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## Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE

In Persian

Paper 2: Translation into Persian 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.

## 18 June 2022 – Final version

### 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.

Sources of the text for Translation:

#### [Mehregan Thanksgiving Festival: The Autumn Festival of Harvest - Must Discover Iran](#)

Mehregan is one of the oldest Iranian festivals, which originally took its name from the god of light. Mehr means kindness

s and is the word for the first month of autumn in the Iranian calendar.

In ancient times the feast was not only the time for harvest but also was when the taxes were collected. Visitors from different parts of the Persian Empire used to bring gifts for the King. The very rich people used to give silver and gold coins while the poor would offer things as simple as apples.

Nowadays Iranians celebrate the day by wearing new clothes and setting beautiful and colourful tables.

(107 words)

| Section | English Text                                       | Correct Answer                              | Acceptable Answers                          | Reject | Mark     |
|---------|--|---|---|--------|----------|
| 1       | Mehregan is one of the oldest Iranian festivals    | مهرگان یکی از قدیمی‌ترین جشن‌های ایرانی است | مهرگان یکی از جشنواره‌های باستانی ایران است |        | (1)<br>A |
| 2       | which originally took its name                     | که نامش را در اصل                           | که ریشه‌ی نامش را                           |        | (1)<br>C |
| 3       | from the god of light.                             | از خدای روشنایی گرفت.                       | از ایزد نور گرفت.                           |        | (1)<br>D |
| 4       | Mehr means kindness                                | مهر به معنی مهربانی است                     | معنای مهر، محبت است                         |        | (1)<br>E |
| 5       | and is the word for                                | و واژه‌ای / کلمه‌ای است برای                | و نام                                       |        | (1)<br>E |
| 6       | the first month of Autumn in the Iranian calendar. | اولین ماه پاییز در تقویم ایرانی است.        | نخستین ماه خزان در سالنامه‌ی ایران است.     |        | (1)<br>B |

| Section | English Text                                | Correct Answer                             | Acceptable Answers                        | Reject                     | Mark     |
|---------|---|--|---|----------------------------|----------|
| 7       | In ancient times                            | در دوران باستان                            | در زمان‌های بسیار دور / قدیم              |                            | (1)<br>E |
| 8       | the feast was not only the time for harvest | این جشن نه تنها هنگام برداشت (محصول)       | این جشنواره نه فقط زمان درو               |                            | (1)<br>A |
| 9       | but also was when                           | بلکه زمانی است که                          | ولی وقتی است که                           |                            | (1)<br>C |
| 10      | the taxes were collected.                   | مالیات جمع‌آوری می‌شد.                     | پول جمع می‌کردند                          |                            | (1)<br>A |
| 11      | Visitors from different parts of            | بازدیدکنندگان از نواحی گوناگون             | مهمانان از مناطق مختلف                    |                            | (1)<br>C |
| 12      | the Persian Empire                          | امپراتوری پارس / ایران                     | پادشاهی / حکومت ایران                     |                            | (1)<br>E |
| 13      | used to bring gifts for the King.           | هدیایی برای شاه می‌آوردند.                 | هدیه‌هایی / تحفه‌هایی به پادشاه می‌دادند. | هدیه‌هایی برای شاه آوردند. | (1)<br>B |
| 14      | The very rich people                        | افراد خیلی ثروتمند                         | ثروتمندان / پولدار                        |                            | (1)<br>D |
| 15      | used to give silver and gold coins          | سکه‌های نقره و طلا می‌دادند                |   | پول می‌دادند               | (1)<br>C |
| 16      | while the poor                              | در حالی که تنگدستان                        | در حالی که افراد فقیر                     |                            | (1)<br>E |
| 17      | would offer things as simple as apples.     | چیزهای ساده‌ای مانند سیب می‌دادند.         | چیزهای ساده‌ای مانند سیب پیشکش می‌کردند.  | سیب پیشنهاد می‌کردند.      | (1)<br>B |
| 18      | Nowadays Iranians celebrate the day         | امروزه ایرانی‌ها این روز را                | این روزها مردم برای این جشن               |                            | (1)<br>D |
| 19      | by wearing new clothes                      | با پوشیدن لباس‌های نو                      | لباس‌های جدید می‌پوشند                    |                            | (1)<br>E |
| 20      | and setting beautiful and colourful tables. | و چیدن میزهای زیبا و رنگارنگ جشن می‌گیرند. | و میزهای قشنگ و رنگی می‌چینند.            |                            | (1)<br>A |

