



# Mark Scheme

Summer 2023

Pearson Edexcel GCE

In Arabic (9AA0/02)

Paper 02: Translation into Arabic and written  
response to works

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## 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 and tanween for example ماهراً rather than ماهرأ.

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.

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|  |
|--|

| Section | Text  | Correct Answer  | Acceptable Answers                                   | Reject | Mark     |
|---------|---|---|--|--------|----------|
| 1       | Youth unemployment is one of the priorities                               | بطالة الشباب<br>إحدى الأولويات  |  |        | (1)<br>C |
| 2       | of several Arab governments   | لحكومات عربية<br>عديدة  | للعديد من<br>الحكومات العربية                        | دول    | (1)<br>E |
| 3       | that are enjoying, at present   | التي تتمتع حالياً   | في الوقت الحالي                                      |        | (1)<br>D |
| 4       | a degree of political stability   | بدرجة استقرار<br>سياسي.   |  |        | (1)<br>B |
| 5       | that enables them not to be exclusively concerned                         | تمكنها من عدم<br>القلق حصرياً   | عدم الاهتمام<br>حصراً                                |        | (1)<br>A |
| 6       | with this matter.   | لهذا الأمر.   | لهذه القضية  |        | (1)<br>E |
| 7       | Among the major causes  | من بين الأسباب<br>الرئيسية  | الأساسية   |        | (1)<br>E |
| 8       | of their limited success  | لنجاحها المحدود   |  |        | (1)<br>E |
| 9       | in this regard  | في هذا الصدد  | بهذا الشأن   |        | (1)<br>B |
| 10      | is insufficient mobilisation of domestic and foreign investments          | هي التعبئة غير<br>الكافية للاستثمار<br>المحلي<br>والأجنبي.                | الخارجي  | الدولي | (1)<br>A |
| 11      | to tackle this challenge.   | لمواجهة هذا<br>التحدي   |  |        | (1)<br>E |
| 12      | This crisis is due to other factors related to the type of economic model | تعود هذه الأزمة<br>إلى عوامل أخرى<br>تتعلق بنوعية<br>النموذج<br>الاقتصادي | هذه الأزمة مرتبطة<br>بعوامل أخرى<br>النظام الاقتصادي |        | (1)<br>D |

|    |  |                                      |                         |  |          |
|----|--|--------------------------------------|-------------------------|--|----------|
| 13 | adopted by these countries.                          | المعتمد من طرف هذه الدول .           | الذي تتبناه هذه البلدان |  | (1)<br>C |
| 14 | Experts recommend enhancing                          | الخبراء يوصون بتعزيز/ تحسين          | أوصى الأخصائيون أوصوا   |  | (1)<br>A |
| 15 | education and skills,                                | التعليم والمهارات                    |                         |  | (1)<br>E |
| 16 | developing labour market policies,                   | وتطوير سياسات سوق العمل              |                         |  | (1)<br>C |
| 17 | promoting entrepreneurship, self-employment,         | وتعزيز ريادة الأعمال والعمل الحر     | تشجيع                   |  | (1)<br>A |
| 18 | and protecting rights at work for males and females. | وحماية حقوق الذكور والإناث في العمل. | والمحافظة على           |  | (1)<br>C |
| 19 | Finally, establishing                                | أخيرًا إنشاء                         |                         |  | (1)<br>D |
| 20 | the right links for all these objectives.            | الروابط الصحيحة لكل هذه الأهداف.     | المقاصد                 |  | (1)<br>B |

## **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 (A04)

- 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"> <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 works 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> </ul>  |

|       |  |
|-------|--|
|       | <ul style="list-style-type: none"><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 use of complex language, producing consistently articulate writing.</li><li>• Consistent variation in use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li></ul>  |

- |  |  |
|--|--|
|  | <ul style="list-style-type: none"><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:

