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Mark Scheme (Results)

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Pearson Edexcel GCE In Arabic (9AA0 02)

Advanced Subsidiary Level

Paper 2: Written response to works and translation

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Paper 2: Translation into Arabic and Written Response to Works

Section A: Marking principles and mark scheme

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.

Section A: marking principles

Vocalisations: (harakat): these are not required and therefore not penalised if used incorrectly.

Agreements: minor incorrect use is tolerated, as long as there is no ambiguity, for example using the impersonal masculine/feminine يوجد / توجد (there is/are); agreements with بعض and الناس.

Particles: some misuse is tolerated, for example using إن instead of أن and vice versa.

Spelling: minor misspellings and missing dots are tolerated as long as there is no ambiguity or change of meaning, for example هذا rather than هدا

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

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

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	At over 800 meters high,	على ارتفاع 800 متر			(1)
2	Dubai's Khalifa tower became the	أصبح برج خليفة في دبي			(1)
3	world's tallest building,	أعلى مبنى في العالم،			(1)
4	when it opened.	عندما افتُتح.	عندما تم افتتاحه		(1)
5	This skyscraper contains office, residential, and retail space,	ناطحة السحاب هذه تضم مكاتب، ومساكن، ووحدات تجارية،	مساحات	المبنى	(1)
6	along with a luxury hotel.	بالإضافة إلى فندق فاخر.			(1)
7	Built of reinforced concrete	بُنِي (هذا المبنى) من خرسانة مسلحة	(هذا الهيكل) من الاسمنت المسلح خرسانة صلبة		(1)

8	and clad in glass,	ومكسو بالزجاج،			(1)
9	the structure has become an important symbol	وقد أصبح هذا البناء رمزاً مهماً	الهيكل		(1)
10	of modern Arabic architecture.	للهندسة العربية المعاصرة	الحديثة الجديدة		(1)
11	It is recognised	وقد عرف	تميز		(1)
12	both for the beauty of its form	لجمال شكله			(1)
13	and the many technical innovations	وللعديد من الابتكارات التقنية		ابتداع	(1)
14	of its design.	في تصميمه على حد سواء.			(1)
15	The architecture was inspired by	كان هذا التصميم مستوحى	هذه الهندسة المعمارية مستلهم/مستلهمه		(1)
16	the shapes of a regional desert flower	من أشكال زهرة صحراء محلية			(1)
17	and the patterns of traditional Islamic art.	ومن أشكال الفن الإسلامي التقليدي.			(1)
18	A new kind of ventilation system	والنوع الجديد لنظام التهوية			(1)
19	is an important feature	هو ميزة مهمة،			(1)
20	and this has dramatically reduced energy consumption.	وهذا الذي خفّف استهلاك الطاقة بشكل كبير.	قلّ		(1)

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 fulfill the requirements of the question.
- The recommended word count for each essay is 270-320 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 (AO3)

- 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 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:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- adverbial uses of the accusative such as al-Maf'ul al Mutlac, Tamyiz and al-Hal.
- the 'La' of absolute negation.
- Expressions of exclamation and wonder, use of subordination.
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- 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 (AO3)

- 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 the misuse of 'inna' and 'anna', some gender and adjectival agreements, as long as they do not include mismatch of cases.
- 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
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

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

Sections B and C – 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="1123 443 1461 479" style="text-align: right;">عصفور من الشرق (توفيق الحكيم)</p> <p data-bbox="448 501 1082 533">Students may refer to the following in their answers:</p> <p data-bbox="448 557 1422 730">The character Andre has a key purpose in the novel which is to introduce Mohsen to the western world and to encourage him to embrace western values and culture, specifically in matters of the heart and relationships. He does this by highlighting cultural differences and challenging preconceived ideas as well as being critical to Eastern attitudes.</p> <ul data-bbox="499 775 1422 1464" style="list-style-type: none"><li data-bbox="499 775 1422 999">• Mohsen learns many things through discussions with Andre about life and attitudes in the West, and that they are different from his homeland. For example, when Mohsen first moved to France, he used to eat the dates and throw the stones in the street and Andre reprimanded him and explained that this is unacceptable in his country. Here the author shows the positive effect of Andre on Mohsen’s behaviour.<li data-bbox="499 1043 1422 1223">• Mohsen was very reserved in nature openly acknowledging it particularly around Suzie, and he is guided by Andre; for example, Andre and his wife Germinie coach him on how to approach her. In this way, the author examines the more direct way westerners initiate romantic relationships.<li data-bbox="499 1267 1422 1464">• Andre sometimes gets frustrated with Mohsen. For example, he says: “I could not waste my life like that. Time is something you don’t know, you Middle Easterners, or care much about”. Tewfik Al-Hakim encourages the reader to reflect on the value of time in a fast moving and dynamic society.

