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Mark Scheme (Results)

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In Arabic (9AA0/02)

Paper 2: Translation into Arabic and written
response to works

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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 | Many Europeans | كثير من الأوروبيين | كثير من الناس في أوروبا | الأجانب | 1 |
| 2 | have an ill-informed view of gender roles | لديهم اعتقاد خاطئ عن أدوار الجنسين | رجل وامرأة | | 1 |
| 3 | within families in the Arab world. | داخل الأسر في العالم العربي. | العائلات | | 1 |

| | | | | | |
|----|--|------------------------------------|--|---------------|---|
| 4 | Yet, where in the West is there really equality? | ولكن هل توجد مساواة في الغرب حقاً؟ | | حرية | 1 |
| 5 | Of course, Arab women, | بالطبع النساء العربيات، | إنّ المرأة العربية النساء العرب | | 1 |
| 6 | like their sisters everywhere, | مثل أخواتهن في كل مكان، | أقرانهن/النساء في كل العالم | | 1 |
| 7 | have struggled against | كافحن ضد | حاربن | كافحوا تظاهرن | 1 |
| 8 | restrictive practices | الممارسات المُقيّدة | ممارسات فيها قيود | التمارين | 1 |
| 9 | in education and at work, | في التعليم والعمل | المدرسة | التربية | 1 |
| 10 | as well as the stereotypical family roles. | كما في الأدوار الأسرية النمطية. | وأيضاً | | 1 |
| 11 | However, ask young people in any Arabic speaking country | ولكن اسأل الشباب في أي دولة عربية | إذا سألت صغار السن في الدول الناطقة بالعربية | الصغار | 1 |
| 12 | and they will generally tell you | فسيقولون لك بشكل عام | عموماً | | 1 |
| 13 | their ideas about these customs | إنّ أفكارهم عن تلك العادات | معتقداتهم هذه التقاليد | | 1 |
| 14 | are different from the older generation. | تختلف عن أفكار الجيل الأكبر سناً. | مفاهيم القديم/الأقدم/السابق/الأسبق | | 1 |
| 15 | More and more wives | المزيد من الزوجات | الكثير من النساء/الأزواج | | 1 |
| 16 | now work outside the home | يعملن الآن خارج البيت | المنزل | يعملون | 1 |

| | | | | | |
|----|---------------------------------------|------------------------------------|---|----------------------|---|
| 17 | and bring in an extra income. | ويجلبين دخلاً إضافياً. | يُحضرن المزيد من (المال) راتباً/معاشاً/مالياً | يجلبون | 1 |
| 18 | Also many men are happy | كذلك يسعد كثير من الرجال | يفرح/كما بالإضافة | | 1 |
| 19 | to take on some domestic tasks | بتولي بعض المهام المنزلية | القيام بـ الواجبات/الأعمال المنزلية | الطبخ/ المسح/ الغسيل | 1 |
| 20 | that they never saw their fathers do. | التي لم يروا آباءهم يقومون بها قط. | لم ير والده يقوم | | 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. |

- | | |
|--|---|
| | <ul style="list-style-type: none"> • 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 المفعول المطلق والتمييز and the 'لا' 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 (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 the misuse of 'إن' and 'أن', 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="1118 479 1449 510" style="text-align: right;">عصفور من الشرق (توفيق الحكيم)</p> <p data-bbox="432 544 1283 613">Analyse the writer’s depiction of capitalist society in the novel.</p> <p data-bbox="432 685 1155 716">Students may refer to the following in their answers:</p> <p data-bbox="432 748 1406 857">The writer invites readers to consider and evaluate the effects of the capitalist system by examining the impacts on employment, traditional trade and family relationships.</p> <ul data-bbox="483 909 1445 1733" style="list-style-type: none"><li data-bbox="483 909 1445 1178">• The capitalist system is shown as having a dehumanizing effect in terms of the demands of the labour market. For example the writer points to how work in the capitalist system has changed the human being into a mute machine that works the entire day for their employers for a small amount of money without the pride he once took in his trade. The reader is, thus, invited to consider the impact of and issues around exploitation.<li data-bbox="483 1227 1426 1458">• There has been a loss of traditional trades, once passed from father to son. We are offered the example of cobblers who once made whole shoes, but now only make a small part of each shoe. Readers are focused on the way in which capitalism has changed the way people feel about work and removed the sense of pride they once had in their work.<li data-bbox="483 1507 1445 1733">• The author presents capitalism as a system that has caused division in the family. For example, Andre’s mother says “there is no home today and there is no family... men and women are in the factory the whole day! What a strange time.” Here the author focuses the reader on the negative social impact of capitalism beyond the workplace. |

