



Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE

In Gujarati (9GU0)

Paper 02: Translation into Gujarati 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.

9GU0_ 2024 Paper 2 marking principles and mark scheme

Section A: mark scheme, (translation into Gujarati)

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

Section A: marking principles

Spelling: non-grammatical misspellings are tolerated, for example 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.

Section	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Gujarat's big cities	ગુજરાતના મોટાં શહેરો	નગર	ગામ	(1)
2	attract the largest number of migrants.	સૌથી વધુ પરપ્રાંતિયોને આકર્ષે છે.		નવા આવનાર	(1)
3	The differences in income distribution	... આવક વિતરણ		પગાર	(1)
4	and quality of life	. અને જીવનની ગુણવત્તામાં તફાવત..			(1)
5	between the countryside and urban areas	ગ્રામીણ અને શહેરી વિસ્તારો વચ્ચે ...			(1)
6	may be the main reasons for migration.	તફાવત સ્થળાંતરનાં મુખ્ય કારણો હોઈ શકે છે.			(1)
7	In villages, the population was	ગામડાંઓમાં વસ્તી			(1)
8	mainly dependent on agriculture,	મુખ્યત્વે ખેતી પર આધારિત હતી	નિર્ભર		(1)

9	but the situation is changing,	પરંતુ પરિસ્થિતિ બદલાઈ રહી છે.			(1)
10	owing to modern technology.	આધુનિક ટેકનોલોજિના કારણે			(1)
11	Different types of work,	વિવિધ પ્રકારનાં કામ,			(1)
12	medical facilities, higher education and an independent lifestyle	તબીબી સુવિધાઓ, ઉચ્ચ શિક્ષણ અને સ્વતંત્ર જીવનશૈલી			(1)
13	are the attractions of city life.	એ શહેરી જીવનનાં આકર્ષણો છે.			(1)
14	In rural society, traditional customs and attitudes	ગ્રામીણ સમાજમાં પરંપરાગત રિવાજો અને વલણો			(1)
15	can be an obstacle.	અવરોધરૂપ બની શકે છે.	અડચણરૂપ		(1)
16	Often people have to work	ઘણીવાર, લોકોને			(1)
17	in the same occupation	તેમના પરિવારની			(1)
18	as previous generations of their family.	પહેલાંની પેઢીઓ જેવા જ વ્યવસાયમાં કામ કરવું પડે છે.	રોજકાર	ધંધો	
19	However, in big towns,	જો કે, મોટાં શહેરોમાં,			(1)
20	the emphasis is on skills and qualifications.	કુશળતા અને લાયકાત પર ભાર મૂકવામાં આવે 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 (A04)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.
- The recommended word count for each essay is 300-350 words, but you must mark the whole essay regardless of length.

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 (AO3)

- 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 (AO3)

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

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">• Limited sequences of accurate language, resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none">• Some accurate sequences of language, resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none">• Frequent sequences of accurate language, resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication.
7-8	<ul style="list-style-type: none">• Accurate language throughout most of the response, 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 some gender and adjectival agreements, as long as they do not include mismatch of cases (e.g., બટકબોલી છોકરો.)
- 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)	<p data-bbox="416 398 871 439">અમાસના તારા (કિશનસિંહ ચાવડા)</p> <p data-bbox="416 510 1134 544">Students may refer to the following in their answers.</p> <p data-bbox="416 566 1350 629">Here the author expands on the hypocrisy, rudeness, and insensitive behaviour of the so-called educated people.</p> <p data-bbox="416 633 1449 853">The author shows hypocrisy of allegedly educated people. In the short story 'Jivan nu kavya and kadrupta' an educated girl deliberately boards a first-class compartment with a 2nd class ticket but rather than admit her guilt she uses her status to rebuke the ticket inspector when he says, "It is these educated people who are disgracing the country today." The author invites the reader to see how educated people abuse their standing rather than set a good example for others.</p> <p data-bbox="416 891 1425 1048">The author also demonstrates the rudeness of college students. In the short story "Bhantar No Andhapo" a group of thirsty college students wouldn't help themselves to water, however, they then ridicule the lady who serves them the water. This demonstrates how today's education has produced such class-based behaviour and prejudice.</p> <p data-bbox="416 1086 1410 1243">How educated people can behave insensitively is demonstrated in a short story "Ajvadama ane Andharama" where an educated family is busy attending functions, leaving their only child to be looked after by a housemaid. Here the author invites readers to see a lack of affection and selfishness in supposedly educated and well-off people.</p>

