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Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE

In Arabic (9AA0) Paper 02

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, if there is no ambiguity, for example using the impersonal masculine/feminine يوجد / توجد (there is/are); agreements with بعض الناس and بعض.

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 هَذَا and tanween for example مَاهراً rather than مَاهراً.

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 answer's column.

	Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
C	1	The nature of family life	إن طبيعية الحياة الأسرية	العائلية		(1)
B	2	is no longer what it was ten years ago.	لم تعد كما كانت قبل عشر سنوات.	عشرة أعوام من قبل عقد من الزمن	في عشر سنوات من قبل	(1)
B	3	The usual stresses of marriage	إن الضغوطات المعتادة للزواج	إن التوتر الزواج المعروف		(1)
A	4	increased with the growing trend	ازدادت مع النزعة المتنامية	زادت		(1)
E	5	of people moving away	للناس إلى الانتقال بعيداً	إلى الابتعاد		(1)
B	6	from their relatives and countries of origin	عن أقاربهم وبلدانهم الأصلية	دولهم الوطن الموطن		(1)
D	7	in search of livelihood.	للبحث عن سبل العيش.	معاش حياة معيشية		(1)
E	8	The Arab world is not	إن العالم العربي ليس	غير		(1)
A	9	excluded from profound socio-economic changes.	بمعزل عن التغييرات الاجتماعية والاقتصادية العميقة.	منعزل التحولات		(1)
E	10	This is evident from the rise	هذا واضح من خلال ارتفاع	الدليل نمو		(1)

D	11	in the number of couples choosing to separate	عدد الأزواج الذين يختارون الانفصال	الطلاق		(1)
E	12	in the Middle East and North Africa.	في الشرق الأوسط وشمال أفريقيا.		إفريقيا الشمالية	(1)
E	13	Experts from Morocco believe	يعتقد الخبراء المغربية أن	يؤمن العلماء يرى		(1)
A	14	this trend has been driven by	الدافع إلى هذا الاتجاه سببه	السير نحو		(1)
C	15	a combination of economic pressures,	مجموعة من الضغوطات الاقتصادية،	الضغوط		(1)
A	16	evolving social norms and legal reforms.	والأعراف الاجتماعية المتطورة والاصلاحات القانونية،	المعايير		(1)
E	17	Above all, they see	وفوق كل هذا، يرون			(1)
D	18	the changing role of women	الدور المتغير للمرأة	تغير دور المرأة		(1)
C	19	who have developed	التي طورت	الذي طور		(1)
C	20	an awareness of their civil rights.	وعبها بحقوقها المدنية.	وعيًا		(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 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 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.• Consistent variation in use of vocabulary, allowing ideas to be conveyed in a variety of different ways.

- | | |
|--|--|
| | <ul style="list-style-type: none">• 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 (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">• 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="1129 477 1453 510" style="text-align: right;">عصفور من الشرق (توفيق الحكيم)</p> <p data-bbox="379 533 1426 600">Analyse the relationship between Mohsin and Andre’s family in the novel.</p> <p data-bbox="379 663 1166 696">Students may refer to the following in their answers:</p> <p data-bbox="379 775 1445 1021">The author’s portrayal of the characters in the novel, is determined by the various aspects relating to social integration, identity and economic integration. The novel displays the complexities faced through Mohsin’s life, after moving to France from Egypt. The family all assist Mohsin in different issues. The reader is drawn to notice the sensitivity and kindness shown by all members of Andre’s family toward Mohsin. For example:</p> <ul data-bbox="427 1043 1437 1794" style="list-style-type: none"><li data-bbox="427 1043 1437 1290">• Mohsin lives with Andre’s family, as he is renting a room in their house. Andre and Mohsin are extremely close to the extent that they share even their deepest secrets and adventures. Andre helps Mohsin to integrate into French society through advising him to give up some unpleasant habits, for example when Mohsin eats dates he throws the pips in the street. This is against societal norms in France and is considered littering.<li data-bbox="427 1335 1437 1503">• Andre’s wife helps Mohsin with a personal issue that he was facing regarding his relationship with Suzi. She advised Mohsin to buy a gift like cosmetics to draw the attention of Suzi toward him. Here the author highlights how close Mohsin became to the family.<li data-bbox="427 1547 1437 1794">• Mohsin has a good relationship with Andre’s parents. The author highlights this many times because often Mohsin helps the mother in the kitchen and discusses social and economic issues with the father. They have a comfortable relationship for example the grandmother addresses her grandchildren openly without reserve even in the presence of Mohsin. This shows that he is considered part of the family.

