



Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE

In Persian (9PN0)

Paper 02: Translation into Persian

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Final draft of Mark Scheme for Paper2 - June 2023

Section A: Question 1, Translation into Persian

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

Sources and links of the text for Translation:

بررسی معماری مدرن و تأثیر آن بر معماری ایران با رویکرد توسعه پایدار

<https://en.civilica.com/doc/455690/>

https://en.wikipedia.org/wiki/Tehran_Museum_of_Contemporary_Art

Modern architecture is often based on new ways of building using lots of glass, metal, and wood. However, in Iran, the use of these materials emphasises the huge difference between the styles of today and the familiar designs of the past.

Recently, some architects have used traditional Iranian elements in their buildings.

One well-known example is the Tehran Museum of Contemporary Art. This museum was created to exhibit the works of national artists, as well as those from around the world.

It has over 3000 works that include important paintings and sculptures from Europe and America, some of which have exceptional value.

Section	English Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Modern architecture is often based on	معماری مدرن اغلب براساس	معماری امروزی معمولاً بر پایه‌ی		(1) A
2	new ways of building	راه‌های جدید ساختمان سازی	شیوه‌های مدرن ساخت و ساز		(1) D
3	using lots of glass, metal and wood.	از مقدار زیادی شیشه، فلز و چوب استفاده می‌کند.	شیشه، آهن و چوب زیادی به کار می‌گیرد.		(1) B
4	However, in Iran the use of these materials	اما استفاده از این مصالح ساختمانی در ایران	اما بکارگیری این مواد ساختمانی در ایران		(1) C
5	emphasises the huge difference	بر تفاوت زیاد تأکید می‌کند.	نشانی از تفاوت‌های بسیار است.		(1) B
6	between the styles of today	بین سبک‌های امروزی	بین شیوه‌های مدرن		(1) E

Section	English Text	Correct Answer	Acceptable Answers	Reject	Mark
7	and the familiar designs of the past.	و طرح‌های آشنای گذشته	و مدل‌های شناخته شده‌ی پیشین		(1) C
8	Recently, some architects	اخیراً بعضی از آرشیتکت‌ها	جدیداً مهندسان معماری/ معماران		(1) D
9	have used	استفاده کرده‌اند	به کار گرفته‌اند		(1) E
10	traditional Iranian elements	عناصر سنتی ایرانی را	المان‌های قدیمی ایرانی		(1) D
11	in their buildings.	در ساختمان‌های‌شان	در بناهای‌شان		(1) E
12	One well-known example	یک نمونه‌ی شناخته شده	یک مثال معروف		(1) E
13	is the Tehran Museum of Contemporary Art.	موزه‌ی هنرهای معاصر تهران است.			(1) A
14	This museum was created to exhibit	این موزه برای نشان دادن	این موزه برای به نمایش گذاشتن		(1) B
15	the works of national artists	آثار هنرمندان ملی	کارهای هنرمندان داخلی		(1) E
16	as well as those from around the world.	همچنین هنرمندانی از سراسر دنیا ایجاد شد.	و هنرمندانی از تمام جهان ساخته شد.		(1) C
17	It has over 3000 works	این موزه بیش از سه هزار اثر هنری دارد	این موزه بیش از سه هزار کار هنری دارد		(1) C
18	that include important paintings and sculptures	که شامل نقاشی‌ها و مجسمه‌های مهمی	که دارای نقاشی‌ها و مجسمه‌های معروفی		(1) A
19	from Europe and America,	از آمریکا و اروپا است،			(1) E
20	some of which have exceptional value.	بعضی از آن‌ها ارزش استثنایی دارند.	برخی از آن‌ها ارزشی ویژه دارند.		(1) A

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

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

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

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

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

Step 2: Decide on a mark

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

Critical and analytical response (AO4)

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

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none">• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.• Limited ability to form arguments or draw conclusions.• Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none">• Response relates to the work but often loses focus on the question.• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.
9-12	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.• Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.• Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.• Detailed, logical arguments and conclusions are made that consistently link together.• Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- You must apply this grid twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-3	<ul style="list-style-type: none">• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.• Limited range of vocabulary resulting in repetitive expression.• Limited use of terminology appropriate to literary and cinematic analysis.
4-6	<ul style="list-style-type: none">• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.• Occasional use of terminology appropriate for literary and cinematic analysis.
7-9	<ul style="list-style-type: none">• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.• Some use of terminology appropriate for literary and cinematic analysis.
10-12	<ul style="list-style-type: none">• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.• Frequently varied use of vocabulary, resulting in regular variation of expression.• Frequent use of terminology appropriate for literary and cinematic analysis.
13-15	<ul style="list-style-type: none">• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.• Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. You must judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

