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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 هذا and tanween for example ماهرأ 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.

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1E	Omar Al Mukhtar, called	كان عمر المختار الملقب	يلقب		(1)
2E	the lion of the desert,	بأسد الصحراء			(1)
3 E	was a national leader	قائداً وطنياً		قائداً قومياً رئيساً	(1)
4C	against foreign colonisation	ضد الاستعمار الأجنبي	ضد الاحتلال	سلطة خارجية	(1)
5E	in eastern Libya.	في شرق ليبيا.			(1)
6E	He was a teacher of Quran.	كان مدرساً للقرآن.			(1)
7B	He is considered the hero of his country	اعتبر البطل لبلده	يعتبر		(1)
8B	and a symbol of defiance	ورمز التحدي الدفاع	ورمز المقاومة رمز التمرد	المتنرد	(1)
9E	in the Arab and Islamic world.	في العالم العربي والإسلامي.			(1)
10D	Early in the twentieth century,	في بداية القرن العشرين	في بدايات	في القرن العشرين	(1)
11A	he organised and led the Libyan resistance movement	نظم وقاد حركة المقاومة الليبية			(1)
12D	for nearly twenty years	حوالي عشرين سنة	لما يقارب عقدين من الزمن		(1)

13C	opposing Italian control.	معارضاً التحكم الإيطالي.	السيطرة الإيطالية ضد الحكم الإيطالي		(1)
14A	He was skilled in the strategies	كان ماهراً في التخطيطات	الإستراتيجيات		(1)
15 B	and the art of desert warfare.	وفنون حرب الصحراء.		حروب الصحراء	(1)
16A	He knew the local geography well	كان يعرف الجغرافية المحلية جيداً			(1)
17C	and used that knowledge to win battles.	واستعمل تلك المعرفة في الانتصار في المعارك.	كسب المعارك		(1)
18 D	After many attempts,	بعد محاولات عديدة			(1)
19 A	the occupying armed forces managed	تمكنت قوات الإحتلال المسلحة			(1)
20C	to capture him.	من أسره.	الإمساك به / القبض عليه		(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 works 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.

	<ul style="list-style-type: none">• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.• Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.• Detailed, logical arguments and conclusions are made that consistently link together.• Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- You must apply this grid twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-3	<ul style="list-style-type: none">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited range of vocabulary resulting in repetitive expression.• Limited use of terminology appropriate to literary and cinematic analysis.
4-6	<ul style="list-style-type: none">• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.• Occasional use of terminology appropriate for literary and cinematic analysis.
7-9	<ul style="list-style-type: none">• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.• Some use of terminology appropriate for literary and cinematic analysis.
10-12	<ul style="list-style-type: none">• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.• Frequently varied use of vocabulary, resulting in regular variation of expression.• Frequent use of terminology appropriate for literary and cinematic analysis.
13-15	<ul style="list-style-type: none">• Consistent variation in use of grammatical structures, including use of complex language, producing consistently articulate writing.

- | | |
|--|---|
| | <ul style="list-style-type: none">• Consistent variation in use of vocabulary, allowing ideas to be conveyed in a variety of different ways.• Consistent use of terminology appropriate for literary and cinematic analysis. |
|--|---|

Additional guidance

Variation of vocabulary and grammatical structures: The traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You must judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

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

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high-frequency grammatical structures and vocabulary.

