



Mark Scheme (Results)

Summer 2025

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

Particles: some misuse is tolerated, for example using إن instead of أن and vice versa.

Spelling: minor misspellings and missing dots are tolerated as long as there is no ambiguity or change of meaning, for example هذا rather than هَذَا and tanween for example مَاهِرًا rather than مَاهِرًا.

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.

A survey of Tunisians showed an increase in pessimistic attitudes towards the electoral process. More than half of the population intend to vote in the upcoming elections. However, the number of people who think that voting gives them some control over how the government manages matters has dropped slightly since last year. A vast majority from all age groups believe that there should be more young people represented in politics. Most of the citizens say that they are likely to elect a candidate aged 35 or younger but unfortunately it seems that only a quarter of Tunisian women are planning to participate.

	Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
C	1	A survey of Tunisians	في استطلاع للأري للتونسيين	استبيان د ارسة استقصائية	استفتاء إحصائية بيان	(1)
E	2	showed an increase	أظهرت ازيداً	بين/أوض ح	أشار	(1)
A	3	in pessimistic attitudes	في المواقف المتشائمة	مواقف متشائمة نظرة تشاؤمهم	التعامل	(1)
A	4	towards the electoral process.	تجاه العملية الانتخابية.	نحو طرق الانتخاب		(1)
E	5	More than half of the population	أكثر من نصف السكان	الشعب المجتمع		(1)
A	6	intend to vote in the upcoming elections.	ينوون التصويت في الانتخابات القادمة.	يعتزمون سوف اقت ارع	يريدون	(1)
E	7	However, the number of people who think	لكن عدد الناس الذين يعتقدون	يظنون على كل حال هذا وعلى الرغم	رقم	(1)
B	8	that voting gives them some control	أن التصويت يعطيهم نوعاً من التحكم	الانتخاب السيطرة	نفس	(1)
A	9	over how the government manages matters,	بخصوص طريقة تسيير الحكومة للأمور،	بشأن للقضايا إدارة /للأشياء	مشكلات	(1)
B	10	has dropped slightly since last year.	انخفض بشكل طفيف منذ السنة الماضي ة	ت ارجع قليلاً منذ العام الماضي		(1)

D	11	A vast majority	الأغلبية الساحقة	العظمى الأكثرية	أكثر من الأكثرية	(1)
E	12	from all age groups	من جميع الفئات العمرية	كل الأعمار	الأجيال	(1)
D	13	believe that there should be	يعتقدون أنه يجب أن يكون	يؤمنون يعتقد أن يجب		(1)
C	14	more young people represented in politics.	الشباب ممثلًا أكثر في العمل السياسي.	في السياسة النشاط السياسي شباب أكثر ممثلون	يقدم	(1)
D	15	Most of the citizens say	أغلبية المواطنين يذكرون	يفيدون يخبرون يقولون قالوا	المدنيين	(1)
B	16	that they would be more likely to elect	أنهم من المرجح جدًا سينتخبون	غالبًا / وارد انتخاب أن ينتخبوا		(1)
C	17	a candidate aged 35 or younger	مرشحا عمره 35 سنة أو أقل.	أصغر منتخب	شخص مشارك	(1)
E	18	but unfortunately it seems that	لكن مع الأسف يبدو أن	للأسف اتضح يظهر		(1)
E	19	only a quarter of Tunisian women	فقط ربع النساء التونسيات	التونسيات		(1)
C	20	are planning to participate.	يخططون للمشاركة.	يعتزمون	للاضمام	(1)

Sections B and C – Questions 2 to 7 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3).

General guidance on using levels-based mark schemes Step 1: Decide on a marking band

- First of all, you must consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, you must look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, you should use a 'best fit' approach for defining the level. You will then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 9–12 with a small amount of band 13–16 material, it would be placed in band 9–12 but be awarded a mark near the top of the band because of the band 13–16 content.

Step 2: Decide on a mark

- Once you have decided on a band you will need to decide on a mark within the band.
- You must decide on the mark to award based on the quality of the answer; you must award a mark towards the top or bottom of that band, depending on how the student has evidenced each of the descriptor bullet points.
- You must modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed

without mentioning some or all of these points as long as students provide alternative responses that fulfill the requirements of the question.

- The recommended word count for each essay is 270-320 words, but you must mark the whole essay regardless of length.