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

Straightforward language is considered to be:

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

Accuracy of language (A03)

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

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none">• Limited sequences of accurate language, resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3–4	<ul style="list-style-type: none">• Some accurate sequences of language, resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5–6	<ul style="list-style-type: none">• Frequent sequences of accurate language, resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication.
7–8	<ul style="list-style-type: none">• Accurate language throughout most of the essay, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9–10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example using the indefinite article in the wrong place, for example کتاب خوبی که خواندم instead of کتابی خوب که خواندم
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed:**

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

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

Question number	Indicative content
2(a)	<p data-bbox="448 378 874 409"><i>We get used to it</i> (Zoya Pirzad)</p> <p data-bbox="448 436 1166 468">Students may refer to the following in their answers:</p> <p data-bbox="448 495 1374 680">Arezoo has known Tahmineh and her family since she was a teenager. She went to the same school as Ayeh. She sees her mother years later and realises that they are struggling after the death of Tahmineh’s father. She employs Tahmineh in her estate agency and looks after her. The author shows how empathic Arezoo is towards other people.</p> <ul data-bbox="448 701 1390 1458" style="list-style-type: none"><li data-bbox="448 701 1390 936">• Tahmineh is always quiet and looks sad and worried as she bears too much responsibility for her ill mother and her addicted brother, who is a bright and good person. Arezoo understands her situation and can’t help getting angry at Ayeh when comparing Tahmineh’s situation with her daughter’s luxurious life style. Here the author examines the value of hard-working people and their sense of responsibility.<li data-bbox="448 981 1390 1249">• Arezoo is not close to the family but gets involved and cares as if they are her own relatives. One day when Tahmineh is late for work and she realises that Tahmineh’s mother is ill, she tells Zarjoo angrily on the phone. Surprisingly he offers help for Tahmineh’s addicted brother. The reason for his addiction is the death of his two brothers. The author shows how Arezoo is willing to help the decent, hardworking people who are experiencing real hardship.<li data-bbox="448 1294 1390 1458">• Getting involved in the difficulties of Tahmineh’s family leads her to get to know Zarjoo’s personality better and to realise that they have a common attitude towards injustice in society. Here the author tries to show the importance of not being indifferent toward other people’s suffering. <p data-bbox="507 1536 671 1568">(250 words)</p>

Question number	Indicative content
2(b)	<p data-bbox="440 228 865 259"><i>We get used to it</i> (Zoya Pirzad)</p> <p data-bbox="440 277 1158 309">Students may refer to the following in their answers:</p> <p data-bbox="440 344 1375 568">The author uses the estate agency 'Sarem and Sons' as a place for creating and introducing her main characters with totally different personalities and backgrounds. In fact, the estate agency represents a microcosm of society with different people who meet and interact with each other. All important events and friendships start from the estate agency. It is also a male dominated business, which Arezoo manages to run successfully.</p> <ul data-bbox="440 636 1394 1290" style="list-style-type: none"><li data-bbox="440 636 1394 909">• Arezoo meets Shirin, later her closest and best friend and then her reliable colleague in the estate agency, where she goes to look for a special house to buy, and Arezoo instantly understands that they have a common taste in the style of their desirable home. One evening when Arezoo and Ayeh go to Shirin's place for dinner, Ayeh praises the house and Shirin says it has probably been the best place her mother ever sold and Arezoo says she also found a friend in the bargain.<li data-bbox="440 949 1394 1151">• Arezoo meets Zarjoo, the other major character of the story in her estate agency. And again, they find that they have a common taste for their favourite place of living and get to know each other better through the events there. For instance, Zarjoo unexpectedly buys the traditional style house, which Arezoo loves so much.<li data-bbox="440 1191 1394 1290">• The estate agency is the centre of all events and allows the author to develop her story and extend it outside the place through other characters like Tahmineh's family. <p data-bbox="488 1442 657 1473">(239 words)</p>

