



**Pearson**  
**Edexcel**

**Mark Scheme (Results)**

**Summer 2022**

**Pearson Edexcel GCE**  
**In Gujarati (9GU0/02)**  
**Paper 2**

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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.

## 9GU0 2022 Paper 2 marking principles and mark scheme

### Section A: mark scheme, (translation into Gujarati)

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

Spelling: non-grammatical misspellings are tolerated, for example સફલત્ત rather than સફળત્ત as long as they are not ambiguous (for example સફરત્ત rather than સફળત્ત) or in the wrong language.

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

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

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

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Ahmedabad is Gujarat's	અમદાવાદ ગુજરાતનું			(1)
2	largest financial and	સૌથી મોટું નાણાકીય અને	આર્થિક	પૈસાવાળું	(1)
3	technological hub.	તકનીકી કેન્દ્ર છે.	સ્થાન, ટેકનોલોજિકલ	ઘર	(1)
4	For young people	યુવાનો માટે		બાળકોને / છોકરીઓને/ છોકરાઓને	(1)

5	there are lots of	ત્યાં ઘણી	ઘણી બધી		(1)
6	opportunities available.	તકો ઉપલબ્ધ છે.	આપેલ છે		(1)
7	Working in a company	સંસ્થામાં કામ કરવાથી	કંપનીમાં	લાંબા / ટૂંકાસમય માટે	(1)
8	for a fixed period	એક નિશ્ચિત અવધિ માટે	એક સમય માટે		(1)
9	can be an ideal way for college students	મહાવિદ્યાલયના વિદ્યાર્થીઓને ઉત્તમ રીતે	કોલેજ, યોગ્ય, શ્રેષ્ઠ માર્ગ , આદર્શ રસ્તો		(1)
10	to acquire training, skills	તાલીમ, કુશળતા	કલા	અભ્યાસ	(1)
11	and real-world work experience.	અને વાસ્તવિક વિશ્વમાં કામ કરવાનો અનુભવ મળી શકે છે.	અસલી જગત / દુનિયા	સાચી / ખરી દુનિયા	(1)
12	These programmes may be	આ યોજનાઓ	કાર્યક્રમો		(1)
13	either paid or unpaid.	વેતન સાથે અથવા અવેતન હોઈ શકે.			(1)
14	Money is not the main motivator	નાણાં એ મુખ્ય પ્રેરક નથી	પૈસા / રૂપિયા જ સર્વસ્વ નથી / બધું નથી	પગાર/ આવક	(1)
15	because this is an investment for your future.	કારણ કે આ તમારા ભવિષ્યનું રોકાણ છે.		જીવનનું	(1)
16	Youngsters from all over the state	રાજ્યભરમાંથી યુવકો	યુવાનો / કિશોરો, પ્રદેશ	રાષ્ટ્ર	(1)
17	come here to learn and develop their abilities.	શીખવા માટે અને તેમની આવડતો વિકસાવવા અહીં આવે છે.			(1)

18	There are many leading businesses in the city,	આ શહેરમાં ઘણાં અગ્રેસર વ્યાપારો છે,	ધંધા	ઉત્તમ /મોટા	<b>(1)</b>
19	which participate in these schemes.	જે આ યોજનાઓમાં ભાગ લે છે.			<b>(1)</b>
20	Some even offer jobs to the best people.	કેટલાક તો શ્રેષ્ઠ લોકોને નોકરી પણ આપે છે.	માણસોને		(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 (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 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.

<b>Marks</b>	<b>Description</b>
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></ul>



- |  |   |
|--|---|
|  | <ul style="list-style-type: none"><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 variation of straightforward 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 response.</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, consistent variation in 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><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
- 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 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"><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 response, 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 some gender and adjectival agreements, as long as they do not include mismatch of cases (e.g. વેગવંતો ઘોડી)
- 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.  
મહશે ગયા અઠવાડિયે દુકાનમાં જઈને ખરીદી કરે છે.
- 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.