Marks	Description
0	No rewardable material.
1-4	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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 alHal.
- 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	• Limited sequences of accurate language, resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.
3–4	• 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	• Frequent sequences of accurate language, resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication.
7–8	• Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9–10	• 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)	عصفور من الشرق (توفيق الحكيم) Explain the impact of the western civilization on Mohsin. Students may refer to the following in their answers: The author directs the reader's attention to focus on Mohsin's personal journey and how the western society has affected him. The reader is drawn to witness his struggle to integrate due to his traditional background. • Mohsin's traditional beliefs are an obstacle that affect the speed of his integration and his acceptance of the western way of life. For example, he sits for a long while in a café opposite a theatre observing the woman he loves. Here the writer focuses the reader on the differences in values around western attitudes toward forming relationships, which later on proves that he manages to form relationships through acceptance of western civilisation. They go out to eat and drink, although this was not culturally acceptable in eastern society. • Mohsin finds it difficult to step outside his social values, for example even after being advised to purchase a gift from Paris, like perfume or make up, he decided to buy a bird, which is very unusual in the west. He also struggles to approach the lady he likes directly. Here the writer examines the power societal norms can have on an individual and the way that they are conditioned by them. Mohsin eventually overcomes these struggles and manages to integrate. He ends up reluctantly buying the gift and displays a willingness to accept western civilisation because it is not normal for a man to buy a gift for a strange woman in Mohsin's culture. • Mohsin is presented as a character that evolves slowly and struggles with internal conflict. For example, he gradually plucks up the courage to pursue his desires but this is considered an act of bravery for him. The author shows how building relationships was achieved, although it was initially challenging.

Question number	Indicative content
2(b)	عصفور من الشرق (توفيق الحكيم) Explain how the author portrays social relationships in the novel. Students may refer to the following in their answers: The author portrays social relationships through the different characters in the novel showing various events highlighting diverse relationships in French society. • Even though life was tough and challenging, there was still reasonable existence of a form of social life, this is reflected at many times during the novel. For example, Andre’s family tries to keep a strong bond even though financially it was difficult. This is shown in a conversation about the daily economic situation. • Andre’s parents treat Mohsin as a member of the family, as they discuss personal matters with him. This is shown as Mohsin is accepted as one of the family members, regardless of his race, faith or nationality. Likewise, Mohsin and Suzy form a temporary romantic relationship which like many relationships does not work out. • The friendship between Mohsin and Ivanovich highlighted 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 the individuals. For example, Mohsin tries to integrate while Ivanovich desires to leave the country and move to the East.

Question number	Indicative content
3(a)	رواية صائد اليرقات (أمير تاج السر) Analyse the personality of the gravedigger in the novel. Students may refer to the following in their answers: The gravedigger plays an important role in the novel and is central to the reader's understanding and appreciation of the events in the story. The author examines the humble nature of his origins and uses this character to highlight certain themes presented in the novel. • The gravedigger is a football fan and a crowd leader for a football club in a city where everyone respects and admires him. The author reflects on how people often easily admire a person who has a position of leadership in any form. • The gravedigger receives an award for his commitment and receives an appreciative award from the president of the country. Although it is a reward of little significance, the gravedigger is overly excited to the extent that he loses his mind and ends up in a mental institute. The author draws the reader's attention to reflect on how awards can impact a person negatively, when given by a person in authority and this can, at times, cause harm to the one being recognised. • After the gravedigger is admitted into a mental institution, he is then no longer recognised by the people who used to admire him. He ends up alone and eventually dies alone in the institute. The author reflects on the society's double standards as they admired him and later forgot about him.

3(b)

رواية صائد البرقات (أمير تاج السر)

Explain how the author presents the idea of the use of authority in the novel.

Students may refer to the following in their answers:

The use of authority is often highlighted in the novel. In a society that is full of contradictions, the author decides to reveal these contradictions through some of the characters in the novel, who are portrayed using their authority unjustly through all walks of life.