Question number	Indicative content
2(b)	<p data-bbox="373 259 831 304">अभासना तारा (डिशनसिंह यावडा)</p> <p data-bbox="373 322 1091 356">Students may refer to the following in their answers:</p> <p data-bbox="373 376 1361 445">The author aims to explore the effects of social barriers such as poverty, discrimination and stereotyping in his short stories.</p> <p data-bbox="373 465 1477 627">Economic class differences should not impact on a friendship. In the short story "Aflatoon", the author's friendship with Usman develops even though Usman was brought up in a poor family. Readers can witness the innocent love and care for each other which are not hindered because of poverty. When this barrier is removed, their friendship grows stronger.</p> <p data-bbox="373 660 1482 864">In the short story "Amrita", the issue of educational discrimination between boys and girls is displayed. Amrita's brother gets access to higher education but Amrita, despite being a bright girl, does not complete her education and has to get married at an early age. This barrier impacted on her wellbeing. When her married life could not continue, Amrita was forced to return to her parents' house as she was unable to support herself financially.</p> <p data-bbox="373 898 1482 1059">Stereotypically, women are expected to look after the family. However, in the short story 'Ajvadama ane Andharama' the minister's wife takes the initiative and decides to stand up and speak out consequently taking part in her husband's political activities. The readers can see how women are not only obliged to do house work and look after the family but may be career minded.</p>

Question number	Indicative content
3(a)	<p data-bbox="360 315 655 349">જય હો (જય જસાવડા)</p> <p data-bbox="360 432 1075 465">Students may refer to the following in their answers:</p> <p data-bbox="360 488 1417 589">The author successfully engages readers by using various images in this book with motivational quotes. These images allow the author to successfully convey messages, particularly to the younger generation.</p> <p data-bbox="360 622 1422 790">The author encourages readers to overcome fear by using the image on the front page which shows the author looking directly into the eyes of a lion suggesting that in life we must face our fears. The lion represents life's difficulties and the author looking directly into his eyes suggests that we must get over these obstacles in life.</p> <p data-bbox="360 831 1422 1032">The author attempts to motivate young people by giving examples of successful personalities. There are other examples throughout the book where there are pictures of well-known celebrities to motivate readers. This encourages younger readers to be inspired and to engage readers to understand that well-known celebrities' success comes through life's struggles too.</p> <p data-bbox="360 1072 1401 1173">When you overcome difficulties and succeed in your endeavours, you jump with joy. The last page has a picture of a youth jumping which suggests that you would feel free and overjoyed once you prevail over obscurity.</p>

Question number	Indicative content
3(b)	<p data-bbox="376 264 671 304">જય હો (જય જસાવડા)</p> <p data-bbox="376 383 1094 416">Students may refer to the following in their answers:</p> <p data-bbox="376 439 1461 618">The author uses power punch-quote sentences at the end of each essay to grab the readers' interest and to emphasise the chapter and to highlight morals contained in the essay. These power punches are in effect epigrams which encapsulate neatly the point that the author wishes to impress on the reader. They are designed to be witty and memorable.</p> <p data-bbox="376 640 1406 775">The use of power punch enhances the readability. The author addresses the issues that young people face in this book and in the end of each essay his power punch makes more compelling reading. His message is directed to a younger audience with positive encouragement.</p> <p data-bbox="376 797 1437 976">The whole chapter is summed up in just two sentences. Students are made to empathise with the author as he gives examples on how he managed to succeed despite being written off by society as a failure. He uses the power punch, "If you can't find brighter side of life, polish the darker side!" to recap his experience.</p> <p data-bbox="376 999 1461 1099">The author highlights the morals narrated in each chapter. He teaches students to believe in themselves and to adopt positive attitudes. He enlightens readers to the moral of the story to allow the reader to adopt it in their lives.</p>

