



Mark Scheme (Results) Summer 2023

Pearson Edexcel GCE
In Gujarati (9GU0)
Paper 02: Translation into Gujarati

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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 marking principles and mark scheme

Section A: mark scheme, (translation into Gujarati)

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

Section A: marking principles

Spelling: non-grammatical mis-spellings are tolerated, for example શરખી rather than સરખી as long as they are not ambiguous (for example સરકી rather than સરખી) or in the wrong language.

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

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

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

GENERATIONAL CONFLICT WITHIN THE FAMILY.

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Within many Gujarati families,	ઘણાં ગુજરાતી પરિવારોમાં	કુટુંબોમાં / અંદર		(1)
2	conflicts between women	મહિલાઓ વચ્ચેના સંઘર્ષને	સ્ત્રીઓ		(1)
3	are often portrayed negatively,	મોટે ભાગે નકારાત્મક રીતે દર્શાવવામાં આવે છે,	ખરાબ	ખોટી રીતે	(1)
4	especially between the mother-in-law and the daughter-in-law.	ખાસ કરીને સાસુ અને પુત્રવધૂ વચ્ચે.	વહુ		(1)
5	They are sometimes	તેઓને ક્યારેક			(1)
6	seen as each other's competitors.	એકબીજાના સ્પર્ધકો તરીકે જોવામાં આવે છે.	હરિફો, પ્રતિસ્પર્ધી	દુશ્મન	(1)
7	Generally,	સામાન્ય રીતે,			(1)

8	clashes emerge out of an assumption	એવું ધારી લેવાથી ધર્ષણ ઉત્પન્ન થાય છે	એવી ધારણાથી/ ઝઘડા ઊભા થાય છે		(1)
9	that they are trying to undermine each other.	કે તેઓ એકબીજાને નીચા બતાવવાનો પ્રયાસ કરી રહ્યા છે.		અવઝણના	(1)
10	The younger generation have their own ideas	યુવા પેઢીના પોતાના વિચારો છે,	યુવાન લોકો/ યુવા વર્ગ	છોકરાઓ	(1)
11	of how to live their life,	પોતાનું જીવન કેવી રીતે જીવવું તે વિશે...			(1)
12	which the elders of the family may not approve of.	જેને કુટુંબના વડીલો મંજૂરી ન પણ આપે.	અનુમતી, મોટાંઓ / મોટેરાંઓ		(1)
13	In some cases, this leads to disagreement	કેટલાક કિસ્સાઓમાં, મતભેદ ઊભો થાય છે	વિખવાદ, વિવાદ		(1)
14	when a woman chooses	જ્યારે કોઈ મહિલા			(1)
15	to seek employment.	રોજગાર શોધવા ઇચ્છે છે	કામ / નોકરી શોધવાનું પસંદ કરે છે..	ધંધો	(1)
16	Now times are changing.	હવે સમય બદલાઈ રહ્યો છે.			(1)
17	Due to increased education and awareness,	શિક્ષણ તથા જાગૃતતા વધવાને કારણે,			(1)
18	there is more understanding	પેઢીઓ વચ્ચેની			(1)
19	between the generations.	સમજદારી વધી છે.	સમજણ		(1)
20	Relationships are becoming more amicable.	સંબંધો વધુ સુમેળભર્યા બની રહ્યા છે.			(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	• 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	• 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 variation of straightforward 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 response. • 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, consistent variation in 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. • 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.'

Gujarati language is considered to include the following:

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

Straightforward language is considered to be:

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

Accuracy of language (A03)

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

Marks	Description
0	No rewardable language.
1–2	• 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 response, 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 **some gender and adjectival agreements, as long as they do not include mismatch of cases (e.g., બટકબોલી છેકરો.)**
- 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.**
મહેશ ગયા અઠવાડિયે દુકાનમાં જઈને ખરીદી કરે છે.
- frequent errors hinder clarity as they will distract the reader from the content of the writing.
તેના પિતાઓએ બધાને ગુસ્સો કર્યો.

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.

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)	અમાસના તારા (કિશનસિંહ ચાવડા) Students may refer to the following in their answers: In this book, the author examines the misuse of status and power by the king. He describes how the king believed he is allowed to do anything without question or having to take into consideration the impact on others. When the king travelled, he caused unnecessary trouble for others. In the short story "Anivarya Asbab", the king was travelling to another state where he asked his servants to take a stone weighing 20kg to wash his clothes along with other unnecessary items. The author invites the reader to reflect on how the king will go to any lengths to maintain his grandiose image. The royal family of Neelamnagar misuses tax-payers money for their own purpose. In the short story 'Atma Vilopan no Utsav,' during the crown prince's wedding, the king spends a huge amount to welcome guests and provides facilities which are second to none. Here, the writer invites readers to see how the king uses his power and demonstrates his wealth to maintain his royal image rather than using it for the benefit of his subjects. The king uses his power and thinks he is beyond the law. In the story "Hu nahi badlu", the king, before embarking on a train journey, decides to have a smoke. He makes the train wait until he has finished which dismayed the passengers and delayed the train. This portrays how the king has no consideration or any respect for any rules or regulations. It is the king's way or no way!