| Question number | Indicative content |
|-----------------|---|
| 2(b) | <p style="text-align: right;">عصفور من الشرق (توفيق الحكيم)</p> <p>Explain the writer's presentation of how Mohsin reacts to western society.</p> <p>Students may refer to the following in their answers:</p> <p>The writer focuses the reader on Mohsen's personal journey and the internal conflicts which come from his traditional reticence, his philosophical struggle to integrate and how he begins to overcome the challenges he faces.</p> <ul style="list-style-type: none"> • Mohsen's traditional beliefs are an obstacle that affects the speed of his integration and his acceptance of the western way of life. For example, he sits for a long while in a cafe opposite the theatre observing the woman he loves. Here the writer focuses the reader on the differences in values around western attitudes to forming relationships. • Mohsen is also a victim of his own inability to step outside the social values of the world he has grown up in. For example, despite the advice Andre gives him about how to woo the woman he is besotted with, he still struggles to find a way to approach her directly. Here the writer examines the power societal norms can have on an individual and the way that individuals are conditioned by them. • Mohsen is presented as a character that evolves slowly and struggles with internal conflict. For example, he gradually plucks up the courage to pursue his desires, but this is an act of bravery for him. The author shows us a character's personal journey from within, and thus we come to know and understand Mohsen well as readers, because we see through his eyes and thought processes. |

| Question number | Indicative content |
|-----------------|--|
| 3(a) | <p style="text-align: right;">رواية صائد اليرقات (أمير تاج السر)</p> <p>Evaluate the importance of the role played by the physiotherapist in the novel.</p> <p>Students may refer to the following in their answers:</p> <p>The physiotherapist has an important role in the novel and is central to the reader’s understanding and appreciation of the issues that the novelist examines as part of the narrative. The humble nature of his origins, his search for stardom and his politicization are key to the way the author uses this character to highlight certain themes presented in the novel.</p> <ul style="list-style-type: none"> • The physiotherapist has humble origins and this is important to our understanding of the story. We learn that he grows up in relative poverty, his father being a mobile grocer and his mother a buttermilk maker. By presenting the simple origins of the physiotherapist the writer highlights the hunger of such people for worldly success, as compared with the possible complacency of those who have more. • When he plays a part in a production at the national theatre, we see how the author focuses us on the value that success has for those who are down-trodden and how there is a natural desire to make that success public. The writer encourages us to reflect on the value of worldly success, its vanity and its ephemeral nature. • The unwitting politicization of the physiotherapist is the result more of accident than design. We see how the portrayal of the character the physiotherapist plays on stage is mishandled and reinterpreted to change the central message of the play. Here the writer focuses the reader on the theme of unintended consequences and absurd outcomes of human actions. |