Question number	Indicative content
4(a)	<p data-bbox="379 264 943 304">सात पगलां आकाशमां (कुन्दनिका कापडीआ)</p> <p data-bbox="379 353 1094 385">Students may refer to the following in their answers:</p> <p data-bbox="379 412 1422 542">Women are aware of the daily injustice they face and the turmoil they feel within themselves. However, the sense of liberation that they feel when they break away from these struggles in order to maintain their self-respect is worth it.</p> <p data-bbox="379 584 1437 716">Women are willing to give up their family life to maintain their self-respect. For example Vasudha gives up on her settled family life. Here the author asks readers to understand that Vasudha leaving her family is not the end but a larger family is created and this is her greater achievement.</p> <p data-bbox="379 723 1449 945">Women sacrifice their love to keep their self-respect. For example, Vasanti gives up on her love for Satish so she may flourish. They were madly in love with each other but once married, Satish wanted to control Vasanti. This would not allow Vasanti to accomplish her dreams. Vasanti's story leaves a message for readers that feminine emancipation is not a concept of a man-less life, but should be a life enriched by mutual affection.</p> <p data-bbox="379 987 1398 1187">Women will sacrifice their own established careers to preserve their self-respect. For example, Esha walks out from her career and even leaves her country when a friend tries to take advantage of her vulnerability after the death of her husband. The readers should not see it as Esha escaping but realise that perhaps by removing oneself from a situation which can not be changed, a kind of freedom and safety can be achieved.</p>

Question number	Indicative content
4(b)	<p data-bbox="395 264 954 309">સાત પગલાં આકાશમાં (કુન્દનિકા કાપડીઆ</p> <p data-bbox="395 380 1114 414">Students may refer to the following in their answers:</p> <p data-bbox="395 436 1436 537">The writer emphasises how working women suffer without any support, give up on hobbies and feel challenged and humiliated whilst trying to earn money to support household expenses.</p> <p data-bbox="395 571 1452 750">In Gujarati culture even if the woman is working, she is obliged to fulfil the role of a housewife and undertake gender-specific roles like cooking, cleaning etc. Nalini feels that the workload of working women triples. Her mother-in-law is healthy but never helps and expects Nalini to do everything. The author highlights the struggle and obligations of working woman.</p> <p data-bbox="395 784 1452 996">Aena doesn't have time for herself in order to pursue her interest in writing, as whilst earning a wage she also has a responsibility to take care of her family. Aena does all the household chores and fulfills her duties as a daughter-in-law by looking after the house and the family. The author invites readers to see how woman must sacrifice their interests and put their own needs to one side.</p> <p data-bbox="395 1041 1444 1243">The husband gets jealous and feels insecure if his wife has male friends and she attends work parties, particularly with her male colleagues. Aena likes to socialise and has many male friends and colleagues. This creates issues for her and her husband. The author raises a question for readers as to why Gujarati society decides to disapprove and prohibit aspects of women's lives. Maitri is another victim of this type of scenario.</p>