Question number	Indicative content
2(b)	અમાસના તારા (કિશનસિંહ ચાવડા) Students may refer to the following in their answers: The writer focuses readers on the way in which women make sacrifices for their loved ones. We can see a mother selling her valuable mangalsutra to help her son, a wife controls her emotions to support her husband's career and a sister gives up her beloved game as a symbol of love for her brother. We can see a mother selling her valuable mangalsutra to help her son. In the short story "Mangalsutra" a poor Mother sees her son walking to work and getting really exhausted. She sells her only memory of her husband to buy a bicycle for her son. Mothers will instinctively offer and give up material things to provide care for their children. The reader sees how, even though the child is grown up, a mother cannot stop loving or caring for them as if they were a young child. A wife controls her emotions to support her husband's career. In the short story "Ba", a wife gets really upset and misses her husband whenever he travels for work and stays away. Despite her feelings she will do all that is necessary to make sure her husband is prepared for the journey. The author aims to show a woman's dedication towards her duties and how she will put aside her feelings to fulfil her responsibilities. This resonates in Gujarati culture where the wife's responsibilities always come before any other matters. A sister gives up her beloved game as a symbol of love for her brother. Amruta, the main character of the story named after her, has much love for her brother. When her brother gets married, she becomes afraid that the relationship with her brother may not be the same. She gives her most treasured possession, her panchika as a gift and as a token of her love to her brother as a wedding gift. The author focuses us on the sacrifices women make to see all their loved ones happy even at the expense of their own happiness.

Question number	Indicative content
3(a)	જય હો (જય વસાવડા) Students may refer to the following in their answers: The author Jay Vasavda uses a range of literary techniques to make the essays appealing to young people. These include the use of language, fast paced style, and famous celebrities. Jay Vasavada's style of writing is unique, in simple Gujarati and he uses colloquial language. An example of this is when he uses titles such as, "Madness of Marks" and "Goro ki na Kalo ki" The language of the book is easy to understand. Due to the combined use of English, Gujarati and Hindi, the author makes the book fun to read, reflecting how many young Gujaratis speak. The writer's narrative style is very engaging. For example, almost every page has a motivational message aimed at young people. He uses a collection of articles that are not too long or boring. The writer draws from a range of topics and examples from the world of sports, cinema, politics, and literature. He explains his point by using modern day examples and his life experiences. The writer utilises short sentences, photographs, and idioms interestingly in this book. The author motivates young readers by giving examples of well-known personalities. The writer gives examples such as the cricket god Sachin Tendulkar and how he inspires the readers not to give up when one door closes. He writes unique sentences to encourage and teach young people the qualities of inspiration, success, opportunities as well as confidence and fearlessness.

Question number	Indicative content
3(b)	જય હો (જય વસાવડા) Students may refer to the following in their answers: This Book is a compilation of motivational essays aimed at students where the author uses inspirational articles, poems, and modern-day examples such as a poem by US poet Maya Angelou or the lyrics of artist Mariah Carey to inspire students to become successful. Jay Vasavda gives his own example to students to encourage them not to give up. He was a very bright student but failed his exams a number of times. However, he diligently and patiently worked harder and even changed his career path. As a result, today he is a remarkably successful author. The author teaches students that they should come forward with confidence, ignore criticism and not lose courage. The author also takes the life stories of famous celebrities to teach students not to be afraid of failure and to work hard. The author gives examples of the great actor Amitabh Bachchan who is still continually active in Bollywood. His earlier films flopped but he never sat there feeling sorry for himself or gave up. The author highlights how rather than dwell on the past we can all challenge ourselves to construct our future. The author introduces the idea of non-traditional routes to success by giving the example of well-known people whose success is not dependent on academic qualifications. Students are encouraged to have passion and be patient and focus on own their strengths, believing in what they are doing.