| Question number | Indicative content |
|-----------------|--|
| 3(b) | <p data-bbox="1082 277 1433 315" style="text-align: right;">رواية صائد اليرقات (أمير تاج السر)</p> <p data-bbox="427 338 1342 416">Explain how the writer deals with the theme of disability with regard to Abdullah.</p> <p data-bbox="427 443 1150 481">Students may refer to the following in their answers:</p> <p data-bbox="427 504 1390 696">The theme of disability and its impact on Abdullah is central to the reader's appreciation of the novel because the presentation of this theme holds a mirror up to societal attitudes and values, the personal impact of sudden random events and how individuals struggle to overcome them.</p> <ul data-bbox="480 741 1433 1413" style="list-style-type: none"> • The loss of a leg, for Abdullah, is used by the writer as a wider metaphor for the loss of his normal life and the esteem of others. We see how life changed for him as a result of the accident, which was sudden. The loss of his social position is arguably worse than the loss of the limb, because of how people behave towards him, and the writer invites us to make this connection. • People do not know how to react to the loss of the limb and the writer shows us the negative reaction of some characters. For example, we see how the tailor used to rush to offer to make new clothes for Abdullah, but no longer does. The writer encourages reflection on the way the disabled are treated by others. • Abdullah's personal response to his own situation is more positive than that of those who surround him. For example we see how he accepts that life must change and prepares himself for new ventures, rather than giving up because he is disabled. Here the writer invites the reader to consider the resilience of the human psyche and the value of determination. |

| Question number | Indicative content |
|-----------------|---|
| 4(a) | <p data-bbox="1139 277 1433 311" style="text-align: right;">مسرحية البخيلة (أحمد شوقي)</p> <p data-bbox="432 356 1374 432">Evaluate the importance in the play of the relationship between Hosna and Jamal.</p> <p data-bbox="432 477 1150 510">Students may refer to the following in their answers:</p> <p data-bbox="432 577 1394 768">An appreciation of the relationship between Hosna and Jamal is at the heart of the reader’s intellectual journey as the narrative advances, because readers are led to reevaluate the stereotypes around master-servant relationships, the value of wealth that does no good and how morality can be subverted by emotional attachment.</p> <ul data-bbox="480 819 1430 1485" style="list-style-type: none"> • Hosna and Jamal are initially drawn together by their response to the grandmother’s stingy nature, for example when Jamal asks for money. Socially this is an unlikely alliance, but the writer makes the reader reflect on how a kind of solidarity can be generated between the victims of the negative behaviours of others. • Both Hosna and Jamal begin to see how the wealth of the grandmother is a source for evil, because she does not actively use it as a source for good. For example Jamal’s grandmother owns shops, but refuses to help him financially. Here the writer uses the relationship to highlight the impact money can have on people’s behaviour. • Morality and honesty become the victims of the allegiance between the two characters. We see how Hosna, who is now attached emotionally to Jamal, acts out of character when Jamal steals. Here the writer encourages reflection on how tensions can arise when difficult choices need to be made. |

| Question number | Indicative content |
|-----------------|--|
| 4(b) | <p style="text-align: right;">مسرحية البخيلة (أحمد شوقي)</p> <p>Explain the role assigned by the author to Rashad in the play.</p> <p>Students may refer to the following in their answers:</p> <p>Rashad is used by the playwright as a means to move the events of the play forward by connecting people and events in such a way that narrative flow is maintained and the audience is able to understand other characters with greater clarity and in greater depth.</p> <ul style="list-style-type: none"> • Rashad is instrumental in connecting Jamal and Zainab and this relationship then becomes central to the story of the play. We see how he talks persuasively to Jamal in the café about Zainab and her attractiveness. Here we see how the playwright uses Rashad as a tool to prepare the audience for what is to happen next. • Rashad is used as an instrument to suggest courses of action. For example, we see how he reinterprets Jamal's situation, telling him that as the only heir to his grandmother's fortune, he is in effect a rich man. The playwright uses Rashad's character on multiple occasions as an objective voice to expose truths that may be hidden from the subjective view of those they concern. • Rashad is important in the play also because he is at the heart of the dilemmas faced by Jamal. For example we see how there is a contrast with the views of Aziz. In this way the playwright uses Rashad as a means to enable the audience to be one step ahead of the characters, which makes the events of the play engaging and creates dramatic tension. |

