



Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE

In Persian (9PN0)

Advanced

Paper 02

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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.

Final version of Mark Scheme after STM on 13 June 2024

Section A: Question 1, Translation into Persian

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Section	English Text	Correct Answer	Acceptable Answers	Reject	Mark
1	According to some research	بر طبق پژوهشی	بر اساس/ بنا بر بعضی تحقیق‌ها		(1)
2	Iranian women have different roles	زنان ایرانی نقش‌های مختلفی	زنان ایرانی مسئولیت‌های گوناگونی		(1)
3	simultaneously in the family and in society.	همزمان در خانواده و جامعه دارند.	هم در خانواده و هم در جامعه دارند.		(1)
4	As well as being mothers and spouses	علاوه بر مادر بودن و همسر بودن	علاوه بر نقش مادری و همسری		(1)
5	they also have significant social responsibilities.	آن‌ها مسئولیت‌های مهم اجتماعی هم دارند.	زنان وظایف با اهمیتی در اجتماع/ جامعه دارند.		(1)
6	They play an important part	آن‌ها نقش با اهمیتی	آنان نقش مهمی		(1)
7	in economic, cultural, and political activities	در فعالیت‌های اقتصادی، فرهنگی و سیاسی کشور بازی می‌کنند	در کارهای اقتصادی، فرهنگی و سیاسی ایفا می‌کنند/ دارند		(1)
8	and are often the source of harmony in the household.	و اغلب در خانواده منبع هارمونی/ آرامش هستند.	و بیشتر اوقات مرکز/منشأ/ سرچشمه‌ی هماهنگی در خانه هستند.	همیشه باعث شادی خانه می‌شوند.	(1)
9	Today, they are experiencing	امروزه آن‌ها در حال تجربه‌ی	این روزها آن‌ها دارند		(1)
10	a transition	گذار هستند./ تغییرات هستند	گذار/ گذشتن/ عبور را تجربه می‌کنند.		(1)
11	Many have fought	بسیاری	بسیاری از آنان/ خیلی‌ها		(1)
12	hard to reach	برای رسیدن به	برای دستیابی به		(1)

Section	English Text	Correct Answer	Acceptable Answers	Reject	Mark
13	senior positions in management and in universities.	موقعیت‌های بالای مدیریتی و دانشگاهی سخت جنگیده‌اند.	شغل‌های مهم / رده بالا در بخش مدیریت / اداره کردن و در دانشگاه‌ها تلاش کرده‌اند / مبارزه کرده‌اند.		(1)
14	However, this change has resulted in	اما این تغییر باعث	گرچه این تغییر منجر به		(1)
15	an increase in the age of marriage	افزایش سن ازدواج	بالا رفتن سن ازدواج		(1)
16	and the number of divorces.	و آمار طلاق شده است.	و تعداد طلاق‌ها شده است.		(1)
17	A majority of those who work outside the home	اکثریت آن‌هایی که بیرون از خانه کار می‌کنند	بیشتر زنانی که / کسانی که بیرون از خانه کار می‌کنند		(1)
18	believe that having both job and children	اعتقاد دارند که داشتن شغل و فرزند	معتقدند کار کردن و داشتن فرزندان هر دو		(1)
19	is challenging	چالش بزرگی است	خیلی سخت است		(1)
20	without proper support.	بدون پشتیبانی مناسب	بدون حمایت کافی / کمک		(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 fulfil the requirements of the question.
- The recommended word count for each essay is 300-350 words, but you must mark the whole essay regardless of length.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"> • 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. • 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. • 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 in use of complex language, producing consistently articulate writing.• Consistently varied 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:

- all grammar and structures included in the grammar list that are specific to A Level
- conceptually challenging tenses such as the pluperfect, future
- passive voice
- subjunctive mood
- use of subordination
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions, pronouns and relative clauses
- using synonyms and a variety of expressions to say things in different ways.

Straightforward language is considered to be:

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

Accuracy of language (A03)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- You must apply this grid twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none">• 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 using the indefinite article in the wrong place, for example کتاب خوبی که خواندم instead of کتابی خوب که خواندم
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, wrong case endings
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- mother-tongue interference.