Question number	Indicative content
2(b)	<p style="text-align: right;">عصفور من الشرق (توفيق الحكيم)</p> <p>Explain the impact of living in a foreign country through the novel.</p> <p>Students may refer to the following in their answers:</p> <p>The author displays, through the characters in the novel, the challenges faced by expatriates. Cultural differences, language, economic and social challenges are some of the issues highlighted.</p> <ul style="list-style-type: none"> • Mohsin faces many of these challenges and therefore needs to adjust his habits in order to fit into his new lifestyle. He finds many things difficult to become accustomed to, in order to integrate into society. For example: the author highlights the events at the funeral in the church, Mohsin was very disturbed, as he felt the event to be less spiritual and lacking religious rituals, in comparison to his homeland. Andre explained that they usually enter the church the same as entering a coffee shop. • Mohsin realises the vast difference in culture when he purchases a gift for a girl he was attracted to. He realises the cultural differences in dealing with romantic issues are completely different to what he was used to in his country. The author draws attention to the social differences, which at times leaves an impact on an individual to adopt a new approach. • The friendship between Mohsin and Ivanovich highlights in the novel, how two completely different individuals from two different countries face the same challenges when trying to fit into a new society. This leads to a different impact on an individual. For example, Mohsin tries to integrate while Ivanovich desires to leave the country and move to the East.

Question number	Indicative content
3(a)	<p data-bbox="1099 338 1445 371" style="text-align: right;">رواية صائد البيرقات (أمير تاج السر)</p> <p data-bbox="467 394 1358 427">Analyse the personality of the writer A.T in the novel.</p> <p data-bbox="467 488 1257 521">Students may refer to the following in their answers:</p> <p data-bbox="467 544 1437 685">The author A.T is an important character in the novel. He is a famous author that has many fans and he is the center of all the events in the novel. He plays an equal role to the main character Farfar as his mentor.</p> <ul data-bbox="517 768 1437 1547" style="list-style-type: none"> <li data-bbox="517 768 1437 1014">• Other authors look forward to seeing A.T and sometimes, seek advice. He shows a lot of admiration to his fans, mixed with some hypocrisy, for example a girl seeks help to write a novel and A.T agrees but says it is only because she is beautiful. The author highlights that not all writers are skilled in the art of writing, yet still manage to reach their goals. <li data-bbox="517 1048 1437 1261">• Farfar approaches A.T to assist him achieving his dream. First the author refuses to do so and later accepts. When he reads Farfar's first piece of writing, A.T gets worried as it looks like a police report. The notion and aim is to write but not to criticize the authorities and reveal the reality of the despair in society. <li data-bbox="517 1294 1437 1547">• A.T can produce masterpieces, like his last novel. This obliged Farfar to read. He tried to copy the art of writing like him. He spoke to him about a few characters that Farfar wants to use for his novel. However, in a twist A.T uses Farfar for the main character in his new novel. The author explains that writing requires a lot of imagination and talent and this was lacking in Farfar.

