one day to marry, he will marry her. The director here shows that Kourosh is still capable of loving a woman and his main problem is the destructive lifestyle he is stuck in. <p data-bbox="555 1182 722 1216">(243 words)</p>

Question number	Indicative content
7(b)	<p>Students may refer to the following in their answers:</p> <p>The familiar tune played repeatedly by violin is the music of a popular song called 'Kiss me for the last time'. The different scenes of the film seem to be somehow connected with this beautiful tune and the director uses this music as the symbol of peaceful and happy moments in Kourosh's life and his hope for becoming a good person.</p> <ul style="list-style-type: none"> • The tune is often played on the violin by Mr Taban, an old family friend when Kourosh is young. He tells Mr Taban when he listens to this music he can see many angels around him. In the scene towards the end of the film when he reunites with his relatives, Mr Taban plays again the tune for Kourosh and asks him whether he can still see the angels and Kourosh replies this time not as many. Mr. Taban says this means there is still hope. The music reflects peace and hope in Kourosh's life. • When Raha comes into his life, this music is again played by her with her violin and she plays the same tune to help him to bring peace and serenity into his life. For example, one night Raha plays the same music beautifully to help him to sleep without drinking or taking any sleeping pills. The music which is familiar and popular for the audience is used symbolically and it is an artistic way of presenting hope and goodness in life in general and in Kourosh's life in particular. <p>(245 words)</p>