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

Question number	Indicative content
2(a)	<p data-bbox="448 378 874 409"><i>We get used to it</i> (Zoya Pirzad)</p> <p data-bbox="448 434 1166 465">Students may refer to the following in their answers:</p> <p data-bbox="448 490 1046 521">Analyse the role of Arezoo's father in her life.</p> <p data-bbox="448 557 1385 685">Arezoo is close to her father from her childhood. He has always been kind and understanding towards her and this extends to her adulthood. He loved his wife, though she has not been kind to Arezoo.</p> <ul data-bbox="448 736 1385 1536" style="list-style-type: none"><li data-bbox="448 736 1385 943">• Arezoo has many good and happy memories of her father and always remembers his love, kindness and understanding. For instance, when she was a child, each spring, he used to take her to Tajrish Bazaar to buy her a few silkworms and then to pick the leaves of some mulberry trees to feed the worms. This shows that he valued spending time with her.<li data-bbox="448 983 1385 1256">• After her divorce from Hamid and returning home with her daughter, unlike her mother, Arezoo's father was very understanding and supportive. He criticised Hamid as a selfish man who did not care for his family. For instance, he helped Arezoo to get her own place in order to have her own independent life, although her mother did not agree. This perhaps shows that he is somehow aware of the fact that his wife wasn't very caring and was trying to support Arezoo.<li data-bbox="448 1296 1385 1536">• Mr Sarem leaves a great deal of debt after his death, mostly because of the excessive expenses of his wife. However, for Arezoo, this gives the opportunity to run the business successfully and gives her self-confidence and independence. The author shows that Arezoo's father treated his wife and his daughter in different positive ways. For example, he relied on Arezoo to look after the mother after his death.

Question number	Indicative content
2(b)	<p data-bbox="440 228 865 259"><i>We get used to it</i> (Zoya Pirzad)</p> <p data-bbox="440 277 1155 309">Students may refer to the following in their answers:</p> <p data-bbox="440 344 1289 376">Examine the impact of divorce of Ayeh’s parents on her life.</p> <p data-bbox="440 412 1385 600">Ayeh is sad and unhappy about her parents’ divorce and would prefer to have both parents living with her. In particular, because Arezoo has too many responsibilities and has to run the estate agency and provide for two families, she does not have enough time to spend with Ayeh. Ayeh is not close to either of them. The author shows how damaging divorce can be for children.</p> <ul data-bbox="440 636 1385 1361" style="list-style-type: none"> <li data-bbox="440 636 1385 878">• Ayeh is shared between her inpatient and busy mother and her unreliable and irresponsible father, who encourages her to go to France. She does not know her father the way her mother knows him and this is a source of disagreement and arguments between mother and daughter. The author perhaps intends to show that after divorce, relationships may become more complicated, which affects children’s lives. <li data-bbox="440 913 1385 1155">• Ayeh is upset and unhappy about her parents’ divorce and often expresses her view that her mother’s divorce has deprived her of having a normal life and sharing her life with her father. In her blog, she says that after having children, parents should not get divorced but continue to live together for the sake of their children. Here the author examines divorce from the children’s point of view. <li data-bbox="440 1191 1385 1361">• Ayeh reacts angrily to her mother’s decisions. After meeting Zarjoo, Arezoo realises that it is not easy to decide about her own life whilst having a daughter. As a result of Ayeh’s response, she realises that there are serious obstacles to her quest for happiness.

Question number	Indicative content
3(a)	<p data-bbox="448 255 938 286"><i>Nik Akhtar Family</i> (Iraj Pezeshkzad)</p> <p data-bbox="448 315 1166 347">Students may refer to the following in their answers:</p> <p data-bbox="448 367 1315 432">Analyse the relationship and friendship between Khan-Amoo and Nik Akhtar.</p> <p data-bbox="448 472 1326 629">The friendship between Nik Akhtar and Khan-Amoo goes back to their time as classmates. They have not been in regular contact and Khan-Amoo does not know him very well. Their childhood characters were already very different but this gap grows with adulthood.</p> <ul data-bbox="448 667 1353 1451" style="list-style-type: none"> <li data-bbox="448 667 1353 824">• When Khan-Amoo comes to America for a visit, Nik Akhtar insists that he should stay with them. Nik Akhtar is very fond of Khan-Amoo, however wanting to stay in Khan-Amoo’s house when his family travels to Iran may reveal his ulterior motives. <li data-bbox="448 862 1353 1182">• Staying with Nik Akhtar’s family for a couple of weeks, helps Khan-Amoo to know the family better and to realise that they are totally different. Nik Akhtar has not changed and is still financially acquisitive. Khan-Amoo is a literary man with good knowledge in literature and poetry. Unlike Nik Akhtar, Khan Amoo is not materialistic at all. Even Nik Akhtar acknowledges Khan-Amoo’s generosity in his conversation with his wife about the lottery money he wins. The author perhaps intends to show that people’s characters do not necessarily change, despite being in a different setting. <li data-bbox="448 1220 1353 1451">• Khan-Amoo tells Amir Hossein that he can’t stay longer in America, firstly because he misses Iran but also as he has little in common with Nik Akhtar. He tells Amir Hossein that there is a limit to the amount of time one can spend talking about childhood memories. Khan-Amoo is surprised and upset about the way the whole family treat Fati. Here the basis of friendship is examined.