Question number	Indicative content
3(b)	<p data-bbox="1023 264 1362 300" style="text-align: right;">رواية صائد اليرقات (أمير تاج السر)</p> <p data-bbox="432 322 1315 389">Explain how the people hold onto their dreams in the novel.</p> <p data-bbox="432 472 1219 508">Students may refer to the following in their answers:</p> <p data-bbox="432 530 1331 667">Every person has a dream he wishes to achieve and events and obstacles in his life make him decide to continue or give up his dream. The author examines a wide range of factors relating to this issue. For example:</p> <ul data-bbox="480 689 1362 1435" style="list-style-type: none"> <li data-bbox="480 689 1331 936">• Abdullah Harfash (Farfar) has a dream to become an author. Even though he had never read a novel in his life. 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. This shows that even if a person does not have a natural skill or talent he may still be able to achieve his dream. <li data-bbox="480 981 1362 1117">• The masseur is another character who is displayed as a dream chaser and he even puts his life in danger while playing a small role in a local play, highlighting that a person can go to many lengths to achieve their dream. <li data-bbox="480 1162 1362 1435">• The coffee shop was the meeting spot of the professional and amateur writers. They all had many different dreams, for example the girl who has her first attempt at writing a novel and is seeking help and support from professionals like A.T. The professional writer is also chasing a dream - his own different and unique novel. The author displays a varied mix of different personalities chasing dreams.

Question number	Indicative content
4(a)	<p style="text-align: right;">مسرحية البخيلة (أحمد شوقي)</p> <p>Analyse the personality of the housekeeper in the play.</p> <p>The author reflects on how a housekeeper becomes attached and devoted to the family she is employed by, inviting the reader to reflect on the concept of shared humanity. Throughout the play Husna is seen as a simple, caring and humble character.</p> <ul style="list-style-type: none"> • Lady Nadifa is living in misery, although she has the financial means to live a better life. Her housekeeper started working in the house at a young age and has now become part of the family. Here the author defines Husna to be extremely attached and respectful toward Lady Nadifa. Although Lady Nadifa deprives Husna of certain things, Husna adjusts to suit Lady Nadifa's life style. • Husna is discreet about her feelings for Jamal when she finds him stealing. She expresses her sorrow about Jamal who feels neglected and financially marginalised. Husna is shown to be acceptable and adapting to Lady Nadifa. On the contrary Jamal is upset and refuses to adapt to his grandmother's lifestyle. This contrast shows the character of Husna as being more sensitive than Jamal. • After the death of the grandmother, Husna became the only heir of Lady Nadifa's fortune. Husna gives the inheritance to Jamal, in doing so expressing all her feelings towards him. At this time Jamal mentions that he always admired Husna from a young age. The author shows that Husna is loyal and kind and she is not interested in wealth. Here the author presents Husna's defining quality to be her innocence, highlighting that she is financially content.

Question number	Indicative content
4(b)	<p data-bbox="1177 338 1455 371" style="text-align: right;">مسرحية البخيلة (أحمد شوقي)</p> <p data-bbox="448 394 1305 427">Explain the phenomenon of greed through the play.</p> <p data-bbox="448 454 1433 622">Some characters are driven by greed and love for wealth and power and they are willing to compromise their principles in order to gain. At times they adopt unusual behaviour regardless of family ties. On various occasions, the writer addresses the theme of greed and many events in the play influence the characters' actions.</p> <ul data-bbox="499 663 1433 1249" style="list-style-type: none"><li data-bbox="499 663 1433 831">• This play shows the impact that greed has on the relationship between friends and relatives. For example, Jamal who is the grandson of a rich lady, starts cursing her to death due to her depriving him of money. Knowing that he is the only heir to her inheritance he assumes he will get all the wealth when she dies.<li data-bbox="499 871 1433 1003">• Jamal has a friend who is trying to get him married to a bankrupt family in the hope of benefitting financially from this marriage. The writer touches on a moral dilemma and how easily some people can be manipulated to gain from a situation.<li data-bbox="499 1081 1433 1249">• Zainab's family for example accepts the proposal in the hope of benefitting knowing that Jamal is the only heir to Lady Nadifa's inheritance. When her family realised that the housekeeper inherited, they retracted the proposal. The writer reflects on how greed can affect an entire family.