तने पिताओये बधाने गुस्सो कयो.

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

**Indicative content should be around 200-250 words per question.**

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="391 447 1219 499">अमासना तारा (किशनसिंह चावडा)</p> <p data-bbox="391 569 1344 737">Students may refer to the following in their answers: Kishansinh Chavda examines family relationships to powerful effect in his stories and these include, the brother-sister relationship between Kishan and Amrita, the way marriage can affect family relationships and the impact of death within families.</p> <ul data-bbox="440 743 1349 1394" style="list-style-type: none"><li>• The reader is presented with the power of the brother-sister relationship between Kishan and Amrita, who whilst very different in personality are tied together by family bond. For example, in the story <i>Amrita</i> we see Kishan is calm, but his sister is playful and the pride Kishan has in his sister's skill in Panchika. Here the author invites the reader to reflect on the way family relationships can unite very different people by bonds that go beyond interests and behaviour.</li><li>• Families are expanded through marriage and the author examines the impact of this on existing relationships. For example, in the story <i>Amrita</i>, when Kishan's marriage was arranged, Amu gets very angry because she feels that her relationship with her brother is no longer the same. The reader is here invited to reflect on the need to accept that family relationships evolve as new family members come into each family through marriage.</li><li>• The author shows the impact of death within the family, for example in the story <i>Mangalsutra</i>. Here the author evaluates the impact of death and invites the reader to reflect on its consequences within a family setting.</li></ul>
	<p data-bbox="391 1478 1219 1514"></p>



Question number	Indicative content
2(b)	<p data-bbox="391 373 1219 428">अमासना तारा (डिशनसिंह यावडा)</p> <p data-bbox="391 468 1062 499">Students may refer to the following in their answers:</p> <p data-bbox="391 535 1344 699">The author shows the reader different ways to bring up children and examines the effectiveness of each relative to the other. We see poor children, rich children and those who aim to pass on a sense of morality. This examination of childhood experience is central to many of the stories and the reader is led to reflect on the importance of early experiences.</p> <ul data-bbox="440 737 1382 1268" style="list-style-type: none"><li data-bbox="440 737 1382 909">• In <i>Andhara Ma Ajvada Ma</i> we see the way in which that a poor child is brought up. For example, the author draws on his own childhood experience. Here we see how children in poor families are rich in other ways, because they receive all the attention and love of their parents who are always there for them.</li><li data-bbox="440 919 1382 1129">• In the same story the contrast is drawn with the upbringing of the child of a rich family. For example, in this story we see how the child is raised by the housemaid and lacks the love and attention of his parents. The author uses this contrast to powerful effect to provoke thoughts and ideas in the reader about the value of material things to children's upbringing.</li><li data-bbox="440 1140 1382 1268">• The author invites the reader to understand the benefits of having parents who pass on good morals and values and how children who are distanced from their parents can be affected with negative attitudes and cultural vacuum.</li></ul>

Question number	Indicative content
3(a)	<p data-bbox="391 300 678 338">જય હો (જય જસાવડા)</p> <p data-bbox="391 394 1062 426">Students may refer to the following in their answers:</p> <p data-bbox="440 428 1354 562">Jay Vasavada draws on his own experience to hold a mirror up to the educational system in Gujarat by presenting a critique of the attitude of students to exams, the behavior of the education board and the emphasis on grades as the sole way to progress.</p> <ul data-bbox="488 569 1385 1115" style="list-style-type: none"> <li data-bbox="488 569 1385 772">• We see how the majority of students passed their exams by cramming, rather than deep learning. For example, Jay Vasavada speaks about his own experience and why he was at a disadvantage. Here he invites us to reflect on how the educational system stifles talent and does not allow for the kind of human flourishing that is the aim of education.</li> <li data-bbox="488 779 1385 940">• Jay Vasavada exposes the arrogant and corrupt behavior of the Gujarat Board staff; for example, their response when Jay Vasavada went to make an enquiry. Here readers are invited to consider the culture of corruption that surrounds education and how money comes before duty in the eyes of the state officials.</li> <li data-bbox="488 947 1385 1115">• In Gujarat, the system at that time did not allow students to progress to the course of their choice without passing an exam. For example, the system forced Jay Vasavada to change course. Readers are invited to reflect upon the impact of restrictive approaches both for individuals and society.</li> </ul>