- 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"><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 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="1145 443 1469 472" style="text-align: right;">عصفور من الشرق (توفيق الحكيم)</p> <p data-bbox="400 495 1366 562"><b>Analyse how the writer portrays the romantic relationship between Mohsin and Suzi.</b></p> <p data-bbox="400 622 1187 656">Students may refer to the following in their answers:</p> <p data-bbox="400 680 1469 786">The relationship between Mohsin and Suzy is the main romantic feature in the story which unites these two particular individuals from different countries and backgrounds resulting in an unexpected ending</p> <ul data-bbox="448 808 1469 1447" style="list-style-type: none"><li data-bbox="448 808 1469 1055">• Mohsin tries to attract the attention of Suzy who lives a very independent lifestyle. In Mohsin’s culture women are rarely independent, thus the writer creates suspense. That is, if the relationship will survive the difference of language and social norms. For example, he sits for a long time in a café opposite the theatre observing Suzy, although she pays no attention to him.</li><li data-bbox="448 1061 1469 1267">• Mohsin seeks advice from Andre and Andre’s wife, who are both trying to assist Mohsin to integrate into western society. When Mohsin buys a gift, he buys a bird, contrary to the advice of his friend. This is unusual in western society. The writer examines the power that societal norms can have on an individual and the way that people are conditioned to them.</li><li data-bbox="448 1274 1469 1447">• Suzi’s view of the relationship is rather different to Mohsin’s. He is completely committed to it, however to Suzi it is merely a new experience which fails at the first test. The writer exposes the two different approaches. Mohsin, who is emotionally involved and Suzi who mentions this is the worst two weeks of her life.</li></ul> |

| Question number | Indicative content   |
|-----------------|--|
| 2(b)            | <p style="text-align: right;">عصفور من الشرق (توفيق الحكيم)</p> <p><b>Explain the idea of coexistence between different cultures in the novel.</b></p> <p>Students may refer to the following in their answers:</p> <p>A key element of the narrative is the author’s treatment of the topic of the two civilizations (East and West) by using different characters to reflect the differences of opinions, each battling their own struggle to coexist.</p> <ul style="list-style-type: none"> <li>• Initially Mohsin’s eastern Background represented a hurdle for him to integrate into a French society, which was completely different to the way he grew up. He lives with a French family who are trying to accommodate him and Andre who is introducing him to a new life style. Here the writer focuses the reader on the differences in values around western attitudes to forming relationships.</li> <li>• Andre’s parents treat Mohsin as a member of the family, this is clear because he helps them to prepare a meal at times. They also discuss personal family matters with Mohsin but at times Mohsin prefers to retreat to his room and sit in deep thought. Here the idea of coexistence is shown because Mohsin is being accepted as one of the family members, regardless of his nationality or race or faith.</li> <li>• The writer displays coexistence many times in the novel, example the friendship between Ivanovich and Mohsin, both from different countries, speaking different languages and from different backgrounds but they become best friends. For example, Ivanovich, refers to Mohsin as ‘my close friend’, demonstrating a friendship and not just an acquaintance.</li> </ul> |

| Question number | Indicative content |
|-----------------|--------------------|
|-----------------|--------------------|

|                    |   |
|--------------------|---|
| <p><b>3(a)</b></p> | <p style="text-align: right;">رواية صائد اليرقات (أمير تاج السر)</p> <p><b>Analyse the main characters who Abdullah Farfar wants to base his novel on</b></p> <p>Students may refer to the following in their answers:</p> <p>In a society that is full of contradictions, the author decides to reveal these contradictions by choosing many characters who are portrayed completely differently with various personalities to reflect the image of society. These characters are central to the reader's understanding and appreciation of the issues which the novelist examines as part of the narrative.</p> <ul style="list-style-type: none"> <li>• Masseur who is married to Abdulah' s aunt has a dream of becoming an actor, he works in a football club as Masseur, however, in aiming to realise this dream he does unexpected things which cause trouble for him and his relatives. The writer highlights the hunger of such people for worldly success.</li> <li>• Grave digger: A football fan and a grave digger who suddenly lost his mind because of an appreciative award given by the president of the country. The writer reflects the impact that it can have on an ordinary person when he receives awards from people in authority.</li> <li>• The café owner who is extremely nose and has a strange character which contrasts with the rest of the characters in the novel. The writer encourages us to reflect on these different personalities who are from the same district yet their goals in life are totally different.</li> </ul> |
|--------------------|---|

| Question number | Indicative content |
|-----------------|--------------------|
|-----------------|--------------------|



3(b)

**Explain why the writer chose the title of The Larvae Hunter for his novel**

Students may refer to the following in their answers:

The title of the novel has a huge meaning which starts becoming clear through the chapters, leading readers to discover a world of contradictions with many individuals who have different goals and each one has his own 'hunt'.