Question number	Indicative content
2(b)	<p style="text-align: right;">عصفور من الشرق (توفيق الحكيم)</p> <p>Students may refer to the following in their answers:</p> <p>A key literary element of the narrative is the author’s treatment of the theme of nostalgia for people, places and behaviours of the homeland. The author thus highlights the sense of being isolated as an immigrant in a foreign land.</p> <ul style="list-style-type: none"> • In Mohsen’s burgeoning relationship with Suzie he is reminded of his uncle back at home. Who for example, in line with Eastern tradition, spends hours at the café staring at the window of the home of Saniya, the girl whom he adores from a distance, before eventually plucking up the courage to propose. Here the author invites the reader to reflect on the profound influence of people on Mohsen from his early life. • There is a constant, repeated reference to the mosque of ‘Saeda Zainab’, a place that often evokes memories in Mohsen. For example, when in the church he is reminded of the same serenity that he felt in the mosque of ‘Saeda Zainab’. Here the author examines how a place in the present can evoke nostalgic feelings that take us to the past. • When Mohsen wanted to buy Suzie a gift to demonstrate his love, he spent hours looking for an appropriate present. He ignored Andre’s advice to get her a luxury gift, and instead preferred to buy her something personally meaningful. For example, he opted to buy her a parrot and called it after himself. The author, in this way, focuses on the differences in values between where he came from and where he is now.

Question number	Indicative content
3(a)	<p data-bbox="1102 304 1453 338" style="text-align: right;">رواية صائد اليرقات (أمير تاج السر)</p> <p data-bbox="448 360 1082 394">Students may refer to the following in their answers:</p> <p data-bbox="448 416 1422 589">Abdallah Harfash spent a long time in the security service, watching suspects, chasing wanted people and writing security reports. His work in the secret police made him a doubtful, hateful, and similarly a patient person. These characteristics did not fade after he had left his job, but they coloured his relationships and his entire new life in the story.</p> <ul data-bbox="496 618 1422 1155" style="list-style-type: none"><li data-bbox="496 618 1422 719">• Farfar still doubts people. For example, the thoughts he has when he sees a person moving next to him at the café. Here the writer encourages the reader to reflect on how old habits die hard.<li data-bbox="496 748 1422 887">• Farfar hates everyone who opposes government policy. For example, he is suspicious of experimental theatre, believing it to be unpatriotic. The writer invites the reader to think about the nature of freedom, in the face of subjective, institutionalised views.<li data-bbox="496 916 1422 1155">• Farfar is not influenced solely by negative thoughts; he is also capable of patience, a useful quality for his work as a writer. His role in the security service required him to trace people for days and months, looking into the minute details in their lives. He is aware of his struggle, for example using a metaphor of larvae and insects. Here this metaphor shows the confidence, determination and patience which Farfar transfers from his old life to the new one as a writer.

Question number	Indicative content
3(b)	<p data-bbox="1102 271 1452 304" style="text-align: right;">رواية صائد اليرقات (أمير تاج السر)</p> <p data-bbox="448 327 1082 360">Students may refer to the following in their answers:</p> <p data-bbox="448 383 1425 521">In a society where the moment to moment struggle is widespread and life's most basic needs are often difficult to obtain, we can argue that Farfar, the lady writer and the uncle face up to these challenges. The protagonist, as narrator, allows other characters a voice.</p> <ul data-bbox="499 551 1425 1088" style="list-style-type: none"><li data-bbox="499 551 1425 723">• Farfar knows that the desire to write a story does not guarantee that the resulting story will be a good one. He aims to learn fiction writing techniques and apply them when he writes. For example, he spends a long time talking and visiting people he knows. Here the writer focuses the reader on what it means to struggle slowly against all the odds.<li data-bbox="499 752 1425 925">• Forfar's uncle dreams of being a famous actor on television and on stage. For example, we see how to accomplish this as he accepts insignificant roles that make him look foolish. In this way the writer highlights the humility that is sometimes needed if people are to work effectively towards their goals.<li data-bbox="499 954 1425 1088">• The protagonist refers to a young lady whom he sees regularly at the cafe. He shows us her determination to produce her first story. He gives her a nickname which reflects her efforts, for example. The reader is focused on the nature of human resilience through this character.