Question number	Indicative content
3(a)	<p data-bbox="448 255 938 286"><i>Nik Akhtar Family</i> (Iraj Pezeshkzad)</p> <p data-bbox="448 313 1166 344">Students may refer to the following in their answers:</p> <p data-bbox="448 367 1342 656">The relationship between Nik Akhtar and his wife is close but not very sincere, as none of the family members are capable of having an affectionate relationship. This couple may have common vested interests in their financial and family matters and protecting their spoiled children, but generally there is no real affection and love between them. The scene in their bedroom and their conversation shows this very well. The author shows the absence of good nature and civilised culture through some of the characters of his play.</p> <ul data-bbox="499 689 1353 1301" style="list-style-type: none"> <li data-bbox="499 689 1353 978">• Badri does very little at home and nothing for the income of the family, most of her days are spent talking to her sister on the phone and gossiping about other people. However, she has the dominant role in most decision-making regarding the family affairs and finances. For example, Badri is able to convince her husband and impose the idea of drugging his decent friend and guest to the point of risking his life, in spite of her husband's initial hesitance. <li data-bbox="499 1012 1353 1301">• Although the family life is not full of love and affection, their life as a couple continues like a contract, as they have sufficient common vested interests and similar characteristics to carry on as a 'normal happy family'. The cooperation and constant communication of the family members and particularly this husband and wife to protect each other is a good example. The author invites reflection on the nature of this type of family life and the reasons behind its superficial stability. <p data-bbox="488 1339 655 1370">(249 words)</p>

Question number	Indicative content
3(b)	<p data-bbox="448 226 911 255"><i>Nik Akhtar Family</i> (Iraj Pezeshkzad)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="488 338 1445 461">The hearing aid or as it is said in Persian 'Sam'ak' has a special place in this satirical work. The author uses this to show the power of superstition, particularly amongst older generation. It also emphasises the generation gap.</p> <p data-bbox="536 483 1445 763">The fact that Khanom-Bozorg is not able to hear and her stubbornness in keeping her inefficient old hearing aid and not agreeing to replace it with a new one, is a daily irritation for Badri. However, this is sometimes a blessing for her, as she is constantly gossiping 'sinfully' with her sister over the phone and if Khanom-Bozorg could hear them, she would have been preaching to them about their immoral behaviour. Here the author focuses on the fact that these kinds of beliefs are stronger amongst the older generation.</p> <ul data-bbox="488 786 1445 1189" style="list-style-type: none"> <li data-bbox="488 786 1445 976">• The author uses Khanom-Bozorg's Sam'ak as an element for making the story more satirical. Different members of the family use the hearing aid for their own purpose. For instance, Farhad tampers with it to make horrible deafening noises when he needs to get money out of his grandmother. Here the author successfully uses this device in making the story wittier. <li data-bbox="488 999 1445 1189">• The author uses Khanom-Bozorg's hearing aid as an element in his play to show the situation of the society in which the grandmother grew up a few decades ago and some older people still believe in non-scientific ways of treatment instead of following medical advancements. Here the author invites reflection on how strong these backward beliefs are amongst the older generation. <p data-bbox="536 1245 703 1274">(250 words)</p>

Question number	Indicative content
4(a)	<p data-bbox="448 371 866 405"><i>Postcards</i> (Ruhangiz Sharifian)</p> <p data-bbox="448 427 1166 461">Students may refer to the following in their answers:</p> <p data-bbox="448 483 1422 723">The relationship between this couple is interesting but complicated. They have affection towards each other and towards their children but in totally different ways. However, they want different things in life and their approach towards the way of bringing up their children is also different. All this somehow results in their separation at the end of the book. Perhaps the author wants to show the importance of shared values and goals in the stability of family life.</p> <ul data-bbox="448 745 1422 1283" style="list-style-type: none"> <li data-bbox="448 745 1422 985">• They started their relationship with love and affection, but gradually the gap between them widens and they moved apart from each other. Arsalan comes to Britain to study and not to stay and settle down, but Parva finds herself more at home and doesn't want to go back. This was one of the reasons, which creates gaps between them. The author shows that those who emigrate at very young age, normally settle easier and don't think about going back. <li data-bbox="448 1008 1422 1283">• Parva knows how to treat and communicate with children, and how to build up good and close relationships with them. Arsalan is totally different towards them and does not agree with Parva on many occasions. He gets upset with them when they don't follow his path in their life. For instance, he makes Oscar study law whereas he doesn't want this and eventually he changes his subject of study. The author tries to show that mothers can usually understand their children better and love them as they are. <p data-bbox="496 1361 663 1395">(244 words)</p>