Question number	Indicative content
4(a)	સાત પગલાં આકાશમાં (કુન્દનિકા કાપડીઆ) Students may refer to the following in their answers: The novel examines how women are made to sacrifice their aspirations, dreams, and ambitions on the altar of family and society. In Gujarati society, girls are expected to obey their parents even if they have to give up on their dreams. Vasudha is a vibrant girl who wanted to study further but got married at an early age as per her parents' wishes. After that she lost her identity as she was expected to take care of her family. Her husband Vyomesh sees her as a servant to fulfil his every desire. He decides everything for her. The author focuses readers on the worthlessness of women's existence. He also emphasises the mental torture a woman goes through when she is denied the right to personal choice. Women are expected to appear in a certain way. Anna's widowed mother-in-law Jayaben lives with Anna. She is widowed so obliged to wear plain white clothes. She is not allowed to wear a Bindi on her forehead nor mangalsutra on her neck. The author shows that how widows have to suffer in the name of culture and tradition. When a woman looks to seek employment, it can cause conflict in the family. Anna is a modern and independent woman. She works and likes to socialise with her male friends. This regularly causes her conflict with her husband. The author leads us to question the possible outdated thinking rather than supporting an individual who wishes to progress in her life.

Question number	Indicative content
4(b)	સાત પગલાં આકાશમાં (કુન્દનિકા કાપડીઆ) Students may refer to the following in their answers: This novel was written 40 years ago but is relevant today because the author engages us as readers intellectually, linguistically and through approaches to characterisation. It is contemporary because even though there have been some changes in society, women are still oppressed. Despite progress and development, society continues to confront gender inequality. The author explores the issues using a variety of literary techniques. The novel tells interesting stories about woman in different ways. For example, each chapter describes a life journey of each of the characters like Vashudha, Anna, Jayaben, Mitra thus making it remarkably engaging to read. The writer effectively describes the life of each character and their struggle against oppression. The author has written this book using short and truncated sentences. Throughout the book truncated sentences are used to make communication more casual and conversational. The effect of the text is that their conversation is played before our eyes as if we are watching a movie. Vashudha the main character is the narrator of this story and particularly when she describes her story, each sentence is very sharp. In this story Vashudha's mind is always filled with various questions and most of her thoughts start with why and what if? The effect of this style makes it easier for readers to realise that there is rebellion in her voice against misconceptions about women.

Question number	Indicative content
5(a)	કેવી રીતે જઈશ (દિગ્દર્શક – અભિષેક જૈન) Students may refer to the following in their answers: The film examines the ambitions of many people in Gujarat to escape to a supposedly better life in USA. There is a scene where the father is doing aarti to Barak Obama (president of the USA at that time). The director deliberately shot that scene to highlight the themes of desperation & determination. They would give a human higher position than God to achieve their dream. This becomes more about the family's prestige if they succeed. Young people are more concerned about moving to America than concentrating on their education. They learn to speak English and look to act and dress like Americans or those that have emigrated there. An example is where Harish mirrors his friend who has just returned from the US. Harish copies how his friend is acting and dressing. The director shows the determination of these people trying to achieve this goal. Nothing else matters, no other dreams exist! Families would even help their children to look for a spouse living in the US to marry rather than looking for one from Gujarat. There is a very funny scene in the movie where Harish's mother and sister-in-law are looking at pictures of eligible girls and rejecting those that are not US citizens. They are trying to manipulate the legal process by using marriage to an American citizen and thus getting legal entry to the US. The film examines the issue of marriages of convenience based on desperation.

Question number	Indicative content
5(b)	કેવી રીતે જઈશ (દિગ્દર્શક – અભિષેક જૈન) Students may refer to the following in their answers: The movie portrays two childhood friends whose friendship was impacted, leaving them feeling betrayed and bitter towards each other. These two friends share their dreams to be with each other and live in the USA together and became rich. However, only Ishwarbhai managed to settle in the USA. Bachubhai feels betrayed when Ishwarbhai leaves without him and becomes a successful motel owner. Bachubhai changes from a loving family man, into person obsessed with his USA dream. The director examines how his friendship with Ishwarbhai becomes one of resentment and jealousy. Ishwarbhai tries to reignite and strengthen his old friendship with Bachubhai when he retires and returns to his hometown in Gujarat to settle permanently. He wants to do this by arranging the marriage of his daughter Ayushi with Bachubhai's younger son Harish and transforming their friendship into a relationship. This shows that Ishwarbhai learnt the hard way that the friendship matters more than money. He wants to save his friend from committing the same error. Despite Bachubhai's resentment and jealousy, Ishwarbhai stands with Bachubhai's family in times of crisis. Ishwarbhai warns of the dangers of travelling as an illegal immigrant. Bachubhai also hears this from his other friends and realises his mistakes. He decides to put his bitterness aside and move forward for the happiness of their children. The director shows that, although there are many ups and downs in all relationships, true friendship will survive any situation.