Question number	Indicative content
5 (a)	<p style="text-align: right;">فيلم يوم مر ويوم حلو (خير ي بشارة)</p> <p>Analyse the relationship between Urabe and Aisha’s family</p> <p>The director reflects on the lives of financially deprived families and the daily struggles they face. This has an influence on the behaviour of most of the characters.</p> <ul style="list-style-type: none"> • The viewer is lead to experience the bad behaviour of Urabe. It is difficult to comprehend his selfish behaviour, for example, he says to Aisha that she should accept the proposal of the owner to move from the apartment. Ironically, Urabe ends up living with Aisha in this very apartment and causing many troubles to the family. The writer emphasises that Urabe is not a man of principle nor good character. • Aisha is a single mother who is deep in debt, concerned for the upbringing of her children. The director highlights this when Aisha tries to protect them from the abuse of Urabe who wants to control the whole family. The strength of Aisha is tested when she needs to protect her family from this abuse. • The audience witnesses the audacity of Urabe who moves in with the family after getting married to Aisha’s eldest daughter, all because he does not want to work. Urabe tries to abuse one of Aisha’s other daughters when she is alone at home. Here the director reveals that Urabe is an opportunist who is abusive and controlling.

Question number	Indicative content
5(b)	<p data-bbox="1114 338 1455 371" style="text-align: right;">فيلم يوم مر ويوم حلو (خير ي بشارة)</p> <p data-bbox="432 398 1390 461">Clarify the issue/problem of taking advantage of other people’s circumstances in the film.</p> <p data-bbox="432 544 1445 745">Poverty is a key theme in the film as the director places emphasis on the less fortunate and people living on the edge of society. The audience is encouraged to reflect on what motivates some characters in the film to take advantage of others. Throughout, the film the viewer is drawn to struggles and difficult circumstances but also the hope of a family, especially the mother of five children settled in a deprived district in Egypt.</p> <ul data-bbox="480 775 1445 1429" style="list-style-type: none"> <li data-bbox="480 775 1445 904">• The director highlights how everyone is in financial difficulty and trying to find a way out, even if this means compromising their principles. For example, the landlord of Aisha is shown as greedy as he wants evict Aisha to clear her debt. <li data-bbox="480 949 1445 1182">• The viewer witnesses how the film displays ethics and values in society. These are compromised and sacrificed, for example: the sacred concept of marriage is compromised when Urabe marries Aisha’s daughter to take advantage of her situation, in order not to have to work and pay rent. In addition, he abuses the members of her family. The director highlights the lengths people will go to, to take advantage of circumstances. <li data-bbox="480 1261 1445 1429">• Nour is Aisha’s only son and he is a young child, working to support his mother. The viewer experiences the exploitation of a child who should rightfully be at school. However, he is forced to face the difficulties of life as an adult. The viewer is drawn to witness how a child is taken advantage of while at work in harsh circumstances.

Question number	Indicative content
6(a)	<p style="text-align: right;">فيلم إشاعة حب (فطين عبد الوهاب)</p> <p>Analyse the relationship between Hussain and Sameeha.</p> <p>The relationship between Hussain and Sameeha is one of the main themes of the film. The director highlights devotion. Hussain is in love with Sameeha, his cousin and would like to marry her but she is not interested in him. She was not attracted to him due to his conservative appearance and seriousness.</p> <ul style="list-style-type: none"> • The director reflects on the tensions that can be present between prospective couples for marriage. For example, Hussain cannot display his love for Sameeha due to his conservative nature, characterised by shyness in his behaviour. This impacts negatively on how Sameeha feels towards Hussain. • Hussain tries to change his behaviour in order to win Sameeha over. The director invites reflection on how adopting a different approach can impact people’s life and their future. For example, Hussain has to pretend that he was in a relationship with a famous actress after his uncle spread a rumour in the town. • Throughout the film, the audience witnesses how Hussain and Sameeha are facing challenges. For example, Hussain is obliged to compromise some of his values, while Sameeha is feeling confused jealousy about the rumour. The relationship changes from distant to being closer through the influence of the rumour about Hussain.