Accuracy of language (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 '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="1084 384 1403 415" style="text-align: right;">عصفور من الشرق (توفيق الحكيم)</p> <p data-bbox="342 474 1122 506">Students may refer to the following in their answers:</p> <p data-bbox="342 531 1382 810">Mohsin is the main character in the novel, he has many different experiences through his journey in France. One of these encounters was meeting Ivanovich, who like himself, is a foreigner in the country. Since they have this in common, they have built a close friendship, ever since they met. This impacts positively on both their lives despite being from different backgrounds. On many occasions the writer tries to highlight human nature, in that, regardless of any differences, people can still bond and care about each other.</p> <ul data-bbox="391 842 1382 1398" style="list-style-type: none"><li data-bbox="391 842 1382 1010">• Ivanovich felt very happy at meeting Mohsin and says that his illness has diminished since he met Mohsin. For example, they have long discussions about societies, civilisations, the disparity between rich and poor and cultural differences. These discussions lead to the growth of their friendship.<li data-bbox="391 1014 1382 1220">• Although they are from different backgrounds. Ivanovich refers to Mohsin as his dear friend and Mohsin starts caring and showing concern about Ivanovich’s health and wellbeing. For example, when Ivanovich becomes very ill the caretaker of the hotel runs to Mohsin and informs him about the situation. This shows that closeness was even apparent to the outsiders.<li data-bbox="391 1224 1382 1398">• Ivanovich shows a lot of love and admiration to the eastern civilisation and wants to move there, for instance he mentioned to Mohsin that he wanted to live in the east, as it is the pure source of civilisation and he wants to experience it. He also encouraged Mohsin to join him.

Question number	Indicative content
2(b)	<p style="text-align: right;">عصفور من الشرق (توفيق الحكيم)</p> <p>Students may refer to the following in their answers:</p> <p>A key 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. The main character is Mohsin who is an Egyptian who moved to France. The character Andre, has a key purpose in the novel and encourages Mohsin to embrace western values and culture, specifically in matters of the heart and relationships. The third main character is Ivanovich, who is a foreigner in France.</p> <ul style="list-style-type: none"> • Mohsin is amazed and impressed with western civilization which is represented in theatres and buildings and statues. These are some of the positive aspects relating to the West. For example, he goes almost every evening to the theatre to watch a play or listen to classical music. This has a positive impact on his personality. • The author criticises the West for its materialism which turns workers into slaves and denies them spiritual fulfilment. • The author describes the East as holding onto spirituality and holiness and considers this as the pure source which was not polluted by modernity. • Ivanovich’s view of the East is exemplar and perfect. He hates capitalism, accusing it of being a cause of the destruction of humanity and a reason for his desire to move to the East and settle there. Mohsin tries to change Ivanovich’s view about the East, as it is no longer as pure as he thinks and the East has also been polluted with modern capitalism.

Question number	Indicative content
3(a)	<p data-bbox="1057 279 1393 317" style="text-align: right;">رواية صائد اليرقات (أمير تاج السر)</p> <p data-bbox="337 373 1117 411">Students may refer to the following in their answers:</p> <p data-bbox="337 432 1385 678">Abdullah Harfash (Farfar) has a dream to become an author, but due to his previous profession as a secret policeman he faces a lot of difficulties as people don't trust him with their stories. Watching suspects, chasing wanted people and writing security reports, his work in the secret service made him a doubtful, hateful and yet also a patient person. These characteristics do not fade after he leaves his profession, but they affect his relationships and his entire new life.</p> <ul data-bbox="386 699 1385 1297" style="list-style-type: none"><li data-bbox="386 699 1385 877">• Farfar starts looking for a professional author to assist him to write a novel by using his previous experience in the police He starts frequenting a coffee shop known as a hangout for authors and intellectuals from different levels in the field. However, he is not welcomed as he does not fit in.<li data-bbox="386 877 1385 1087">• Farfar struggles to meet a high-profile author and becomes friends with him. After many attempts he convinces the author to help him achieve his dream of writing a novel. They start meeting often in two different cafes. For example, the famous author gives Farfar the privilege of spending time with him, in a different coffee shop far from his <i>admirers</i> as he calls them.<li data-bbox="386 1087 1385 1297">• The first attempt of Farfar at writing, is very weak and the author judges it a dead larvae (grub) and he considers it more like a police report than a novel. It is lacking imagination and raises suspicion and doubt about Farfar. This forces Farfar to reveal his real identity to the author and mentions his goals and ambitions to change his lifestyle.