## **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"> <li>• 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.</li> <li>• Limited ability to form arguments or draw conclusions.</li> <li>• Response relates to the work but limited focus on the question.</li> </ul>  |
| 5-8   | <ul style="list-style-type: none"> <li>• Response relates to the work but often loses focus on the question.</li> <li>• 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.</li> <li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li> </ul>   |
| 9-12  | <ul style="list-style-type: none"> <li>• 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.</li> <li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li> <li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul> |
| 13-16 | <ul style="list-style-type: none"> <li>• 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.</li> <li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> <li>• Predominantly relevant response to the question.</li> </ul>  |
| 17-20 | <ul style="list-style-type: none"> <li>• 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.</li> <li>• Detailed, logical arguments and conclusions are made that consistently link together.</li> <li>• Relevant response to the question throughout.</li> </ul>  |

### 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"><li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li><li>• Limited range of vocabulary resulting in repetitive expression.</li><li>• Limited use of terminology appropriate to literary and cinematic analysis.</li></ul>   |
| 4-6   | <ul style="list-style-type: none"><li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li><li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li><li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li></ul>            |
| 7-9   | <ul style="list-style-type: none"><li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li><li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li><li>• Some use of terminology appropriate for literary and cinematic analysis.</li></ul> |
| 10-12 | <ul style="list-style-type: none"><li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li><li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li><li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li></ul>               |
| 13-15 | <ul style="list-style-type: none"><li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li><li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li><li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li></ul>                                  |



## **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"><li>• Limited sequences of accurate language, resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>   |
| 3–4   | <ul style="list-style-type: none"><li>• Some accurate sequences of language, resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul> |
| 5–6   | <ul style="list-style-type: none"><li>• Frequent sequences of accurate language, resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication.</li></ul>                                     |
| 7–8   | <ul style="list-style-type: none"><li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>                                       |
| 9–10  | <ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>  |

### 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="448 378 874 412"><i>We get used to it</i> (Zoya Pirzad)</p> <p data-bbox="448 434 1166 468">Students may refer to the following in their answers:</p> <p data-bbox="448 490 1385 649">The friendship between Arezoo and Shirin was consolidated in the estate agent office, when Shirin goes there to buy a property, but very soon the relationship transforms into a close friendship. The author presents both women as being hardworking and strong-willed individuals though with totally different personalities.</p> <ul data-bbox="448 667 1385 1464" style="list-style-type: none"><li data-bbox="448 667 1385 873">• At the beginning the author shows they are very close and Shirin is particularly very understanding about the difficulties in Arezoo's personal life. She looks after Arezoo and helps her to handle her disagreements with her daughter Ayeh. For example, when Shirin advises Arezoo not to argue with Ayeh when she asks for something as Arezoo always ends up buying it for her.</li><li data-bbox="448 913 1385 1182">• Shirin is also concerned about Arezoo's responsibilities to provide for two households and helps and supports her. Shirin suggests that Arezoo should find a male friend just to have some distraction and fun. She says men should be like Aspirin just for getting rid of headache. She pushes Arezoo towards one of their male customers and encourages her to give him a chance. Here the author examines Shirin's attitude towards men, particularly after her fiancé leaves her.</li><li data-bbox="448 1223 1385 1464">• Shirin is very supportive and concerned about Arezoo's life, for example when Arezoo becomes interested in a relationship with Zarjoo. As it gets more serious, Shirin does not approve of their relationship and strongly advises her not to marry him, even falling out with Arezoo. Shirin asks her whether she has ever seen any happy couples. The author shows their totally different personalities.</li></ul> <p data-bbox="507 1536 673 1570">(250 words)</p> |