Question number	Indicative content
3(b)	<p data-bbox="448 226 911 255"><i>Nik Akhtar Family</i> (Iraj Pezeshkzad)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1310 405">Analyse and examine how Pezeshkzad makes the audience laugh.</p> <p data-bbox="448 443 1422 539">The author uses humour skilfully and naturally to make the audience laugh as he creates the different characters, situations and dialogues in the play.</p> <ul data-bbox="448 573 1445 1346" style="list-style-type: none"> <li data-bbox="448 573 1445 730">• At the beginning, we are told that the play is not supposed to reflect the majority of immigrant families, most of whom are decent educated people. This is a satirical play, which portrays some characters in ways that are amusing within the cultural context of Iranian social behaviours. <li data-bbox="448 763 1445 920">• The character of Khan-Amoo uses elements of wit in the things he says. He recites lines of poetry from famous poets to the amusement of the audience and the other characters. He is also a likeable character who holds a mirror to the absurdity of the behaviour he sees around him. <li data-bbox="448 954 1445 1178">• Comedic effect comes from the audience seeing quickly what the characters behind the fourth wall do not understand. Farhad, Nik Akhtar's son, makes us smile at his devious behaviour. He pretends to be naive and simple minded, whereas in reality he is clever. He acts as he does to get easy money and have an easy life. He makes an acronym for the insulting nickname his father gives him as T.L.B. and asks them not to bother saying the whole nickname. <li data-bbox="448 1211 1445 1346">• Language is also used to humorous effect. For example, Farhad mixes Persian with English such as '<i>Darling joon</i>' or when Kahn-Amoo says '<i>Bejeh baghal</i>'. The author speaks through the characters in a subtle and witty way.

Question number	Indicative content
4(a)	<p data-bbox="448 226 863 255"><i>Postcards</i> (Ruhangiz Sharifian)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1251 367">Analyse the relationship between Parva and her mother.</p> <p data-bbox="448 405 1347 434">The relationship between Parva and her mother is not a close one.</p> <ul data-bbox="448 472 1445 1182" style="list-style-type: none"> <li data-bbox="448 472 1445 667">• When she is a child, Parva loves and relies on <i>Na'naa Joone</i>, the maid, who comes to their family when her father and mother married. Her mother is never a strong presence in her life, and she even once heard her mother saying that she didn't want to keep her after pregnancy. When her father decides to send her away at the age of 16, her mother does not do anything to stop him. <li data-bbox="448 696 1445 936">• Parva has a happy childhood in a crowded home with a warm environment. Her mother does not have a significant role and has a passive approach to life and motherhood. Parva's parents' relationship is not good, and gets worse when her father marries secretly. Parva's mother does little at home for the children. Others in the household offer all the motherly care and love. Parva's mother is not a fighter, either for herself or for her children. <li data-bbox="448 981 1445 1182">• Parva's mother believes that girls should listen to their parents and do what they are told to. Parva is angry with her mother and her anger changed to a type of apathy toward her and her family over time. Even when her uncle, her mother's brother, proposes for his son to marry Parva at the age of 16 and Parva strongly disagrees, her mother reacts negatively and does not support her.

Question number	Indicative content
4(b)	<p data-bbox="448 226 863 255"><i>Postcards</i> (Ruhangiz Sharifian)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1321 367">Examine Parva's feelings about their family house in London.</p> <p data-bbox="448 394 1209 423">The novel examines the themes of home and belonging.</p> <ul data-bbox="448 439 1449 1111" style="list-style-type: none"> <li data-bbox="448 439 1449 629">• The book starts with the British Museum and Parva's feelings about a place where she has spent a great deal of time. She says a bit further on that she has similar feelings when she sees their house for the first time, and now with a 'For Sale' sign on it. She felt a sense of belonging there and selling it was as hard as leaving Iran 40 years ago. <li data-bbox="448 651 1449 898">• Parva never recovers from the pains of separating her from the warm environment of her family home, friends and those close to her at the age of 16, when she is sent by force to London. She struggles for a few years to adapt to the new home and eventually starts to feel that her home is London. She does not want to leave London and go back to the past, which she abandoned with difficulty. The author intends perhaps to examine how some problems experienced at a young age will never be fully resolved. <li data-bbox="448 920 1449 1111">• Parva has the best and happiest time of her life in the house with her own family. She loves the house at first sight and feels that she can finally have her own house and be settled. Even when the price of the house is higher than they can afford, she doesn't agree with Arsalan to get financial help from his father. The author examines here the need to feel belonging to a place.