Question number	Indicative content
3(b)	<p style="text-align: right;">رواية صائد اليرقات (أمير تاج السر)</p> <p><u>Explain how the author portrayed sarcasm (mockery) in the novel.</u></p> <p>Students may refer to the following in their answers:</p> <p>In a society that is lacking a lot of things in terms of democracy and freedom the author chooses to use a sarcastic writing style in most of the novel, especially while mentioning the different characters. His aim is to highlight the misery and contradiction that people are living in.</p> <ul style="list-style-type: none"> • Sarcasm towards the intellectuals including the authors, both professional and amateur, poets and politicians. Here the author highlights hypocrisy. • The author deploys sarcasm towards the authorities and the security services (secret police) unveiling the double standards that prevail among these sectors. Essentially, these people abuse their authority over the ordinary citizens. For example, at first Farfar's job was to watch the intellectuals; however, after his new adventure of becoming a writer, he ironically ends up being watched by the security services himself. • Sarcasm is directed at ordinary citizens, for example; the masseur, the gravedigger and the owner of the coffee shop. For example, the masseur always wishes to act in a play, even if it is a small role. Farfar never agrees with this as he does not see him as talented, but when he does take part he spoils the play, which is against the government, by chanting slogans in support of the government. This pleases Farfar as he hates everyone who opposes government policy.

Question number	Indicative content
4(a)	<p style="text-align: right;">مسرحية البخيلة (أحمد شوقي)</p> <p>Students may refer to the following in their answers:</p> <p>The definition of financial meanness is a social problem that affects all social classes. It impacts negatively on the friends, neighbours and relatives of the stingy person. In the play, the author portrays a few incidents that prove the lack of love and affection between neighbours, despite long relationships, which should have a positive impact on both sides.</p> <ul style="list-style-type: none"> • The mean person is always surrounded by people who mainly hate him, but appear to show love because he likes to be praised although he knows it is covered with hypocrisy. This is affirmed when the grandmother, when she was sick, had many people visiting her and praising her, yet that was not how they truly felt towards her. • The author displays the mean person in a comical way in order to make a mockery of him. He highlights how the grandmother manages her meals daily with the servant, requesting her to use the minimum quantity of food. This emphasises how she was depriving herself and her family of good meals and nutrition. • There is continuous suffering in the mean person's life and doubting everyone. The author demonstrates the on-going paranoia of the miser among his entourage, holding on to money and belongings (hoarding) by thinking this is the best way to be saved from poverty. For example, we see how the grandmother with her neighbors, does not show any sympathy to anyone.

Question number	Indicative content
4(b)	<p data-bbox="1101 310 1377 348" style="text-align: right;">مسرحية البخيلة (أحمد شوقي)</p> <p data-bbox="334 411 1114 449">Students may refer to the following in their answers:</p> <p data-bbox="334 470 1367 676">Jamal is the grandson of a rich lady who is miserly and stingy. He finds himself living with her. He has no memory of another place. In contrast to his grandmother, Jamal likes to spend and live a good life, but he feels deprived because of the miserliness of his grandmother. Despite her showing him some affection, she does not reflect this in wider acts.</p> <ul data-bbox="383 701 1373 1264" style="list-style-type: none"><li data-bbox="383 701 1373 940">• Jamal feels disappointed whenever he approaches his grandmother and asks for spending money and feels she is not looking after him well, although he is the only grandson and she is rich. For example, he tells his grandmother that because she doesn't give him money this means he has lost his past and she has wasted his future, here the author highlights Jamal's frustration.<li data-bbox="383 949 1373 1087">• His relationship with his grandmother is generally tense; they do not have a bond. For example, when he had an opportunity to steal her money, he did it without any regret or guilty conscience. In fact, he justifies this as being his own money.<li data-bbox="383 1096 1373 1264">• Usually the grandson is more loved than the son. Most of the time he expresses his discontent with her. Yet, this does not change her view. For example, when he wanted to marry a girl, his grandmother completely opposed it, as she wanted him to marry the servant.