| Question number | Indicative content   |
|-----------------|--|
| 2(b)            | <p data-bbox="440 228 863 259"><i>We get used to it</i> (Zoya Pirzad)</p> <p data-bbox="440 280 1155 311">Students may refer to the following in their answers:</p> <p data-bbox="440 383 1382 510">In writing this book, the author uses a third person narrator, which is the most common and flexible method of narration in writing novels. In this book, the author uses an omniscient narrator who conveys information from characters to the readers.</p> <ul data-bbox="440 573 1390 1301" style="list-style-type: none"> <li data-bbox="440 573 1390 779">• The third person narration gives the author the flexibility of describing thoughts and feelings of all characters, but the focus is on the major characters. For instance, the author expresses the deep thoughts and feelings of Arezoo throughout the story and sees the events mostly from her point of view or in sympathy with her.</li> <li data-bbox="440 819 1390 1025">• The author’s style and language is feminine. Throughout the book readers know her thoughts and feelings about the woman’s world and their concerns and issues. For example, all major characters in the novel are women, Arezoo, Shirin, Ayeh, Mahmonir and Tahmineh, with only one exception, which is Zarjoo who is overshadowed by Arezoo.</li> <li data-bbox="440 1066 1390 1301">• Although the style of writing is narration, the story is mostly in dialogue format. However, there are also sequences of direct speech. Even some of the thoughts of the main character are expressed in this format. For instance, when in the restaurant with Zarjoo, Shirin starts to talk about her life, Arezoo asks herself why Shirin says all this to a stranger. This means that sometimes the reader knows more than a certain character.</li> </ul> <p data-bbox="488 1464 655 1496">(223 words)</p> |

**E**

| Question number | Indicative content  |
|-----------------|---|
| 3(a)            | <p data-bbox="448 255 914 286"><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 1353 533">Farzad enters the Nik Akhtar family as a financial adviser in relation to the problems they face regarding the payments of their mortgage. However, this acquaintance brings up unforeseen events. The author presents the contrast of personalities between Farzad and the Nik Akhtar family.</p> <ul data-bbox="448 573 1353 1310" style="list-style-type: none"> <li data-bbox="448 573 1353 846">• Farzad is dragged into this family and tries genuinely and innocently to help Nik Akhtar, as he would for anybody else, in order to stop their house being put up for auction. However, both Nik Akhtar and his wife find him the ideal future husband for their spoiled daughter, Fereshteh, and start to make plans for him. For instance, the day when they arrange for Fereshteh and Farzad to go to a movie together. Here the author shows how opportunist and manipulative they are.</li> <li data-bbox="448 887 1353 1160">• Farzad, who is a decent young man, meets Fati on several occasions with regard to Nik Akhtar’s business relating to the house. He develops feelings for Fati and decides to marry her. This becomes the starting point and the main reason for hatred and vengeance from Badri and Fereshteh towards Fati. Fereshteh gets hysterical and asks her parents persistently to send Fati back to Iran. The author examines how cruelly and unfairly some people can behave.</li> <li data-bbox="448 1178 1353 1310">• Despite the Nik Akhtar family’s antipathy towards Farzad and Fati, Farzad continues to help the family. The author invites reflection on the extreme contrasts between the characters in his story that connects fiction with real life.</li> </ul> <p data-bbox="491 1361 655 1393">(234 words)</p> |

| Question number | Indicative content   |
|-----------------|--|
| 3(b)            | <p data-bbox="448 315 911 344"><i>Nik Akhtar Family</i> (Iraj Pezeshkzad)</p> <p data-bbox="448 371 1166 400">Students may refer to the following in their answers:</p> <p data-bbox="488 427 1437 551">The author shows how some people can change dramatically when a lot of money is involved. In fact, they show some aspects of their personality, which are usually hidden in normal situations. The author uses a winning Lotto ticket to develop his story.</p> <ul data-bbox="488 573 1437 1211" style="list-style-type: none"> <li data-bbox="488 573 1437 763">• Events in the play happen smoothly until the 'Lotto' element is brought into the story. When the family members find out about the winning lotto ticket and its 30-million-dollar prize, almost all of them are ready to do anything to get their hands on the money. For instance, some of them are even prepared to risk Khan Amoo's life, whereas before this event they do not act like this.</li> <li data-bbox="488 786 1437 999">• Mr. Nik Akhtar is initially hesitant about Badri's suggestions and plans to get the ticket back from Khan Amoo using force. Even he is not fully convinced that the ticket belongs to himself. However, in practice he cooperates with their plots. For example, he agrees to put the sleeping pills into Khan Amoo's drink. The author shows that even old friendship does not stop some individuals betraying their good old friends for money.</li> <li data-bbox="488 1021 1437 1211">• Badri and her mother are prepared to go as far as it takes to get hold of the winning ticket and all the money. Khanom Bozorg's faith and religious beliefs, which seemed very strong and strict before, change radically with this amount of money and she forgets all her religious beliefs. The author invites reflection on how far money can change people.</li> </ul> <p data-bbox="544 1234 711 1263">(247 words)</p> |