Question number	Indicative content
5(a)	<p data-bbox="448 226 743 255"><i>Offside</i> (Jafar Panahi)</p> <p data-bbox="448 277 1166 306">Students may refer to the following in their answers:</p> <p data-bbox="448 322 1342 389">Examine how the attitude of people about women who want to going to football stadium is shown.</p> <p data-bbox="448 396 1401 629">Women and girls going to watch football live seems superficially innocuous but we see that there are implications in the social and political context of this film, where the 'official view' appears out of step with the reality of people's lives and attitudes. This is reflected in the title of the film. We question who exactly is 'off-side', the girls or the people who make what the director presents as undemocratic rules.</p> <ul data-bbox="448 651 1422 1205" style="list-style-type: none"> <li data-bbox="448 651 1422 808">• The girls are themselves ordinary people, not political activists. They want to see a game, not make a point. We do see some traditional responses from the old man at the start of the film but the generational gap here is more a driver of his response than his commitment to a particular set of values. <li data-bbox="448 831 1422 1021">• The traditional-minded Azari soldier cannot understand why these girls want to come to the stadium and not watch the match at home on TV. Gradually after his discussions with the girls, he seems to understand them and accepts it. Here, the director focuses the audience on the way that the views of ordinary people can be changed once new points of view are persuasively presented. <li data-bbox="448 1043 1422 1205">• The soldiers, who are ordinary people, don't seem to be particularly committed to the law that they are there to enforce. They show that they don't have any moral objections and their main concern is being able to do their job and not being in trouble. Here practical, everyday concerns take precedence over matters of orthodoxy.

Question number	Indicative content
5(b)	<p data-bbox="443 293 740 327"><i>Offside</i> (Jafar Panahi)</p> <p data-bbox="443 347 1161 380">Students may refer to the following in their answers:</p> <p data-bbox="443 403 1362 436">Analyse how the director shows the role of football in people life.</p> <p data-bbox="443 472 1406 600">As in most countries throughout the world, football is very popular in Iran. People from all walks of life like to watch the important matches and most people have their own favourite teams. Football is, therefore a locally, nationally and internationally unifying force.</p> <ul data-bbox="443 618 1422 1216" style="list-style-type: none"> <li data-bbox="443 618 1422 779">• The popularity of the game in Iran is shown in the film as it is being made in one of the important international games, while it is happening. Therefore, there are many scenes in the film showing enthusiastic people before the match, during the match and after it is finished with a big victory. <li data-bbox="443 792 1422 987">• Football can be a means of wider expression and belonging to a group. It is a game that millions of people watch and, for those who go to the stadium to watch the matches live, usually there is an opportunity to show their feelings and excitement. If they win, particularly if it an international game or a match between popular teams, normally big crowds of people go onto streets and celebrate. <li data-bbox="443 1001 1422 1099">• Football can be a means of protest. Fans sometimes protest after coming out of the stadiums. It is a rare opportunity for people to take control of the streets where anything can happen. <li data-bbox="443 1113 1422 1216">• Football in Iran is big business with a great deal of money involved. Selling tickets and posters is lucrative both for those who organise the matches and for the government.

Question number	Indicative content
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6(a)

A Separation (Asghar Farhadi)

Students may refer to the following in their answers:

Explain why the divorce of Termeh's parents has significant impact on her life.

Termeh seems to be a happy child in a normal family environment. Her ordeal starts when her mother decides to temporarily leave home to presumably put pressure on Nader, so that he agrees to go abroad.

- Termeh is close to both her parents and cannot imagine living without either of them. From the beginning different scenes show that she goes through a very difficult time and tries to prevent this separation, which is painful for her. The director perhaps intends to show the emotional impact of separation on children, who are powerless.
- Termeh worryingly watches her mother packing and asks her why she is taking her books if she is only going away for two weeks. Feelings of anxiety and uncertainty about the future of her family, are damaging for her. The audience suffers for her, as she understands what is going on. The director encourages the audience to reflect on the way the needs of parents can clash with the immediate needs of children, even though parents may sincerely want the best future for their children.
- The complex situation becomes worse for Termeh, witnessing her grandfather collapse, having to go to the police station, seeing another man insulting and attacking her father and several other events, which a 12- year-old child would not normally see. All of a sudden, her whole world turns upside-down. The director encourages the audience to reflect on the impact of the adult world on the minds of innocent children.