Question number	Indicative content
5(a)	<p style="text-align: right;">فيلم يوم مر ويوم حلو (خير ي بشارة)</p> <p>Students may refer to the following in their answers:</p> <p>The widow in Arab society has been considered an easy target, especially when she is living in financial difficulties and becomes vulnerable. She goes through many sacrifices to bring up her children, despite the circumstances that she faces. Aisha faces many challenges on a daily basis. She has to raise her children by herself and they all have different needs and demands as they are all different ages.</p> <ul style="list-style-type: none"> • The director highlights how society looks down on the widow and in the case of Aisha they try to take advantage of her situation. For example, the owner of the flat who proposes to marry her. Although he is married, his idea is to benefit from getting back the flat she lives in and house her elsewhere and re-rent the flat for extra income. This reflects his lack of consideration towards the rest of the family. • The director shows how little respect some people, including relatives, have towards Aisha. This is especially true in the case of Orabi, her son-in-law, who is a very controlling and has a domineering personality. This leads to many arguments with him. • Aisha faces the challenges with a lot of courage and hard work, despite her financial insecurities due to debt and lack of support from the government. Also she does not have a stable income to rely on. However, she shows a desire and willingness to secure a future for her children as she mentions this in a previous TV interview. The director is emphasising how resilience and consistency pay off in the end.

Question number	Indicative content
5(b)	<p style="text-align: right;">فيلم يوم مر ويوم حلو (خير ي بشارة)</p> <p>Students may refer to the following in their answers:</p> <p>Noor is an only son in Aisha’s family, living a tiny flat with his four sisters and his mother. Noor enjoys his childhood, regardless of the poverty his family is living in. He will face many challenges throughout the film.</p> <ul style="list-style-type: none"> • Noor is forced to leave school at a young age, deprived of any education as he needs to work at a local bakery to help his family financially. Truancy has a negative effect on his education, his future and on his society at large. • Noor works under difficult circumstances. He is exploited. The director draws attention to child labour. This has a problematic impact on children’s physical and mental wellbeing, their growth, self-esteem and confidence. • Noor is trying to behave as though he is the man of the house and he is trying to protect the family from any harm. This is displayed when he fights with the milkman and when he continuously clashes with his brother-in-law, which leads him to run away from home. Here the director displays another universal issue of children running away from home due to different difficult circumstances they are faced with. Noor later gains his independence by working and doing temporary jobs. In the end, we see the return of Noor to his mum’s house carrying a bag of meat. This is a symbol of manhood in the Arab countries. The director shows how Noor has indeed matured and is now ready to carry the responsibility of his family, especially now that Orabi is absent.

Question number	Indicative content
6(a)	<p style="text-align: right;">فيلم إشاعة حب (فطين عبد الوهاب)</p> <p>Students may refer to the following in their answers:</p> <p>Abdul Kadir is a wealthy business man who is living a double life with many contradictions, full of lies and deceit. He is a jolly old man who use to belong to a lower social class despite his new fortune. He is married to Bahija who is shown as lacking respect and compassion for her husband.</p> <ul style="list-style-type: none"> • His relationship with his wife is very tense and many times they argue. The marriage is based on deceit from the side of Abdul Kadir, for example, he stays out till the end of the night with his female friends, while one of the employees covers for him at the company. Here the director raises questions about the nature of honesty within a marriage. • Abdul Kadir is well respected in his entourage and his word is listened to. He spreads a rumor, to provide phycological support to his nephew Hussain, so that Hussain can may marry Sameeha. The director focuses the audience on the way in which within the Arab society people are quick to accept the rumors, especially emanating from a supposedly credible source. • Abdul Kadir plays a big role in helping Hussain realise his dream in marrying Sameeha and this is a positive effect of his actions. He takes a gamble by spreading that rumor which could have backfired and put his reputation on the line.