| Question number | Indicative content  |
|-----------------|---|
| 4(a)            | <p data-bbox="448 315 866 344"><i>Postcards</i> (Ruhangiz Sharifian)</p> <p data-bbox="448 371 1166 400">Students may refer to the following in their answers:</p> <p data-bbox="448 427 1417 524">Oscar’s characteristics and physical build are like his father. He is serious, organised ambitious and independent. However, he becomes a source of disappointment and despair for his father, Arsalan.</p> <ul data-bbox="448 551 1417 1317" style="list-style-type: none"> <li data-bbox="448 551 1417 719">• Oscar shares his room with his brother Sassan, who unlike him, is very untidy and easy going. Oscar is not happy with the way his brother keeps his side of the room. The author shows how two brothers from the same family and with the same parents can have totally different personalities.</li> <li data-bbox="448 745 1417 1016">• Oscar is close to his mother, and unlike Arsalan, who never understands and accepts the fact that Oscar has not followed his path, Parva feels very proud of him and approves of what he does. He is thoughtful and understands his mother’s agony for selling their family house. At the end of the story, it is Oscar who is with his mother and accompanies her. The author shows how a caring mother who accepts and loves her children as they are, receives love in response.</li> <li data-bbox="448 1043 1417 1317">• Oscar, though a university professor, cannot understand the separation of his parents, as there were no arguments and fights. He does not know why his father has left the country and his mother decides to stay there. He is worried about Parva’s loneliness. He says to his mother that being lonely is not a virtue and certainly not constructive. The author invites the audience to reflect on the difficulty that children of any age have to accept the separation of their parents.</li> </ul> <p data-bbox="496 1397 663 1426">(248 words)</p> |

| Question number | Indicative content   |
|-----------------|--|
| 4(b)            | <p data-bbox="448 226 866 255"><i>Postcards</i> (Ruhangiz Sharifian)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1437 495">After getting rid of the old car, the family brings a caravan into their garden. First it was a space for the boys, after a while they give it to the girls. But one day Sahar suggests that her mother should use this caravan to make her cards in. That day is the start of an extraordinary experience for Parva.</p> <ul data-bbox="448 528 1449 1216" style="list-style-type: none"><li data-bbox="448 528 1449 734">• Parva initially uses the kitchen for the pieces of photos and papers for making the cards and she is always criticised by Arsalan about the mess. Before having the caravan, she doesn't have her own space. She says she forgets all her worries when she is in the caravan. The author uses the caravan as a symbol for her experience of feeling freedom and independence.</li><li data-bbox="448 763 1449 999">• Arsalan doesn't feel comfortable with Parva spending so much time there. He cannot understand the fact that she is most comfortable there when working and having her quality time. She says nobody judges her and accuses her of forgetting her roots, nobody asks her any questions in the caravan. The author encourages the readers to focus on the value of having their own space as a refuge from the judgements of others.</li><li data-bbox="448 1043 1449 1216">• Parva experiences the most creative moments of her life in the caravan. Her cards become more artistic, and she also listens to the music Sahar brings for her and enjoys the experience while working on her cards. The author examines how having a small space on her own, helps her artistic creativity.</li></ul> <p data-bbox="499 1272 663 1301">(249 words)</p> |



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| 5(a)            | <p data-bbox="448 226 743 255"><i>Offside</i> (Jafar Panahi)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1362 472">The film presents a variety of characters amongst a group of rebellious girls who decide to watch a football match live in the stadium. Panahi chooses unknown actors and certain techniques of camerawork to create the film's realistic documentary feel.</p> <ul data-bbox="448 495 1394 1245" style="list-style-type: none"> <li data-bbox="448 495 1394 763">• The film has an authentic atmosphere, mostly thanks to its street-smart dialogues, actual locations and modest camerawork. The director has perfected the art of realist filmmaking, turning his camera on scenes that seem improvised. For instance, the scene when one of the girls is escorted to the men's toilet. We see a few men running into the toilet and the looks on their faces and then camera follows them outside when they hear roars and chants coming from the crowd in the stadium.</li> <li data-bbox="448 786 1394 1055">• Performances are delivered by a cast made up entirely of actors for whom <i>Offside</i> is their first cinematic role, and most of the interactions between the characters take place in a holding pen against a concrete wall. Yet somehow Panahi turns this amateur acting talent into one of his most fascinating films. One of the girls feverishly debates with the guards, rejecting logically their reasoning for not permitting women to view the match in the stadium.</li> <li data-bbox="448 1077 1394 1245">• In <i>Offside</i> the director uses dialogue to create the sense of realism. For example, there is a mixture of scripted dialogue, improvised dialogue and the voice of real people in the stadium. The effect of this on the audience is sometimes to make them forget they are watching fiction.</li> </ul> <p data-bbox="448 1267 616 1296">(248 words)</p> |