Question number	Indicative content
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<p><b>3(b)</b></p>	<p><b>જય હો (જય જસાવડા)</b></p> <p>Students may refer to the following in their answers:  Jay Vasavada focuses the reader on key areas of educational failure, as it is viewed by the wider world and invites readers to reevaluate their ideas of what that really means. He looks at exam results, parental pressure and social expectations.</p> <ul style="list-style-type: none"> <li>• Jay Vasavada sets out to show readers that failing exams is not the end of the world. For instance, he gives examples of very well-known personalities and himself in this context. The author’s aim here is to reassure students that the end-of-year exam is not the only opportunity in their life. The author inspires others by demonstrating how to be successful rather than giving up.</li> <li>• We see that some parents put too much pressure on their children. For example, the author refers to letters he has received from some distressed young people. The author here seeks to provide a reassuring note and to show young people that their experiences are not unique.</li> <li>• Jay Vasavada also writes about social expectations where students are being judged on their exam results. The author illustrates the folly of this citing what he himself achieved by the age of 27. His aim here is to send a message that it is important not to be overwhelmed by others’ expectations.</li> </ul>
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Question number	Indicative content
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4(a)

सात पगलां आकाशमां (कुन्टनिका कापडीआ)

Students may refer to the following in their answers.

The author examines to powerful effect the way Vasudha reacts to the experiences that she has at different points in her life. We see her as a daughter, then as a wife and finally facing the challenges of motherhood.

- Vashudha is presented as a traditional daughter. For example, she is obliged to obey her parents with regard to marriage at an early age rather than pursue further studies, as she would like. Here the writer examines the effect of social expectations on individuals.
- When Vashudha is married, she once again has to obey her husband and sublimate her own wishes to his. The author thus examines the way in which, whilst away from parental control, one form of obedience is replaced by another.
- As a mother Vashudha has to look after her children by herself, as her husband expects her carry out her womanly duties, but we see how she is overwhelmed by this experience and so the joy that might be expected to come with motherhood is lost to her in many ways. Here the writer examines the cycle of social pressures on women to conform, how women are expected to respect, obey and fulfill the need of their father, husband and children; how women are seen as second-class citizens. At the end of the book the author examines how when women are given opportunity and support, they can evolve into strong independent women.

**Question  
number**

**Indicative content**

4(b)

सात पगलां आकाशमां (कुन्दनिका कापडीआ)

Students may refer to the following in their answers:

Kundanika Kapadia reflects gentlemanliness, equality in marriage and not following the norm through her characters and as a means to invite reflection on positive attitudes to women.

- The author portrays Vinod as a true gentleman. For example, he never refuses to do any kind of work that is necessary. Here the author shows the reader how respect towards women is important in helping Vashudha and Aena both to move forward in their life.
- Gajendra displays equality in marriage. We see how he is an open-minded husband. For example, when they have a baby Gajendra shares responsibility to look after their child. Gajendra took his responsibility seriously. Here the author invites the reader to reflect upon stereotypes and to think about what makes a successful marriage by being positive in his approach to women.
- The character of Swarup is used by the writer to show how norms in society do not need to be followed. For example, he always displays his love to Esha and respect to other women. He is a quiet man but very attentive and a good listener. The reader is led to reflect on the effect that this gentle and supportive environment can have on the lives of women, and by extension, on wider society.