Question number	Indicative content
6(b)	<p data-bbox="448 226 863 255"><i>A Separation</i> (Asghar Farhadi)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1342 367">Analyse how the theme of emigration is developed in the story.</p> <p data-bbox="448 405 1433 562">The theme and concept of emigration is one of the central issues in the film, as the effect and consequences of decisions on immigration are the main reasons for the differences and disagreement between Simin and Nader. Such decisions are usually made when there is no other choice. The film shows that it is not an easy decision.</p> <ul data-bbox="448 600 1442 1290" style="list-style-type: none"> <li data-bbox="448 600 1422 786">• Emigration seems to be a solution to all the problems, mostly for middle-class families, who don't see any desirable future for their children in their own country. For some, there appears to be no way out of a situation that does not involve a way out of the country. Although immigration is not discussed extensively in the film, it is ever present. <li data-bbox="448 824 1437 981">• Nader initially thinks about the appeal of a different life but gradually comes to realise that he will also need to leave behind things that are important to him. The director encourages the audience to reflect on the dilemmas and difficult choices emigration can generate for individuals. <li data-bbox="448 1019 1426 1290">• There are legal obstacles to divorce and hence Simin's plans to emigrate. In the first scene at the court when the judge asks Simin why she has filed for divorce, she replies that she does not want to bring up her daughter in this situation. We see how external factors, such as legal decisions, can impact unexpectedly on people's decisions with regard to emigration. The director shows that emigration, which was supposed to be the solution, may actually be the problem.

Question number	Indicative content
7(a)	<p data-bbox="448 226 836 255"><i>Superstar</i> (Tahmineh Milani)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 331 1294 360">Analyse the ‘anger’ in Kourosh’s behaviour and the causes.</p> <p data-bbox="448 380 1426 539">The first few scenes in the film show how angry Kourosh is towards everybody around him in the film studios and how he intentionally hurts everybody present there. The viewers can easily judge from his behaviour that he is arrogant, selfish, extremely rude and inconsiderate. However, this is not the whole story.</p> <ul data-bbox="467 562 1426 1151" style="list-style-type: none"><li data-bbox="467 562 1426 748">• Kourosh is full of contradictions and his behaviour is not the same with everybody. For example, he is not angry towards his female artist friend, whom he calls occasionally. Also, after a couple of days of Raha coming into his life, he is not angry towards her, indeed he is kind and relatively calm. The director intends to show that there are underlying causes for his anger.<li data-bbox="467 770 1426 956">• As Raha rightly says to him in his car, Kourosh is suicidal and is gradually destroying himself with the lifestyle he has. He is miserable and hates the life he is trapped in. He feels he is sinking but can neither save himself, nor be fully aware of what is happening, partly because of his excessive use of alcohol and drugs and his gambling.<li data-bbox="467 994 1426 1151">• Getting angry and being out of control is a way of showing how frustrated and miserable he is inside; he is, in fact, the victim of the situation. The film shows that Kourosh’s anger is perhaps a way of crying out for help and Raha is somehow able to respond to this cry.

Question number	Indicative content
7(b)	<p data-bbox="448 255 836 286"><i>Superstar</i> (Tahmineh Milani)</p> <p data-bbox="448 313 1166 344">Students may refer to the following in their answers:</p> <p data-bbox="448 365 1386 432">Examine how the director shows the ‘Children of Work and Street’ in this film.</p> <p data-bbox="448 461 1430 696">The street children are one of the ever-present backbones of the film. Raha or Fereshteh is one of them and in fact one of the main characters who managed to make a radical change in Kourosh’s life. Milani, the writer and the director, intentionally uses this theme, the life of some of the children who work in the streets. These are the most deprived children who have to work on the street and are exposed to all sorts of abuses.</p> <ul data-bbox="464 736 1430 1352" style="list-style-type: none"> <li data-bbox="464 736 1430 904">• Raha, who has been left at the door of an orphanage when she was a baby, is a very talented and capable young girl. She happened to get to know Mahnaz, Kourosh’s young girlfriend when Kourosh was 16. She became close to her in the orphanage. Perhaps Raha thinks she can help Kourosh and he may help her. <li data-bbox="464 947 1430 1115">• Raha is not typical of these children. Milani intends to show that there are talents amongst these children, despite their awful lives in a dangerous environment. For example, we see how when Kourosh buys food for some children, Raha asks them to eat it before it is taken from them. <li data-bbox="464 1158 1430 1352">• Raha knows a lot about Kourosh’s life through Mahnaz and because he is a famous superstar. All of a sudden, she turns up in Kourosh’s life and claims that she is his daughter. When she realises how unhappy he is, tries to help him. We see in the film, that although she leaves Kourosh, manages to make deep changes in his life.