Question number	Indicative content
4(b)	<p data-bbox="448 226 866 255"><i>Postcards</i> (Ruhangiz Sharifian)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1449 524">The house didn't have enough space for the family, particularly when the boys were growing up. Oscar loves cars and has too many toy cars in his small room he shares with his brother. Parva looks for a solution to make everybody happy and decides to buy a broken-down old car without an engine to leave in the garden, which sounds a very strange idea to Arsalan.</p> <ul data-bbox="448 562 1449 1205" style="list-style-type: none"> <li data-bbox="448 562 1449 763">• Parva always puts her children's happiness first and makes extra efforts to convince Arsalan, who thinks differently in matters regarding their children. When she barely finishes her sentence about the news, Oscar who is 10 years old at the time, becomes so happy that he can't believe her mother has done that just to make them happy. <li data-bbox="448 790 1449 992">• Arsalan doesn't feel the same, particularly at the beginning and repeatedly says no to Parva's request, but when Parva leaves the suggestion for a while till it is settled and when he sees the sheer of happiness in Oscar's eyes and their other children, he cannot resist the idea. The author perhaps wants to show the deep insight of mothers into their children's needs. <li data-bbox="448 1032 1449 1205">• The old car brought happiness and excitement and new experience for the children at least for the whole summer and they each try sleeping in the car at night, but they realise it was more difficult than they had thought! As Oscar says to his mother when he is a professor at university, it was the happiest memory of his childhood. <p data-bbox="499 1261 663 1290">(249 words)</p>

Question number	Indicative content
5(a)	<p data-bbox="448 226 743 255"><i>Offside</i> (Jafar Panahi)</p> <p data-bbox="448 282 1166 311">Students may refer to the following in their answers:</p> <p data-bbox="448 338 1406 539">The director uses the issue of banning female audiences from going to a football stadium as the central issue in his film. He uses this as an example of all types of restrictions imposed upon women in society. As this has national as well as international implications, the director hopes to attract the attention of as many people as possible inside the country, as well as in the outside world.</p> <ul data-bbox="448 562 1406 1245" style="list-style-type: none"> <li data-bbox="448 562 1406 763">• Using elements of football, which is a very popular sport with millions of fans, and restrictions on women, which involves half of the population can attract the attention of a huge number of people, as they can easily relate to this issue. Perhaps Panahi tries to achieve powerful publicity for his film and convey his message to as many people as possible. <li data-bbox="448 786 1406 987">• The director is using football for expressing and showing his central issue, which is restrictions imposed on women as it has also international implications and involves other countries and international bodies such as FIFA and their attention and actions in this regard. Here, the director tries to get publicity outside the country too. <li data-bbox="448 1010 1406 1245">• Using this limitation is only one example of all types of social and legal restrictions imposed on the girls and women in the country and the director hopes the audience extrapolates from this issue to other discriminatory laws and regulations imposed upon women. Here the director uses several tools and elements to convey his message and perhaps helps to make changes in the law. <p data-bbox="448 1312 616 1346">(249 words)</p>

Question number	Indicative content
5(b)	<p data-bbox="443 293 740 322"><i>Offside</i> (Jafar Panahi)</p> <p data-bbox="443 349 1161 378">Students may refer to the following in their answers:</p> <p data-bbox="443 405 1404 539">The director uses the soldiers, who are serving their compulsory military service as conscripts, normally for a period of two years or so. They are mostly young men from ordinary lower-class families who have to start this compulsory service when they become eighteen.</p> <ul data-bbox="459 566 1422 1234" style="list-style-type: none"> <li data-bbox="459 566 1422 801">• The director doesn't use the police or other security forces or not the Islamic guards. The soldiers are ordinary young people who are not legally allowed to be employed without this compulsory service. Panahi chooses them from various parts of the country. The reason why the director uses the soldiers in his film is perhaps to create dialogues and discussions between ordinary men or women about the restrictions as well as other issues. <li data-bbox="459 826 1422 1048">• The director also tries to show that people are not happy with this compulsory service, seeing it as a disruption to their life, but they need to finish it in order to be able to carry on with their life. For example, the Azari soldier says that his old parents who live in their village need his help with their cattle and farm but he has to be far from them for at least two years. The director tries also to address this issue in his film. <li data-bbox="459 1072 1422 1234">• There is no strong barrier between the soldiers and the girls. Some of them might be more traditional but they are not part of the authorities, who implement the restrictions upon the female population. The soldiers don't necessarily approve of the restriction imposed by the authorities. <p data-bbox="443 1254 612 1283">(249 words)</p>