Question number	Indicative content
4(a)	<p style="text-align: right;">مسرحية البخيلة (أحمد شوقي)</p> <p>Students may refer to the following in their answers:</p> <p>Jamal finds himself in his grandmother's house. He has no memory of another place or person except this rich mean woman and that house where he grew up. Despite her showing him some affection, she does not reflect it in wider acts. He has lost his father, faces a miserable life and becomes a victim.</p> <ul style="list-style-type: none"> • Jamal sees little future for himself. For example, he tells his grandmother that because she doesn't give him money this means he has lost his past and she has wasted his future. The writer thus invites the reader to reflect on how the past and future interact, both linguistically as tenses and in the events of the story. • Jamal's personality is impacted negatively by what he experiences. For example, when he says to his grandmother "my dad died due to the denial and today you are killing me". The writer uses two strong verbs which belong to the same semantic field "denial" and "killing" to show how far Jamal was hopeless, furious and miserable. • Jamal is suspicious of people's motives. For example, he thinks people treat him in particular way because he might one day be wealthy. The writer uses rhythms of poetry to highlight the theme of despair throughout the play.

Question number	Indicative content
4(b)	<p style="text-align: right;">مسرحية البخيلة (أحمد شوقي)</p> <p>Students may refer to the following in their answers:</p> <p>Hosna is a loyal servant of the grandmother and fulfils all her requests. Hosna's actions and words, show the dramatic tension between the grandmother's cruelty and the neediness of Jamal. With her patience, balanced personality, and her love for her work Hosna's character serves not only to highlight the depth of the conflict, but also moderate its effects.</p> <ul style="list-style-type: none"> • Hosna's patience and tolerance mean the grandmother's behaviour is exposed to the audience. For instance, when the grandmother makes reference to the scorpion. The playwright uses this means for dramatic effect, because Hosna's character is used as a kind of mirror for the audience. • Hosna, with her balanced personality, deals with the meanness of the grandmother by appearing to care about her money too. For example, we see this in her reaction to the theft. The audience comes to understand that Hosna is an astute character, who can work around people's worst character traits, and thus reflects upon how good people can be effective against those of ill intent, by using their own weaknesses against them. • Hosna's hard work makes the grandmother trust her. For example, she tells her about the hidden treasure. The playwright uses Hosna's character, in this way, as a means of exposing deeper truths to the audience. This is a part of how the playwright manages the dramatic gap between what the characters know about each other subjectively and what the audience knows about them all objectively.

Question number	Indicative content
5(a)	<p style="text-align: right;">فيلم يوم مُرّ ويوم حلّو (خيري بشارة)</p> <p>Students may refer to the following in their answers:</p> <p>Aisha is faced with many social challenges which make life difficult, and it appears to the viewer that every day is bitter in Aisha’s life. Firstly, she is a single mother with sole care of her children of different ages and different demands. Secondly, she has to work hard to support herself and her family doing many different jobs and working long hours. Thirdly, Aisha has to deal with difficult family members who only add to her hardship.</p> <ul style="list-style-type: none"> • After the death of Aisha’s husband, she is left to provide for four daughters and a son. For example, she is not only responsible for their upbringing but their sustenance, feeding and clothing. The director invites the audience to reflect on the way in which these hardships, whilst a struggle, give Aisha a sense of satisfaction as a mother. • Aisha’s financial difficulties make her work harder and harder which eventually leads to her illness and drives her to make uncomfortable choices. There is evidence when she has to send her children to work to provide the necessities, yet the director shows the pride and happiness Aisha feels when her little son brings her his first wage, and the audience is prompted to empathy. • Orabi, her son in law, is a controlling and chauvinistic personality. For example, this leads to a confrontation with Aisha where she tells him to mind his own business and focus on finding work. As viewers, we are encouraged to think of the reality of women as head of family.

Question number	Indicative content
5(b)	<p style="text-align: right;">فيلم يوم مُرّ ويوم حلو (خيرى بشارة)</p> <p>Students may refer to the following in their answers:</p> <p>The director uses variety of different locations all of which are designed to reflect the reality of Egypt in social and economic terms at this moment in time. So, we see the living conditions of poor people, street scenes and the harsh reality of the working environment.</p> <ul style="list-style-type: none"> • The director deliberately shoots this film in a modest and overcrowded apartment in the neighbourhood of Shubra. For example, six family members, Aisha, her four daughters and son Nour are all seen living together in dilapidated and squalid home. The director shows the pitiful simplicity of their life and the lack of basic amenities. • Most of the scenes of the film are filmed within the streets of Shubra, highlighting the difficulties experienced by the people, for example when the rain falls heavily. The director highlights the terrible situation of the deteriorating conditions in the forgotten areas. • Not only is life miserable at home and in the streets but matters do not improve when people go to work in equally harsh and dangerous conditions. For example, the little boy is beaten and humiliated by his boss. The director focuses our attention on the lack of proper government supervision of the workplace despite the existence of regulatory laws.