Question number	Indicative content
5(a)	<p data-bbox="391 264 1198 310">કેવી રીતે જઈશ (દિગ્દર્શક - અભિષેક જૈન)</p> <p data-bbox="391 352 1062 384">Students may refer to the following in their answers:</p> <p data-bbox="440 390 1312 453">The director uses various means to show that a move to the USA is not always a positive thing for those who want to move there.</p> <p data-bbox="440 459 1279 522">Relationships are affected, identity is lost and there can be moral impacts.</p> <ul data-bbox="488 529 1354 1077" style="list-style-type: none"> <li data-bbox="488 529 1354 697">• Migrants are willing to destroy relationships with family and friends in order to move to America. For example, we see the son's experience used to exemplify this aspect. Here the director invites reflection on how the way in which some people are ruthless in leaving behind their culture.</li> <li data-bbox="488 703 1354 871">• Indian identity is lost through moves to the USA, for example migrants will even consider changing their names on their passports and are willing to live as illegal immigrants, meaning they cannot come back to India. The director shows the audience the damage that can be done by desperation.</li> <li data-bbox="488 877 1354 1077">• There is evidence of moral decline caused by the move to the USA. For example, we see how characters won't hesitate to break the law by borrowing money from gangs and risking their lives to go to America. The director again invites us to reflect as an audience on the way that good people can be led to bad things in the pursuit of a dream.</li> </ul>

Question number	Indicative content
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<b>5(b)</b>	<p data-bbox="375 132 1395 247"><b>કેવી રીતે જઈશ (દિગ્દર્શક - અભિષેક જૈન)</b></p> <p data-bbox="375 289 1395 457">Students may refer to the following in their answers: The director uses flashback techniques to explain the characters' ambitions by adding layers of comprehension to the audience's understanding of the narrative, to explain relationships in depth and detail and to highlight the power of nostalgia and the pull of home.</p> <ul data-bbox="375 464 1395 1087" style="list-style-type: none"><li>• The director uses flashbacks to explain the ambitions of the protagonist Harish. For example, there are scenes in the movie when Harish is talking to his friend declaring he is moving to America soon. The director thus uses the technique of flashback to enable the audience to understand the narrative in a non-linear way.</li><li>• flashback is used to examine interpersonal relationships and to allow the audience to understand what is happening in the film at a deeper level. For example, the flashback technique is used to tell Harish's father Bachu Bhai and his best friend Ishwar Bhai's story. In this way the director uses flashbacks to enable the audience to understand the nuances of relationships in the present, with reference to the past.</li><li>• The last flashback is shown when Harish is at the airport going to America. This reflects nostalgia and the emotions of Harish's mother. For example, his mother gave him a traditional send-off. Through this flashback technique the director reminds the audience how the tradition within the Gujarati family is still very central.</li></ul>
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<b>Question number</b>	<b>Indicative content</b>
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<b>6(a)</b>	<p data-bbox="376 130 1367 252"><b>ભવની ભવાઈ (દિગ્દર્શક - કેતન મહેતા)</b></p> <p data-bbox="376 252 1367 315">Students may refer to the following in their answers:</p> <p data-bbox="376 315 1367 462">The mistreatment of the untouchables is a central theme of this film. The director examines this theme from various different angles, which include looking at the strict rules by which they are obliged to live, the places in which they live and the jobs they are obliged to do.</p> <ul data-bbox="376 462 1367 1169" style="list-style-type: none"><li data-bbox="376 462 1367 693">• Untouchables are presented as the victims of a strict set of rules that limit their lives in multiple way and set them apart. For example, they are required to wear a broom at their waists like a tail so to brush over their own footprints and to carry a small clay pot around their neck to spit in. Here the director invites the audience to reflect on the impact of the rules that govern the lives of untouchables.</li><li data-bbox="376 693 1367 903">• The untouchables are not allowed to live amongst the people they are destined to serve. For example, they are shown having to live on the outskirts of villages and towns and have to build their huts on the outskirts in dirty and unsanitary conditions. Here the director shows the audience the reality of the life of untouchables when they are out of sight.</li><li data-bbox="376 903 1367 1169">• Untouchables are shown working in lowly and demeaning jobs, for example, building a well, which they could never use in return for a small amount of grain. The director uses the untouchables to highlight the sense of entitlement that comes as a birthright for some.</li></ul>
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Question number	Indicative content
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6(b)