- Abdullah Harfash (Farfar) has a dream to become an author. To do so he has to find a professional author to assist him to write a novel. Farfar uses his previous work experience to develop his narrative. The professional author himself is hunting for glory and praise, from his admiring mature authors. The writer is pointing to very sensitive matters as everyone is chasing their own interest.
- Farfar starts his hunt to find the characters for his novel, which are drawn from Farfar's own surroundings: the masseur, the grave digger, the café owner and others. Farfar's first draft was considered inadequate by the professional author who decided to start writing a new novel and help to hunt for a special character.
- While everyone is busy looking for 'prey', without realising that the hunter can also be the prey. This is what the writer will reveal, surprisingly, at the end of the novel. Here the author leaves the reader with conflicting conclusions that highlight the theme of unintended consequences and absurd outcomes of human actions.

| Question number | Indicative content   |
|-----------------|--|
| 4(a)            | <p style="text-align: right;">مسرحية البخيلة (أحمد شوقي)</p> <p><b>Analyse the relationship between Jamal and Rashad.</b></p> <p>The play reflects on social behaviours highlighted through many characters. Jamal is exposed to many relationships as he is the only grandson of the wealthy lady. Many people try to take advantage of this situation for example Rashad who is pretending to care about Jamal, however in reality he is seeking to satisfy his own interest.</p> <ul style="list-style-type: none"> <li>• Jamal is an unhappy grandson, living with his wealthy grandmother and he is trying to find a way to enjoy his life, while his grandmother has a different opinion. He is targeted by people who want to take advantage of him. For example, his relationship with Rashad looks innocent however Rashad aims to take full advantage of the situation.</li> <li>• Rashad suggests Jamal marry a rich girl from a rich family, who Rashad knows. Although it looks fine, everyone is wanting to benefit from this relationship. Here the writer highlights the greed that human beings can be controlled by.</li> <li>• The foundation of this relationship is based on taking mutual advantage. In the end it proves that such relationships are not long lasting. The writer emphasises how the nature of human beings is always to look to gain out of each situation.</li> </ul> |

| Question number | Indicative content |
|-----------------|--------------------|
|-----------------|--------------------|

4(b)

مسرحية البخيلة (أحمد شوقي)

**Explain the misery which the grandmother is living in.**

In the play the grandmother is portrayed as wealthy but very mean to her entourage. Depriving herself and her relatives of a good life, she causes misery to her and those around her. She does not realise that she is harming her grandson.

- The writer emphasises the value of relationships between people regardless of how much they have. For example, the grandmother and her only grandson are very tense due to her holding onto her wealth and she is not prepared to give any of it to him. This affects the life of the grandson who complains daily and even steals some of her money.
- The grandmother has neither faith nor trust in anyone, not even the servant who is considered to be the closest person to her. The writer indicates this when Jamal steals from his grandmother, yet she initially suspects the servant. This shows that the misery that she is living in has impacted on all her entourage.
- The neighbour's display a lot of hypocrisy towards her. It is clear that they do not respect her or see her sympathetically. For example, when they visit her, they always comment negatively, by whispering in her presence in her own house. The writer invites us to reflect on, how regardless of wealth and status, it is still hard to gain the love and affection of those in your surroundings. Ultimately, it is a good personality and good character that wins the hearts of the people around you.

| Question number | Indicative content   |
|-----------------|--|
| 5 (a)           | <p data-bbox="1129 271 1476 304" style="text-align: right;">فيلم يوم مر ويوم حلو (خير ي بشارة)</p> <p data-bbox="448 327 1476 394"><b>Explain the responsibility of the mother Aisha towards her family in the movie.</b></p> <p data-bbox="448 416 1449 584">The mother is presented as a symbol of sacrifice from the initial stages of the movie, right until the end. This captivates the emotions of the audience, leaving them feeling empathy, appreciation and admiration towards her. Through this character the writer projects distinct sacrifice, challenge and perseverance.</p> <ul data-bbox="496 611 1476 1227" style="list-style-type: none"><li data-bbox="496 611 1476 813">• Aisha, a widow with five children, lives a tough life, yet with all the struggles life hands her she faces it with courage. For example, she has to deal with many men around her with bravery, she manages to deal with everyone accordingly. Especially her future son in-law who proves to take advantage of her, in the beginning but in the end has to run away from the house.</li><li data-bbox="496 819 1476 1021">• Financially Aisha is broken, as she inherited a debt from the medical bills of her late husband. On top of this, she needs to financially support the remaining family. Here the director reflects on the financial issues at hand, in that despite having this debt, Aisha does not compromise on her principles. She manages to secure a modest lifestyle for her family.</li><li data-bbox="496 1028 1476 1227">• Aisha goes through many struggles which eventually pay off. For example, the determination she shows, when she saves money to purchase a sewing machine, which is a means of escaping her situation. The director evokes empathy in the audience, by highlighting the positive effect of hard work, patience and determination.</li></ul> |