Question number	Indicative content
5(a)	<p data-bbox="416 264 970 309">કેવી રીતે જઈશ (દિગ્દર્શક – અભિષેક જૈન)</p> <p data-bbox="416 383 1134 416">Students may refer to the following in their answers:</p> <p data-bbox="416 439 1477 573">The concept of the film is about a typical Gujarati person whose ambition is to migrate to America. The obsession is because Harish believes that he would have a great life in the U.S., becoming rich and would be able to live without any worries or be subject to cultural scrutiny.</p> <p data-bbox="416 595 1477 763">Harish thinks that he would not have to face rigid cultural barriers and would have more freedom. Harish thinks he doesn't have to hide his smoking or drinking once he moves to the U.S. Viewers are invited to see how youngsters dream to free themselves from traditional social obligations even though their imagined view of America may not be realistic.</p> <p data-bbox="416 786 1485 954">Harish also believes he would have a much better life in the U.S. Harish admits in his visa interview that he wishes to go to America to become a motel king. The director here demonstrates the youngster's mentality of earning quick money and dreaming of becoming rich overnight, despite the likely difficulties of this.</p> <p data-bbox="416 976 1422 1144">Harish wants to decide independently how and with whom he lives. For example, Harish thinks his friendship with Ishwarbhai's daughter Ayushi is more acceptable in the U.S. The viewers can see how Harish has to follow cultural protocol and obey his father's wish while staying in India with his family.</p>

Question number	Indicative content
5(b)	<p data-bbox="379 257 928 302">કેવી રીતે જઈશ (દિગ્દર્શક - અભિષેક જૈન)</p> <p data-bbox="379 376 1093 409">Students may refer to the following in their answers:</p> <p data-bbox="379 439 1433 629">The music is composed by the very talented Gujarati music composer Mehul Surti. The lyrics are written by the famous poet Dr. R. Maniyar. This film is an experiment in Gujarati cinema and moves away from traditional cinematographic forms. The music chosen is an Indo-western fusion, which makes it very different from traditional Gujarati songs, although sometimes these are the basis for the score and the lyrics.</p> <p data-bbox="379 658 1425 815">The composer has composed a rock song in this film to emphasise the storyline. The song "Pankhida" is a version of a very traditional Gujarati song where the lyrics have been changed to highlight the humorous side of the movie. The inclusion of this song is an important cultural reference for the Gujarati audience.</p> <p data-bbox="379 844 1409 969">A love song is included to evoke the emotions of the romantic situation. For example, the "Aa Safar" song reflects the emotions and affection between Harish and Ayushi. This song is slow and melodious with lyrics that speak of love.</p> <p data-bbox="379 999 1441 1155">The background music changes with each scene to show the characters' mood and to enhance the situation. For example, the title song, "Kevi Rite Jaish" brings out the emotions of Harish and how he feels leaving everything behind but also his frustrations on how he will fulfil his dreams, so the title has two meanings.</p>

Question number	Indicative content
6(a)	<p data-bbox="379 282 900 322">ભવની ભવાઈ (દિગ્દર્શક - કેતન મહેતા)</p> <p data-bbox="379 378 1094 412">Students may refer to the following in their answers:</p> <p data-bbox="379 434 1465 591">In the film the male characters appear to take the lead and are seen making decisions, however it is the female characters that play the most important part in the whole story because they are, in many ways, the ones who influence the decisions the male characters take. The audience is led to question constantly where real power lies.</p> <p data-bbox="379 629 1477 819">Though the position of the female characters is seen as secondary, they are the ones that play a pivotal role in the film. The young queen conspires with the minister and priest to kill the prince. She manipulates the whole royal protocol in order to become an important person in the royal family. For example, if she has a son then she would become a queen mother and her status within the royal household becomes more valued and she will personally gain power.</p> <p data-bbox="379 819 1422 913">Bhagat's wife decides to adopt the child against her husband's wishes and to raise him as her own son. Here, the audience can also see how she puts motherhood above everything else.</p> <p data-bbox="379 952 1485 1075">A courageous young lady sees a corrupted system and takes a stand to challenge it. For example, Ujam supports and prepares her boyfriend Jivlo to go against the king. We see how a woman can stay behind the scenes and yet positively impact the fate of untouchables.</p>