- Abdullah, as the main character, working as a secret agent for the police force, uses his position of authority to benefit himself. For example: he was able to free the writer, A.T after being arrested by the police and avoiding prosecution. Here the author draws the reader's attention to the use of authority outside justice.
- Abdullah was well respected by his entourage prior to the accident, however after losing his limb in the accident, people changed their attitude towards him. For example, the tailor who used to rush to offer to make new clothes for Abdullah but no longer does so after he loses his position in the police force. The author encourages reflection on how people respect the position more than the person.
- Abdullah's seniors at the police force decided to bring forward his retirement due to the accident, as they think he is no longer beneficial to the police force due to his disability. They later call him back to work, after he put all his effort and time into realising his dream as a writer. He needed to drop everything and return to the police force. The writer highlights how Abdullah had no say about his return, as the force had authority over him. In this type of society, the police are seen as a major source of authority and often have the upper hand.

Question number	Indicative content
4(a)	مسرحية البخيلة (أحمد شوقي) Evaluate the relationship of the grandmother with the neighbours, in the play. The play reflects on social behaviours highlighted through many characters. The grandmother is portrayed as wealthy but very mean to her entourage, depriving herself and her relatives of a good life, which affects her relationship with her neighbours. • Lady Nadifa is living in misery, although she has the financial means to live a better life. Her neighbours see her as stingy yet they pretend not to know. The author examines the hypocrisy that exists in society. Many times, people are aware of a negative trait that the other person has but instead of advising, they are silent, often leaving the latter to assume he is not at fault. • The author shows the insincerity of Lady Nadifa's neighbours through false testimony. For example, the neighbour visits Lady Nadifa and she praises her by saying she is generous equally to the poor and the rich and she is also a very giving person. This happens in the presence of another neighbour, while this contradicts the reality. • When Zahra, a neighbour, realises that Lady Nadifa is on her death bed, she suggests an idea to the neighbours who were present. To let Lady Nadifa listen to the sound of money being thrown in a piece of cloth held by four ladies, and each one has to give some money, as this may give her some relief. The author emphasises the cultural practices that were known in that time for the financially unstable people. Again, the author highlights how this practice means life has no value. We cannot take our money with us when we die.

Question number	Indicative content
4(b)	مسرحية البخيلة (أحمد شوقي) Explain how the author sarcastically demonstrates the concept of meanness (stinginess/ miserliness) using sarcasm through the play. Financial meanness is a phenomenon that affects all social classes. It negatively affects the people surrounding the stingy person. The author chooses to use a satirical writing style to expose this failure in society through the situations in the play. • At the beginning of the play the reader is drawn to notice the feature of stinginess through people talking about Lady Nadifa's miserly behaviour. This becomes a central focus throughout the play. The author highlights the effects on the relatives and neighbours. • Likewise, there is the doctor who is extremely stingy, through exploiting the illness of his patients for financial gain. For example, the medication he gave Lady Nadifa made her health deteriorate instead of healing her. The author emphasises the way miserliness can make even a doctor who vowed to save humanity harm humanity. • Zainab accepted to marry Jamal, only because it is assumed that he will be the only heir to inherit from Lady Nadifa's estate. Similarly, Jamal is also trying to marry Zainab only for financial gain. The author highlights how stinginess affects everyone surrounding the stingy person, as Lady Nadifa had the money to support Jamal comfortably. However, through her miserliness, he had to try to marry for wealth.

Question number	Indicative content
5 (a)	فيلم يوم مر ويوم حلو (خير ي بشارة) Evaluate the cohesion between the members of Aisha's family. The director depicts the lives of financially deprived families and the daily struggles that they face, through the lives of the family members of Aisha. Despite this, they have a strong bond and a good relationship. All the members of Aisha's family contribute positively, according to their ability, to keep the family going. • The hard work of Aisha is used by the director as an insight into their characters. We see, for example, the determination with which Aisha saves to buy the sewing machine, which is used by her and her daughter to assist the family financially. The viewer is lead to experience the cohesion between mother and daughter. The director evokes empathy in the audience by highlighting the positive effects of hard work. • 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. • For Aisha, the effects of illness on family finances is examined both through Aisha's husband and also her daughter, whom we see suffering from bronchitis. This impact of the sacrifice of the whole family to assist the sister with her illness is a true display of cohesion and unity. The director emphasises ho Aisha even sacrifices the education of her child in order to prioritise the needs of the family.