ભવની ભવાઈ (દિગ્દર્શક - કેતન મહેતા)

Students may refer to the following in their answers:

The Director uses music to locate the film culturally through the inclusion of folk elements, to add an extra dimension to characters and to evoke emotional responses in the audience. Music is a constant part of the film and has a constant effect on the audience. It is woven into the fabric of the narrative to impressive effect.

- The Bhavai is one of the most energetic folk music and dance-dramas hence music plays a big part in this movie. We see how this movie starts a song, for instance. The use of traditional music by the director is a means of drawing the audience in both to the narrative and culturally.
- The use of music to add depth to characters is an important part of how the film works on a technical level. For example, the music that surrounds King Chandrasen's character. The director uses this music in an almost diegetic way to advance the narrative.
- Music is used to make the audience feel things, to provoke an emotional response, for example when Jivlo sings. This links the music to the theme of freedom that runs as a motif through the film from beginning to end and is the central theme of the film.

Question number	Indicative content
7(a)	<p data-bbox="386 268 1341 323" style="background-color: #92d050;">હું તુ તુ આવી રમતની ઋતુ (દિગ્દર્શક - શીતલ શાહ)</p> <p data-bbox="386 327 1062 361">Students may refer to the following in their answers:</p> <p data-bbox="386 422 1349 590">The director illustrates class differences by showing how wealth gives people an upper hand in society and how having this privilege taken away from Uday negatively affects his life. We are shown a gloss of civilisation, Uday's reaction to the loss of his position and the effect on Uday's behaviour.</p> <ul data-bbox="483 594 1360 1178" style="list-style-type: none"> <li>• Uday initially appears as highly civilized and cultivated; he is an only child. For example, he is privileged to have studied at Harvard University to become an economist. The director encourages the audience to focus initially on the external characteristics of Uday.</li> <li>• Uday's loss of position exposes what is inside him. We see how his employers, The Choksi brothers, gamble on the theory that they had been debating which asserted that a person's character is influenced by his surroundings. As this happens the director then focuses the audience on the moral, inner dimension of Uday as he falls into criminality.</li> <li>• Uday's character is not strong. He reacts to adversity negatively. His inner character comes out in aggression and bad language as all the privilege and social position is stripped away. In this way the director invites the audience to reflect upon what civilization really is and that nobility is not innate, but that we are all a product of our experiences and circumstances.</li> </ul>

Question number	Indicative content

## હુ તુ તુ આવી રમતની ઋતુ (દિગ્દર્શક - શીતલ શાહ)

7(b)

Students may refer to the following in their answers:

The theme of misused wealth is central to this film and the director examines it from various angles. We are led to reflect on how the misuse of wealth makes people behave in a morally bankrupt way, how it can make people think they are secure when they are not and how it can be counterproductive because it means people eventually turn on you.

- The Choksi brothers' behaviour has the effect of dehumanising people. For example, they have no qualms about using people as pawns in a game for their own amusement. Here the director focuses the audience on the moral obligations of wealth and the consequences of its misuse in the hands of the wrong people.
- We are shown how wealth can give people a false sense of security. For example, Uday thinks he is untouchable because he believes his wealth confers special treatment. Here the director examines the way in which wealth can be a false friend, if the person lacks real depth.
- There is a kind of circular justice at work in the film, because we see that ultimately no good comes to those who do ill to others. For example, we see how the brothers lose everything. The director thus invites the audience to consider the way there can be consequences of all behaviours.