| Question number | Indicative content  |
|-----------------|---|
| 5(b)            | <p style="text-align: right;">فيلم يوم مر ويوم حلو (خير ي بشارة)</p> <p><b>Explain the struggle of the widow in the Arab society as presented through the events of the movie.</b></p> <p>The widow in Arab society is usually considered the weakest link in the family, especially if she has significant financial challenges. This impacts on her behaviour towards many people. In this movie Aisha is a widow and displays much courage in dealing with her struggles. This reflects the reality of what widows' face in Arab society.</p> <ul style="list-style-type: none"> <li>• Aisha's struggle is used by the director to suggest the bitter reality which shows no mercy to the widow who suffers to survive. Aisha refuses to get married, simply for the sake of her children. This depicts her sense of self-worth and mirrors how she will not compromise her principles.</li> <li>• A widow needs security. Aisha had what seemed a secure future with her late husband until he became ill. This sudden change has a negative impact on her psychology. The audience is led to reflect on the unexpected events and their impact. Later, the director focuses on the manner in which the son-in-law imposes conditions for his marriage to Aisha's daughter and imposes himself on the family by moving in and imposing his authority due to the absence of another man in the household. This shows that a widow requires security, so that she can not be taken advantage of.</li> <li>• The director shows that a widow may even need to sacrifice the education of her children in order to prioritise the needs of the household. The director reflects this reality when Aisha's son Noor is forced to leave school and work in order to assist financially. He is completely exposed to the harsh world that shows no mercy.</li> </ul> |

| Question number | Indicative content  |
|-----------------|---|
| 6(a)            | <p data-bbox="1145 271 1474 304" style="text-align: right;">فيلم إشاعة حب (فطين عبد الوهاب)</p> <p data-bbox="448 327 1278 360"><b>Analyse the role that Mahroos has played in the movie.</b></p> <p data-bbox="448 383 1458 483">Mahroos is not the main character in the film, however his character has a huge influence on the events. The director examines how even ordinary people hold the ability to impact the life of the elite.</p> <ul data-bbox="499 510 1469 1088" style="list-style-type: none"><li data-bbox="499 510 1469 779">• Everyone has a beneficial skill that can be used in life. Likewise, Mahroos is talented in imitating the voices of others. Mahroos uses this talent to help his rich uncle who is having issues with his wife. Mahroos covers up his uncle’s romantic adventures by impersonating the voice of his uncle in order to confirm his presence even though he is actually not there. The director uses voices as a key feature of the movie and blurs the line between objective reality and appearance.</li><li data-bbox="499 786 1469 954">• Mahroos succeeds in doing what his uncle requests. This makes his uncle request another task: he has to impersonate the voice of a famous actress. The director examines how working for an unscrupulous boss can limit freedom of choice. Perhaps Mahroos is not happy to complete the tasks, however, he feels obliged to.</li><li data-bbox="499 960 1469 1088">• Despite working for his uncle, being loyal and obeying all his orders, Mahroos does not gain in terms of much personal achievement. For example, he is always in the service of others and trying to please his uncle.</li></ul> |