Question number	Indicative content
6(a)	<p style="text-align: right;">فيلم إشاعة حب (فطين عبد الوهاب)</p> <p>Students may refer to the following in their answers:</p> <p>Bahija's nephew, Lucy, belongs to an extremely wealthy aristocratic family, and he was brought up in a purely Western lifestyle. This convinced Bahija to choose him as a potential husband for her unique daughter. He is shown as rich, modern and open-minded as well as well-dressed and handsome.</p> <ul style="list-style-type: none"> • Bahija makes assumptions about her daughter's desires, based on her own ideas of social status. For example, she thinks her daughter will want for nothing through this marriage, but has very fixed views about Hussein. Here the audience is encouraged to reflect upon the difference in views about routes to happiness. • Lucy is undoubtedly a talented and charismatic man in the extrovert world. For example, we see that he can sing and dance and speak other languages. The director uses Lucy to invite reflection upon the values of the outer world of showiness and materialism. • Lucy and Hussein are very different in their perceptions of the world and approaches to life. For example, Hussein focuses on his work and is unworldly. The director cleverly presents the audience with the same dilemmas that the characters face, as Bahija presses her view upon the unfolding drama and tries to convince her husband and her daughter of the merits of a marriage to Lucy.

Question number	Indicative content
6(b)	<p style="text-align: right;">فيلم إشاعة حب (فطيم عبد الوهاب)</p> <p>Students may refer to the following in their answers:</p> <p>The film deals with key features of societal and socio-economic division. Bahija is shown as lacking compassion and respect to her husband, who belongs to a lower social class, despite his fortune. Her husband is led to a life of deception in response to this.</p> <ul style="list-style-type: none"> • The husband deceives his wife. For example, he stays up until the end of the night with his female friends, while one of his employees answers the phone, mimicking his voice. The director thus sends his message to the viewer, that a healthy marriage is a marriage must be based on mutual respect and sincerity. • The father encourages Hussein to lie. For example, to his daughter to pretend to be a more exciting man than he is and to keep her away from Lucy. Here the director examines whether innocent deception can lead, when well intentioned, to positive outcomes. • Similarly, there is an examination of the effects of deception. For example, because Bahija wants to believe her daughter would be better off with Lucy, she becomes a foil to her husband's deception. Here the audience sees how deception is part of the relationship between this husband and wife, but reflects on the desirability of this in the future of the daughter and her future husband.

Question number	Indicative content
7(a)	<p style="text-align: right;">فيلم وجدة (هيفاء المنصور)</p> <p>Students may refer to the following in their answers:</p> <p>The film examines female freedom, from a number of different angles, through the character of Wajda who interacts with boys of her own age, does not abide by the strict rule of covering her hair and wants to be free to follow her own interests.</p> <ul style="list-style-type: none"> • We see Wajda during her free time enjoying playing and sharing games with a boy. The camera focuses on her face and her movements as a visual metaphor for this sense of freedom. Here the director examines the friction this can cause in traditional families, but also shows how these interactions may help to develop positive relationships with men. • The film also examines the social and cultural dimensions of modest dress for women. For example, we saw Wajda running around in the street with uncovered hair. Here the director examines the reactions of people to behaviours outside the social norms of a given context. • Wajda courageously reacts against ‘socially acceptable’ behaviour by pushing against what is established and expected for a girl like her. For example, Wajda challenges her parents and teachers and is the first girl in her town to ride a bike. Here the director focuses the audience on the drivers of young people with regard to personal fulfilment without reference to gender or other social factors.

Question number	Indicative content
7(b)	<p style="text-align: right;">فيلم وجدة (هيفاء المنصور)</p> <p>Students may refer to the following in their answers:</p> <p>The film examines the role of women in society, an in particular within marriages, at home, at work and the restrictions of the place where they live.</p> <ul style="list-style-type: none"> • The husband is insensitive to his wife’s feelings in response to his behaviour. For example when he announces his intention to take a second wife because he wants a boy child. Here the director examines the issues of imbalance within marriage both in terms of power within the marriage relationship and also the expectations societally. • The ability to move around is also an issue for women in the film. For example, they are not allowed to drive, so they have to hire drivers who are often rude and uncooperative if ever they need to go out. The director highlights the sense of women being trapped and the fact that they are not allowed to drive is a metaphor for other areas of their life. • We see how societal norms, which segregate male and female roles, can impact more on women than men, in particular in the world of work. For example, the wife has to work in a hospital which is a long way from where she lives and is female only. The director invites the audience to reflect on the balance between the contribution made by women and the recognition they receive in regard to the challenges they face.