Question number	Indicative content
6(b)	<p data-bbox="1073 289 1398 317" style="text-align: right;">فيلم إشاعة حب (فطين عبد الوهاب)</p> <p data-bbox="337 342 1117 369">Students may refer to the following in their answers:</p> <p data-bbox="337 401 1398 533">The director introduces the characters of the movie in a unique fashion. He uses the voices of each character suspensefully before the character appears to the audience. The movie starts with voices heard saying the same word and the sound escalates and gets more and more intense.</p> <ul data-bbox="386 562 1398 1157" style="list-style-type: none"><li data-bbox="386 562 1398 800">• We hear Mahroos imitating the voice of his uncle, Abdul Kadir, without the audience knowing why he is mimicking this voice. It is revealed later on that he was covering for his uncle on the phone at work, leading his wife to believe that it is in fact Abdul Kadir on the phone. Later on, the uncle appears coming home drunk. It shows that the voice is being used for deceit and covering the wrong-doing of Abdul Kadir.<li data-bbox="386 810 1398 905">• In the morning everyone at the breakfast table is talking about Hussain before his appearance. He appears 3 minutes later as the viewers start hearing his loud voice nearing from a distance.<li data-bbox="386 915 1398 1157">• Mahroos mimics the voice of a famous actress before the appearance of the actress herself. The director hereby displays both the positive and negative effects of mimicking voices. When he imitated his uncle, it was negative and deceitful however in this case it had a positive effect because it resulted in Hussain marrying his cousin Sameeha. However, the effect for the actress is less positive.

Question number	Indicative content
7(a)	<p data-bbox="1149 285 1398 317" style="text-align: right;">فيلم وجدة (هيفاء المنصور)</p> <p data-bbox="337 394 1117 426">Students may refer to the following in their answers:</p> <p data-bbox="337 453 1398 625">The movie Wajda reflects the major responsibility of women in the upbringing of a girl, and all the challenges that are faced in doing so, in a conservative society. In such a society, women face many restrictions at home and work and in the wider community. This makes it difficult for a woman to do her duty as a mother in comfortable manner.</p> <ul data-bbox="386 653 1398 1287" style="list-style-type: none"> <li data-bbox="386 653 1398 894">• Her mother is in charge of the upbringing and education of Wajda in almost complete absence of the father, who is mainly focused on his own life, inviting friends, playing games and leaving the home after the slightest argument with his wife. She is always under stress and worries that her husband will marry another woman. She does not have a son and in some Arab societies, this can be an issue. <li data-bbox="386 898 1398 1104">• Wajda’s mother has to work to be financially independent and bring up her daughter. However, her suffering outside of the home in order to go to work is very compelling. Saudi women are not allowed, to drive at that time. She is shown enduring continuous arguments with the driver which sometimes stop her going to work. <li data-bbox="386 1108 1398 1287">• The mother is trying to care for Wajda and build a bridge of communication and dialogue. Initially she was against Wajda purchasing a bicycle, as it is discouraged for a girl to ride a bicycle. However, in the end, she bought it for her and challenged the customs for the sake of her daughter’s happiness.

Question number	Indicative content
7(b)	<p style="text-align: right;">فيلم وجدة (هيفاء المنصور)</p> <p>Students may refer to the following in their answers:</p> <p>The director displays the role of the school in the life of a girl, as an extension of the tradition and customs in society. The school is very conservative and segregated. We see how societal norms, which segregate male and female roles, can impact more on girls than boys.</p> <ul style="list-style-type: none"> • The exaggerated discipline from the female teachers and the headteacher towards the students at times, results in the opposite effect, encouraging the girls to become more rebellious. For example, the headteacher insisted Wajda change her uniform, however she rebelliously refused. • Wajda is punished frequently at school. The school is based on an extension of the general system of the country, in which freedom for women is limited in many ways, likewise, in the school, students do not have freedom of expression and there is a sense of authoritarianism. • The school is trying to find the talented students by launching competitions in different topics, to give hope to the students, and show their talent. Unfortunately, despite all the effort Wajda made to win the competition, when she finally won, the prize was taken away from her as she wanted to spend the money on buying a bicycle and girls are not allowed to ride bicycles. This resulted in a massive disappointment for her as she felt her efforts were frustratingly undermined.