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| 5(b)            | <p data-bbox="443 259 740 293"><i>Offside</i> (Jafar Panahi)</p> <p data-bbox="443 315 1161 349">Students may refer to the following in their answers:</p> <p data-bbox="443 427 1401 595">The director's choice of soldiers from different regions of Iran with their distinct characteristics and their different strong regional accents is a powerful feature of the film. The Mashhadi soldier seems very authentic and it would not be a surprise to the audience if he were a soldier in real life. He is an ordinary person from Mashhad.</p> <ul data-bbox="459 618 1423 1238" style="list-style-type: none"> <li data-bbox="459 618 1423 813">• The Mashhadi soldier is easy-going and more interested in football than the Azari soldier. He, like most young people in Iran, is a big supporter and fan of players from his own region. A good example is when he is asked to give commentary of the live match from the hole in the wall of the holding pen, the girls warn him not to give false reports in favour of a famous Mashhadi player.</li> <li data-bbox="459 835 1423 1028">• When he is escorting one of the arrested girls to the men's toilet, their conversation turns into a natural conversation between two young individuals about their common interest and he temporarily forgets about the situation they are in. This shows that he is an ordinary young man and can be capable of treating girls in a normal way.</li> <li data-bbox="459 1050 1423 1238">• Unlike the Mashhadi soldier, the Azari is worried and frustrated about the consequences of the missing girl and constantly blames him. The Mashhadi soldier says to the Azari that he accepts total responsibility and will tell the senior officer that he has lost the girl. Here the director focuses the audience on the diversity of culture and personalities in Iran.</li> </ul> <p data-bbox="443 1261 612 1294">(250 words)</p> |

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| 6(a)            | <p data-bbox="448 226 863 255"><i>A Separation</i> (Asghar Farhadi)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1378 461">Razieh and Hojjat come from the lower class and are struggling with the difficulties of their daily life in a society in crisis. The film shows the mentalities, lifestyles, frustrations and hardships of this couple, and the class they belong to in the society.</p> <ul data-bbox="448 483 1398 1155" style="list-style-type: none"> <li data-bbox="448 483 1398 730">• After Simin leaves home, she hires Razieh, a deeply religious woman to look after Nader’s father. Looking after a male patient with Alzheimer’s disease is too much for the pregnant Razieh. When Nader’s father soils his pants, the profoundly pious Razieh has a crisis of faith, and seeks religious counsel to see if the faith instructions permit her to carry on her job. Here the film shows how this woman compromises her faith in order to provide for her family.</li> <li data-bbox="448 752 1398 976">• Hojjat, her husband who has lost his job as a worker in a shoemaking factory, has to take medication for the consequent depression, and is in and out of prison because of his debts. Razieh understands his frustration and intends desperately to help their family. Although the job is very difficult for her, she initially decides to take it. The writer shows how this working-class family constantly struggle for their basic needs.</li> <li data-bbox="448 999 1398 1155">• When Nader asks Razieh to swear on the Quran that he was the cause of her miscarriage, she cannot do it, as she has doubts and believes if she swears, something horrible would happen to their daughter. The film shows how this type of belief is deeply rooted in the consciousness of society.</li> </ul> <p data-bbox="496 1245 663 1274">(249 words)</p> |