| Question number | Indicative content |
|-----------------|---|
| 5(a) | <p style="text-align: right;">فيلم يوم مَرَّ ويوم حلو (خيري بشارة)</p> <p>Evaluate the effect on the audience of the role played by Orabi in the film.</p> <p>Students may refer to the following in their answers:</p> <p>Orabi is presented in an unremittingly negative light in the film and this means the audience reacts to him in the same tone. He is a villain who is used by the director to hold a mirror up to societal ills, many of which are distilled in him. Through this character the director examines such themes as exploitation, deceit and the impact of an absence of compassion.</p> <ul style="list-style-type: none"> • Orabi is an addict and we see the powerful impact of his addiction as a driver of his character and behavior as he exploits those around him. We see this in the way he insists that he needs a fridge, for example, despite Aisha’s needs. Orabi is used by the director to focus the audience on the moral bankruptcy of bullying behaviour. • Orabi is also an exploiter of the emotions of those to whom he should be closest. We see, for example, his threats to break off his engagement to Aisha’s daughter. Here the character of Orabi is used by the director to highlight the emptiness of relationships which are neither equal nor reciprocal. • Orabi respects no one, nor does he respect their property. We see how he takes his wife’s money and his involvement with Lamia. Here the director focuses the audience on the immutability and incorrigibility of those who have only a dark side. There is no hope that Orabi will ever change his ways. |

| Question number | Indicative content |
|-----------------|--|
| 5(b) | <p style="text-align: right;">فيلم يوم مَرَّ ويوم حلو (خيري بشارة)</p> <p>Analyse the director’s portrayal of Aisha’s response to financial problems.</p> <p>Students may refer to the following in their answers:</p> <p>The audience is witness both to the reality of Aisha’s financial problems and also the impact they cause on the lives of the characters. We see the emotional strain they generate as she responds to them both before and after the death of her husband. The director looks as the effects of debt, the strain of work and the impact of illness on the family finances.</p> <ul style="list-style-type: none"> • Debt is an important issue in the film and we see the way Aisha struggles to deal with it. We see how, with five children and a sick husband Aisha has accumulated debt she must become responsible for after the death of her husband. Here the director focuses the audience on the issues that debt can bring and the pressure it can generate. • The hard work of Aisha is used by the director as a means of insight into their characters. We see, for example, the determination with which Aisha saves to buy the sewing machine, which is to be part of the way to escape their situation. Here the director evokes empathy in the audience, by highlighting the positive effect of hard work. • For Aisha, the impact of illness on family finance is examined both through Aisha’s husband and also her daughter, whom we see suffering from bronchitis. The audience is led to reflect upon the effect that unexpected events like illness can have on people’s lives and livelihoods. |

| Question number | Indicative content |
|-----------------|---|
| 6(a) | <p style="text-align: right;">فيلم إشاعة حب (فطين عبد الوهاب)</p> <p>Evaluate the role assigned by the director to the mother, Baheja.</p> <p>Students may refer to the following in their answers:</p> <p>The director uses the character of Baheja to examine certain important themes in the film. These include wealth, marriage roles and aspirations for children.</p> <ul style="list-style-type: none"> • Baheja is atypical for an Arab woman, because she comes from an aristocratic family and has her own independent wealth. She is therefore in an unusual position of power within her household. We see how she continually reminds her husband about who she is. Here the director invites the audience to reflect on issues of social status. • Marriage roles are examined by the director through the character of Baheja. For example we see her relationship with her husband, who is unfaithful to her, and how she turns a blind eye to this. Here we see the way in which societal norms are reflected to keep up appearances. We are encouraged to question if appearances or reality matter more. • Baheja has big aspirations for her daughter to marry a prestigious husband from the same social background. We see how her husband's nephew is rejected because he does not fit this profile. Comparisons are drawn with the glamour of Lucy, who is directly contrasted with the simplicity and dowdiness of Hussain. Here the director encourages the audience to reflect on what 'good' marriages really are. |