Question number	Indicative content
6(a)	ભવની ભવાઈ (દિગ્દર્શક – કેતન મહેતા) Students may refer to the following in their answers: This film showcases political conspiracy within a kingdom, particularly by the king's youngest queen, his main adviser, and his royal priest. The youngest queen wants to be given more importance by producing an heir to the throne. King Chandrasen is portrayed in this movie as a rather silly man. He has two wives but for many years neither bore him any children. When his first queen eventually gave birth to a prince, the youngest queen hatched a plot to kill the baby with the help of the king's main adviser. The youngest queen's jealousy meant that she would stoop to any level to maintain her importance. She becomes a vile person in her plan to become a royal mother and the most important person in the kingdom by giving an heir. The king's adviser is dishonest and selfish and does not prioritise his role in looking after the kingdom. He has an affair with the youngest queen and helps in her plot to get rid of the new born prince. The film examines issues of self-interest and ambition within the circles of power and how damaging that can be. The priest uses his position to manipulate the king. This king venerates what this priest instructs. He asks the king to participate in religious rituals and worship gods so that he will be blessed with an heir. He also conspires with the adviser and the youngest queen. The film examines the hypocrisy of people who should set a good moral example.

Question number	Indicative content
6(b)	ભવની ભવાઈ (દિગ્દર્શક - કેતન મહેતા) Students may refer to the following in their answers: The role of Ujam is played by famous Bollywood actress. Her brave nature plays an especially important role in the impact of this film. Her bravery allows her to challenge the authorities, to be supportive to her boyfriend and speak up against any injustice. This has played a significant part in bringing positive changes within society. Her courage allows her to go beyond the rules of society, Ujam does not belong to the 'untouchable' caste however she falls in love with Jivla who is from an 'untouchable' caste. She is not afraid to meet him and spend time with him. This is quite brave of her particularly in a small village where girls usually live with many restrictions. She is extremely supportive to her boyfriend. When the king wanted Jivla to sacrifice his life in order to gain an heir for himself, Ujam supported him and ran away with him, although she knew that she would be killed too. Ujam made Jivla realise that the king will eventually find them and not only they but the whole community will suffer. The movie took an especially important turn at the point. Ujam does not hesitate to speak up against injustice. At the end of the movie, Ujam challenges Jivla's father to stand up against the king. She also prepares Jivla to confront him and to propose his demands to the king. This is the prime theme of the movie as it changes the ill fate of his untouchable society where they no longer had to follow those rules which disadvantaged and separated them from normal human beings.

Question number	Indicative content
7(a)	હું તુ તુ આવી રમતની ઋતુ (દિગ્દર્શક - શીતલ શાહ) Students may refer to the following in their answers: This film tells the tale of a twist in destiny where chess represents the 'Game/Ramat' that puts four people's lives in a frenzy. The film is about how to defeat the opposition using the analogy of the game of chess. Chess is used in this film as a symbol to show how two commodity kings- the Choksi brothers can make or break anyone's life using the power of money. A bet is placed revolving around swapping the place of the king with that of a pawn and to see how their lives change. The director focuses us on how money can corrupt morality; rich people believe that due to their money and power, they can play with people's lives. These arrogant brothers treat human beings like chess pawns. Through their plan and their scheming, Uday ends up on the road and Guru, after a makeover, is substituted into Uday's former position as MD of their company. So, the bet is over. The director highlights the issue of dehumanisation because the people are treated like objects and their destiny is manipulated for a game. The two pawns launch a full-blown attack on their masters by playing them at their own game. As a result, the Choksi brothers fall and lose everything. All the characters play games against each other, and we also see how the insignificant pawns learn to behave like a king. Hence, the word 'Ramat' in the title is incredibly significant for this movie.

Question number	Indicative content
7(b)	હુ તુ તુ આવી રમતની ઋતુ (દિગ્દર્શક - શીતલ શાહ) Students may refer to the following in their answers: The director examines class differences in the context of ‘nature versus nurture’ by giving different classes the opportunity to experience others’ lives, as is the case of Guru. We see how under privileged and poor people are downtrodden. Guru was raised in an impoverished area. Due to his surroundings and circumstances, he became a criminal. He survived by manipulating others. Criminality had become the norm for Guru. The director encourages the audience to focus initially on the external characteristics of Guru. The audience witnesses how giving the privilege of wealth can have a positive effect in people’s lives. The Choksi Brothers approach Guru and substitute him into Uday’s former life. Over time, Guru changes. He works hard for the brothers and turns into a completely different person. As this happens the director then focuses the audience on the moral inner dimension of Guru as he turns into a noble man. The director shows us how change of surroundings can affect behaviour. Guru had changed so much that when he found out what the Choksi brothers had done, he made a conscious decision to help Uday to exact revenge. Guru reacts to adversity very positively hence we the audience can reflect how we are all a product of our experiences and circumstances.