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| 6(b)            | <p data-bbox="448 315 863 344"><i>A Separation</i> (Asghar Farhadi)</p> <p data-bbox="448 371 1166 400">Students may refer to the following in their answers:</p> <p data-bbox="448 427 1445 517">The writer and director presents family courts on several occasions in the film. We see how they function and how the judges make difficult decisions in complex situations.</p> <ul data-bbox="448 539 1445 1133" style="list-style-type: none"> <li data-bbox="448 539 1445 763">• The film begins with a couple, arguing in front of a judge. Simin wants to leave the country with her daughter and Nader insists on staying at home to care for his elderly ill father. In this scene Nader’s suppressed anger, as well as Simin’s irritation and frustration, are quite evident. Whilst, the courtroom may not be the best place to discuss intimate marital matters, the director encourages the audience to make their own judgements.</li> <li data-bbox="448 786 1445 943">• The judges in family courts deal with complex issues such as well-meaning lies. For example, when Termeh finds out that her father knew about Razieh’s pregnancy and lied in the court. The director focuses the audience on the way in which each person has their own truth but lacks objectivity or may lie to be protective.</li> <li data-bbox="448 976 1445 1133">• At the end, they have filed for a divorce once again. The judge makes their separation permanent, and asks Termeh which parent she wishes to live with. She states that she has made her decision, but asks the judge to tell her parents to wait outside before she tells him. Her decision is left unresolved and the film finishes with an open end.</li> </ul> <p data-bbox="448 1424 616 1453">(222 words)</p> |

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| 7(a)            | <p data-bbox="448 226 836 255"><i>Superstar</i> (Tahmineh Milani)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1417 461">Milani is interested to express her social and moral concerns in her films. In this film she examines important issues with regard to the damage that fame and wealth can do through the mirror of the life and psychology of a famous superstar.</p> <ul data-bbox="507 488 1430 1223" style="list-style-type: none"> <li data-bbox="507 488 1430 757">• The film shows how fame and wealth changes Koroush’s character and how unhealthy lifestyle and the route he chooses to reach fame and success, affects his psychological stability. The film shows that he constantly gets angry towards everybody around him, including his mother and has no control on his own behaviour. The film shows how things can get out of hand and destructive if no serious actions are taken.</li> <li data-bbox="507 779 1430 1014">• Like most people who have alcohol and drug dependency, he is consciously or subconsciously moving at a fast pace towards losing his sanity and destroying himself. The film portrays Raha as an angel who comes to make him aware of this self-destructive process. The director shows how the first step towards finding salvation is to become aware of the issues and accept them.</li> <li data-bbox="507 1037 1430 1223">• The issues presented in this film do not refer only to celebrity life. There is a message for everyone that too much money can make people self-centred and egoistical. The director shows how psychological issues can be presented and addressed in the film and generate reflection in the audience of the danger of excessive materialism.</li> </ul> <p data-bbox="555 1256 708 1285">(230 word)</p> |

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| 7(b)            | <p data-bbox="448 255 836 286"><i>Superstar</i> (Tahmineh Milani)</p> <p data-bbox="448 313 1166 344">Students may refer to the following in their answers:</p> <p data-bbox="448 369 1430 501">Shahla's influence on Kourosh's life is significant. She is a rich woman from a corrupt upper-class family, who seems to be obsessed with Kourosh and tries anything to keep him for herself, despite the fact that she is much older than him.</p> <ul data-bbox="448 539 1430 1261" style="list-style-type: none"> <li data-bbox="448 539 1430 813">• The relationship is unequal, unhealthy and is mostly based on dependency and money. She seems to have initially helped Kourosh to become famous and successful, and so expects him to stay with her. Shahla loves Kourosh in her own way and wants to keep him in her life at any price. An example is giving him a villa and paying his debts, which he piles up from gambling. The film shows that in this type of unequal relationship, one party often spends huge amounts of money to keep the other party dependent.</li> <li data-bbox="448 853 1430 1093">• Shahla is a superficial and obsessive person, she is so obsessed with Kourosh that she doesn't show any respect for herself. It doesn't seem to bother her much that Kourosh doesn't feel the same way. She regularly arranges parties with alcohol and drugs and gambling to keep him in debt and dependent on herself. Here the director shows the unhealthy aspects of this type of relationship, which is often destructive for the other party.</li> <li data-bbox="448 1126 1430 1261">• When Kourosh makes it clear he is not going to stay with her anymore, she shows the feminine and good aspects of her personality and tears up all his unpaid cheques and tells him she loves him and accepts his choice.</li> </ul> <p data-bbox="499 1361 663 1393">(249 words)</p> |

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