| Question number | Indicative content |
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| 6(b) | <p data-bbox="1091 277 1433 309" style="text-align: right;">فيلم إشاعة حب (فطين عبد الوهاب)</p> <p data-bbox="427 338 1385 412">Analyse the dramatic techniques used by the director to develop the plot in the film.</p> <p data-bbox="427 441 1150 472">Students may refer to the following in their answers:</p> <p data-bbox="427 562 1394 757">The director uses a range of techniques to provide the audience with insight into the characters and to advance the plot. These include the use of voice-overs and impersonation of voices, the use of real people who both play themselves and another character and also the interplay of real life and the world of drama.</p> <ul data-bbox="480 801 1406 1391" style="list-style-type: none"><li data-bbox="480 801 1406 996">• The use of voice-overs and impersonation of voices is an important part of the way the story is advanced. For example we see the way the husband asks his employee to impersonate him on the phone to his wife. In this way the director blurs lines between objective reality and appearances.<li data-bbox="480 1003 1406 1198">• Real people play themselves and also a character in the film and this reflects the reverence in which famous people are held in society. The audience thus becomes a kind of accomplice in the unfolding narrative and needs to think about what is real and what is not.<li data-bbox="480 1205 1406 1391">• There is an overlap in the narrative between real life and the world of drama. For example, within the film – itself an artistic creation – there is a ‘play within a play’. The director uses this technique in the final scene as a kind of denouement to expose all the lies the characters and allow closure of the plot-line. |

| Question number | Indicative content |
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| 7(a) | <p style="text-align: right;">فيلم وجدة (هيفاء المنصور)</p> <p>Explain how the director presents the character of Wajda in the film.</p> <p>Students may refer to the following in their answers:</p> <p>Wajda is a Saudi Arabian girl living in a society controlled by certain traditions and culture, some not good for women. She tries to make her voice heard in a culture that may not welcome women’s views and voices.</p> <ul style="list-style-type: none"> • The director shows Wajda’s innate determination to be an individual already in school. For example, she refuses to wear what others wear and she listens to different music. Thus the director holds a mirror up to societal norms through his presentation of Wajda’s independent mindedness. • Wajda wants to set her own course and make her own choices. For example, she wants to be able to ride a bike. Her mother refuses to buy one for her and so she shows determination by selling goods and saving to get one for herself. Here the director uses Wajda’s character to encourage reflection on gender stereotypes. • Wajda is presented as a high-achiever whom the director allows to achieve. In spite of the resistance of those around her, she aims to get what she wants and she succeeds. For example, Wajda is able to stand up to authority, as witnessed when challenged by the head teacher about what she will do with the prize money she has won. Here the director exemplifies, through Wajda, the need for courage and determination in the face of challenge. |

| Question number | Indicative content |
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| 7(b) | <p style="text-align: right;">فيلم وجدة (هيفاء المنصور)</p> <p>Analyse the effect of the director's use of cinematic techniques in the film.</p> <p>Students may refer to the following in their answers:</p> <p>The director uses a variety of cinematic techniques to enhance the audience's experience during the course of the film. These include the use and effects of lighting, diegetic and non-diegetic sound and a range of camera angles to fit different circumstances.</p> <ul style="list-style-type: none"> • In the movie Wajda the director uses lighting to help to tell the story. For example when Wajda meets the boy to learn to ride a bike there is bright light and when the father remarries there is a sense of darkness. Here the director uses lighting to reflect the emotions that Wajda may be feeling in different situations. • Dialogue is used as part of the diegetic sound track, but there are other non-diegetic sound elements in the film that are important for the audience's experience. For example when Wajda rides her bike music is added to reflect what she feels and there is amplification that reflects the heightened emotion she feels. In this way the director controls and uses the sound track to move the story forward as well as to add to the audience's reactions. • Camera angles are used by the director to advance the storyline and show emotions of characters. For example the use of close-ups at the prize ceremony tells the audience a lot about what the characters are thinking and long shots and tracking shots are used when Wajda rides her bike. In this way the director uses the camera in different ways for intimacy or to show the bigger picture of people's feelings. |