| Question number | Indicative content  |
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| 6(b)            | <p data-bbox="1145 271 1474 304" style="text-align: right;">فيلم إشاعة حب (فطين عبد الوهاب)</p> <p data-bbox="451 383 1449 450"><b>Examine the impact of the rumour in the Arab society through the movie.</b></p> <p data-bbox="451 472 1410 573">Rumours are a phenomenon that always had a presence in society and they usually cause controversial results. The director portrays rumours affecting different characters in various ways.</p> <ul data-bbox="499 600 1465 1249" style="list-style-type: none"><li data-bbox="499 600 1465 734">• Rumours spread faster in Arab communities due to a range of factors. For example, big families living together, close neighbours who become like family, congregations and get together for no apparent reason.<br/>In the film, the girls gathering, is used as a platform for spreading the rumour which resulted in the chaos that almost ended dramatically.</li><li data-bbox="499 842 1465 1077">• People may believe rumours regardless of the possible damage it may cause. For example, the director reflects the manner in which the spread of a rumour impacts negatively on the actress. It was almost the cause of her losing her career and her fiancé due to the false information that has spread. The audience is encouraged to reflect on the negative effects of spreading any news and moreover to check the facts first.</li><li data-bbox="499 1084 1465 1249">• At times, paradoxically, a rumour can resolve a problem even though it may be costly in terms of human relationships. The director manages to produce a happy ending for the relationship between Hussain and his cousin and in this way reflects on the positive side of rumour in the film.</li></ul> |

| Question number | Indicative content   |
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| 7(a)            | <p data-bbox="1220 271 1474 304" style="text-align: right;">فيلم وجدة (هيفاء المنصور)</p> <p data-bbox="448 327 1326 360"><b>Analyse the character of the school principal in the movie.</b></p> <p data-bbox="448 383 1474 551">The director addresses many issues in this movie through characters who symbolise the life style of Saudi society. Namely, the principal of the school who is portrayed as very authoritarian towards the students, creating a tense atmosphere resulting negatively on the outcomes of various situations.</p> <ul data-bbox="499 577 1461 1263" style="list-style-type: none"> <li data-bbox="499 577 1461 745">• In the movie Wajda the principal has a harsh attitude towards everyone, for example, the manner in which she addresses the concept of wearing a uniform. When Wajda wears slightly different shoes, she admonishes her harshly, where instead she could have dealt with the matter gently.</li> <li data-bbox="499 752 1461 954">• The principal lacks the ability to inspire the students. She does not give any positive feedback to the girls who display even the slightest rebellious behaviour. For example, when Wajda refuses to cover her face, despite been told to do so many times by the principal. Here the audience is drawn to empathise with Wajda regardless of their beliefs.</li> <li data-bbox="499 960 1461 1263">• The principal admits that she was like Wajda when she was younger. The director displays paradoxes of a society where most are living in denial and try to conceal things, by using the authority given to them by the system, which they mostly abuse. For example, when Wajda wins the competition after very hard work and expresses her desire to buy a bicycle after she was asked what she is going to do with the prize. Immediately the principal decides to give the prize money to a charity without considering the feeling of anger and frustration caused by this decision.</li> </ul> |



| Question number | Indicative content  |
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| 7(b)            | <p style="text-align: right;">فيلم وجدة (هيفاء المنصور)</p> <p><b>Explain how the director discussed the Phenomenon of polygamy in Saudi society.</b></p> <p>Every society has particularities that differ from others. The film Wajda highlights the practice of Polygamy which is accepted in all classes of society, regardless of the financial ability of the husband. Polygamy is the subject of much debate even in some Arab societies.</p> <ul style="list-style-type: none"> <li>• Men marry more than one wife for various reasons. At times it is simply for cultural and religious reasons and at times it is due to necessity. Wajda is an only child in the family. This is not common in Saudi society that considers the boy to be the lineage carrier. When Wajda writes her name in the family tree the father immediately removes it. The director uses the character of Wajda to highlight this phenomenon.</li> <li>• Wajda’s father works far away and comes home only a few days a month. This should bring the family closer, however at the first argument between the father and mother, the father threatens to marry a second wife. The director criticises the attitude of the man who takes advantage of a situation where the wife has no son and so he justifies wanting a second wife.</li> <li>• The husband’s mother encourages her son to marry again, despite him loving his wife. The audience is led to believe this, as the father mentioned to his daughter Wajda that he loves her mother. Despite this, he ends up getting married to the second wife, while Wajda’s mother witnesses the wedding from her balcony and is forced to accept the reality. The audience is left to decide if polygamy will resolve certain issues or not.</li> </ul> |