Question number	Indicative content
6(b)	<p data-bbox="435 264 957 304">ભવની ભવાઈ (દિગ્દર્શક - કેતન મહેતા)</p> <p data-bbox="435 383 1150 416">Students may refer to the following in their answers:</p> <p data-bbox="435 434 1437 723">The director uses wardrobe carefully to differentiate between the untouchables and rest of the society. Examples of differences in social status are also highlighted when the director shows the way that the head coverings of untouchables differs in comparison to the other characters in the film. We also see how they partially wrap the cloth around their head and don't cover their heads fully, unlike the officials who wear full head coverings. The fact that they have to wear brooms tied by rope to their back to brush over their footsteps enables the viewer to see the lack of importance of these untouchables in society.</p> <p data-bbox="435 757 1437 853">There is also differentiation in how they live. Untouchables were not allowed to live in villages and had to build their huts on the outskirts. The director highlights how they are seen as the dregs of society.</p> <p data-bbox="435 887 1469 1111">The jobs that they are forced to do include toilet cleaning in people's homes and all the jobs that society finds demeaning. They have to do these jobs to get just a small amount of grain. However, other people are able to improve their social positions by joining the army or setting up business. The director invites us to see how some groups within society had the possibility of social advancement but for others social mobility was impossible in the context of the time when this film was set.</p>

Question number	Indicative content
7(a)	<p data-bbox="379 264 1056 309">હુ તુ તુ આવી રમતની ઋતુ (દિગ્દર્શક - શીતલ શાહ)</p> <p data-bbox="379 383 1094 416">Students may refer to the following in their answers:</p> <p data-bbox="379 434 1485 658">The female characters are used by the director to advance the narrative through their collective efforts and their collaborations with the male characters. Uday's fiancé always stays by his side particularly when he is attending parties in his honour and he is living the high life. Though when the Choksi brothers' plan puts Uday on the road, his fiancé leaves him immediately. Rather than supporting Uday she chooses to walk away from him which breaks his heart. Here the audience can see selfishness in her behaviour.</p> <p data-bbox="379 680 1469 781">Aishwarya was given a job by the Choksi Brothers to help with Guru's makeover so that he can take over Uday's past life. The story takes an important turn at this point as Aishwarya develops feelings towards him.</p> <p data-bbox="379 808 1474 909">Sheela a struggling actress finds a wretched Uday and decides to help him. She lets him stay in her house and supports him. Her selfless act gives Uday support and courage.</p> <p data-bbox="379 936 1485 1070">Eventually in the end both of these girls help to launch a full-blown attack on their masters which is significant in this movie, as with their support, Uday takes revenge on the commodity kings and as a result the Choksi Brothers fall and lose everything.</p>

Question number	Indicative content
7(b)	<p data-bbox="384 264 1066 309">હું તુ તુ આવી રમતની ઋતુ (દિગ્દર્શક - શીતલ શાહ)</p> <p data-bbox="379 376 1093 409">Students may refer to the following in their answers:</p> <p data-bbox="379 434 1455 600">The director uses a number of different ways to use the right language and dialogues for each character such as the register of the dialogue and the choice of vocabulary. These allow the audience to understand each of the characters' personalities, their education, their class and upbringing but importantly their mindset.</p> <p data-bbox="379 640 1455 842">The Choksi brothers' financial situation makes them believe that they can make or break anyone and anything. We hear how this arrogance shows in their conversation and tone of voice. Throughout the movie the brothers use words like 'who cares' to show their ego. The audience can see how these two 'kings' treat everyone as a commodity and use menacing and sometimes manipulative language.</p> <p data-bbox="379 882 1485 1014">Uday is a Harvard university student who speaks in English and polished Gujarati. His speech implies he is well educated. The director shows how aptitude is found in the language used during his conversations with the other characters in the movie.</p> <p data-bbox="379 1055 1474 1187">Guru, who is a petty thief, uses colloquial language which shows his poor upbringing, lack of education and deprived background. The director reflects this in his slang, as that is what he is used to hearing due to the surroundings he lives in.</p>