Question number	Indicative content
5(b)	فيلم يوم مر ويوم حلو (خير ي بشارة) Explain how the film demonstrates the living standards in the Egyptian society. 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 shown the struggles and difficult circumstances the family faces, as well as their hopes. • 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 to evict Aisha to clear her debt. Debt is an important issue in the film and we see the way Aisha struggles to deal with it. The director focuses the audience on the issues debt can bring and the pressure it can generate. • 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 difficult circumstances. • 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 working in harsh conditions. The director reflects on how living standards often force a person to adjust according to the circumstances.

Question number	Indicative content
6(a)	Analyse the character of Lucy in the film. (فيلم إشاعة حب) فطين عبد الوهاب) The director uses the following themes in the film to examine certain important aspects of the character of Lucy to examine certain important aspects that include wealth, marriage, education and • Lucy is an outgoing, energetic young man. He is from an aristocratic family, living off his family's wealth. Lucy wishes to marry his cousin Sameeha, who is fascinated by his personality. Sameeha's mother (his aunt) sees in Lucy the perfect future husband for her daughter. The director shows that certain parents intervene in the future choices of their children by preferencing certain relatives, while also reflecting on marriages within the family. • On the contrary, Sameeha's father does not like Lucy. As he sees him as lazy, without any ambition or profession, just relying on his parents' wealth and status. The director reflects on how Lucy is liked by some and disliked by others, which is a common social reaction. • Sameeha shifts her attention to her paternal cousin; this affects the attitude of Lucy towards the matter. He becomes aggressive and plots against the cousin Hussain. Here the director reflects on self-interest and changing attitudes in accordance with what is beneficial to the person.

Question number	Indicative content
6(b)	فيلم إشاعة حب (فطين عبد الوهاب) Explain how the director emphasises difference in attitude amongst family members in the film. The custom of marrying only within 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. • The viewers experience the conflict of interest 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. • Abdul Kadir did not like Lucy for Sameeha but her mother considers him to be the perfect match for her. The viewer witnesses the conflict between the husband and wife who are competing 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. • 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 depths people will stoop to in order to reach their aims.

Question number	Indicative content
7(a)	فيلم وجدة (هيفاء المنصور) Analyse how the director uses Abdullah to reflect issues in Saudi society. Saudi Arabia is a male dominated society, facing many social issues, especially gender discrimination. The director highlights these issues many times through the role of Abdullah, that is central to the film. Abdullah is a friend of Wajda and they are the same age. These kinds of friendships are not allowed when they are older. In a society where women are not allowed to be seen, men enjoy much greater freedom and family trees are filled only with the names of men. • Abdullah has the freedom to ride a bicycle, however, Wajda is not allowed the same right. The audience is led to view the inequality in their society, regarding a simple act that is regarded as a privilege to a girl. • Abdullah even at a young age has authority and he can enforce it without any consequences. The director highlights this when the foreign driver of Wajda's mother refuses to continue to take her to work, due to her regular lateness. Abdullah goes to the driver's house and threatens to cancel his residence if he does not take the mother to work. • The audience witnesses how Abdullah was put in charge of promoting his uncle's campaign for the local election. This required a lot of responsibility, which is not normally given to a child. However, the director reflects how customs and traditions favour males regardless of their age.

Question number	Indicative content
7(b)	فيلم وجدة (هيفاء المنصور) Explain the usage of different colours symbolised in the film. The director uses different colours to highlight many aspects in the movie. The colours are shown to symbolise the environment of the conservative society, which holds onto its customs and traditions. • The viewer follows Wajda as she wishes to own a bicycle when she defies society and rides with her neighbour Abdullah. The bicycle is green and this symbolises, a bright future and freedom. This is needed for the female in this society. Later Wajda buys the green bicycle, the symbol of freedom, enabling Wajda to overcome all obstacles. • Initially Wajda's mother was against the idea of her husband getting married to a second wife. When she buys a dress, she chooses a red dress. She asks Wajda if her dad will like it. The red colour symbolises family ties and love. Viewers are drawn to witness how the mother is hoping to impress her husband with this dress to deter him from a second marriage. It reflects on the desperation found in many women in this society, when faced with such a situation. • The cultural colour of dress for women is black and for men is white. These contrasting colours symbolise a deep division between the two worlds of men and women in this society. Usually, in films, this is linked to a fairy tale but here it is depicting the reality. The director shows many times in the film the huge gap between men and women and that difference is as distinct as day and night.