Question number	Indicative content
6(b)	<p data-bbox="1123 264 1453 300" style="text-align: right;">فيلم إشاعة حب (فطين عبد الوهاب)</p> <p data-bbox="427 376 1406 443">Explain how the director portrayed the issue of endogamy in the film.</p> <p data-bbox="523 472 1449 640">The custom of marrying only within the limits of the family is an Arab tradition in some communities that are profoundly accustomed to this reality. Abdul Kadir is the paternal uncle of Hussain, his wife (Baheeja) is the maternal aunt of Lucy and both are prospective suitors for Sameeha, the daughter of Abdul Kadir and Baheeja.</p> <ul data-bbox="480 680 1449 1420" style="list-style-type: none"> <li data-bbox="480 680 1449 848">• The viewers experience the contrast of two characters who are interested in marrying Sameeha. Both are cousins to her, one from the father’s side, who is shy, hardworking and serious, the other from the mother’s side, who is glamorous, yet self-centred and irresponsible. <li data-bbox="480 909 1449 1144">• Abdul Kadir did not like Lucy for Sameeha but her mother considers him to be a perfect match for her. The viewer witnesses the conflict between the husband and wife to impose their opinion without considering their daughter’s choice. The director shows that parents intervene in their daughters’ future choices by preferencing certain relatives. This hinders the daughter’s desire to grasp new opportunities and prospective proposals. <li data-bbox="480 1182 1449 1420">• Sameeha’s mother is trying to impress her by praising her nephew, for example, she asks him to sing in a different language. However, Abdul Kadir is not impressed and tries to find a way to direct his daughter’s focus to his nephew Hussain by spreading a rumour in the town, with the help of Abdul Kadir’s nephew. The director highlights the depth people will stoop to in order to reach their aims.

Question number	Indicative content
7(a)	<p style="text-align: right;">فيلم وجدة (هيفاء المنصور)</p> <p>Analyse the personality of Wajda’s father in the film.</p> <p>The father of Wajda did not play a central role in the film, yet, he has a huge impact in the trail of events in the film. He works far away and hardly sees his daughter, although he is very attached to her, despite his absence. He is portrayed as a typical middle eastern man holding on to his customs and traditions.</p> <ul style="list-style-type: none"> • The viewer is shown a father who is away a lot due to work commitments but when he is home, he does not take responsibility or spend time with the family as a father. For example, he often has friends over and plays video-games. Then at these times Wadjda and her mother are alone and need to serve him and his friends while they socialise. This is a display of his selfish and inconsiderate character. • The audience is led to view the father’s behaviour as cold and distant. For example, when Wajda adds her name in the family tree her father removes it, as the custom is that only boys carry the lineage and family name. This issue always arises when the mother and father have an argument. This shows the father is deeply rooted in his culture. • The audience witnesses the stress that Wajda’s mother goes through whenever the issue of a second wife is mentioned. Wajda’s father is encouraged by his mother to marry a second wife, so that he may have a boy. The director reflects how customs and traditions affect both men and women.

Question number	Indicative content
7(b)	<p style="text-align: right;">فيلم وجدة (هيفاء المنصور)</p> <p>Explain the symbol of the bicycle in the movie.</p> <p>The director uses the bicycle to highlight many aspects in the movie and it shows issues in the very conservative society where a girl is not allowed to ride a bicycle. The director uses the bicycle as a tool to highlight how women face many challenges in relation to gender discrimination in such a society.</p> <ul style="list-style-type: none"> • The viewer follows Wajda as she wishes to own a bicycle when she defies society and rides with her neighbour Abdullah. The bicycle is showing inequality between boys and girls as Wajda asks her mother to buy her a bicycle but her mother says, " girls are not allowed to ride here". • Initially Wajda's mother was against the idea of Wajda having a bicycle but in the end, her mother buys her a bicycle. The viewer realises that the reason Wajda is so persistent on having a bicycle is due to it been a symbol of independence and freedom. This shows her using the bicycle as a representation of defiance. • The bicycle is seen as a goal to achieve, highlighting all the obstacles before getting it. The audience witnesses all these challenges. In the end the director invites the viewer to witness the bicycle as a symbol of freedom, enabling Wajda to overcome all the previous obstacles.