Question number	Indicative content
6(a)	<p data-bbox="448 255 863 286"><i>A Separation</i> (Asghar Farhadi)</p> <p data-bbox="448 313 1166 344">Students may refer to the following in their answers:</p> <p data-bbox="448 367 1390 524">The dilemma between Simin and Nader is, for her, choosing a better future and, for him, family at home. They have initially agreed in principle to move abroad, where they hope Termeh's future might be better. Simin is ready to leave now. Nader wants to stay for his father's sake.</p> <ul data-bbox="464 546 1426 1249" style="list-style-type: none"> <li data-bbox="464 546 1426 703">• They all know that it is not an opportunity which remains forever and the visa has a time limit, but Nader can't make himself leave his father in a care home. "But he doesn't know you!" Simin says. "No, but I know him." He replies. Both are somehow right and seem to have some justice on their side. <li data-bbox="464 748 1426 1003">• Nader is reluctant because he has to look after his father suffering from Alzheimer's, but Simin is very adamant about leaving and therefore leaves home temporarily to her parents to show him how serious she is. She is hoping that he changes his mind but none of them really think of divorce. The director shows how life-changing decisions should be thought about thoroughly at the outset, otherwise, they can result in unintended destructive consequences. <li data-bbox="464 1025 1426 1249">• There are so many situations and surprises where people are faced with tough choices and sometimes, they seem to make the wrong ones again and again, perhaps due to stubbornness and complex situations. Simple things like apologizing or even talking out problems may make things better. In this process, their daughter is stuck in the middle with huge pressures on her, which may affect her life forever. <p data-bbox="496 1279 663 1310">(249 words)</p>

Question number	Indicative content
6(b)	<p data-bbox="448 338 863 371"><i>A Separation</i> (Asghar Farhadi)</p> <p data-bbox="448 394 1166 427">Students may refer to the following in their answers:</p> <p data-bbox="448 450 1449 544">Razieh is a descent woman with her strong religious beliefs and convictions. Her life is very difficult with serious financial difficulties and a husband who has become ill due to poverty and social injustice.</p> <ul data-bbox="464 595 1445 1256" style="list-style-type: none"> <li data-bbox="464 595 1445 853">• Razieh wants to do something to help her family and her daughter, but makes a wrong choice out of desperation and immediate financial needs. Without telling Hojjat, her hot-tempered husband, accepts a job offer which she finds out later that is beyond her ability and in conflict with her religious belief. She calls a cleric to check whether it is right from the religious point of view to clean a sick old man. Here the director wants to show this section of the society and the way they seek solutions for their daily issues. <li data-bbox="464 887 1445 1111">• Razieh’s belief doesn’t stop her from lying to her husband and to the court about her miscarriage and ruining the life of a family man, and only when they ask her to swear on oath, the fear of being punished and her daughter being harmed, makes her tell the truth. This shows the way these types of people think and make important decisions in their life, and not doing the right thing because it is right to do. <li data-bbox="464 1133 1445 1256">• Although she means well and wants to save her family, Razieh causes a lot of suffering to both families, including both children involved. Here confusion about right and wrong leads to unwise decisions, which can cause pain and grief. <p data-bbox="448 1357 616 1391">(245 words)</p>

Question number	Indicative content
7(a)	<p data-bbox="448 255 836 286"><i>Superstar</i> (Tahmineh Milani)</p> <p data-bbox="448 313 1166 344">Students may refer to the following in their answers:</p> <p data-bbox="448 365 1414 524">In the first scene of the film, Mr. Taban, the family friend is consoling Kourosh’s mother holding her baby and crying as she is worried about her baby’s future. Mr. Taban reassures her that everything would be alright. This shows that he is a caring family friend and has helped and supported them since Kourosh was a baby.</p> <ul data-bbox="464 546 1425 1081" style="list-style-type: none"> <li data-bbox="464 546 1425 837">• Mr. Taban appears only in a few scenes of the film, but all are strong and memorable ones. The director presents him as a close and caring friend who guides them throughout their life. He seems to have been a good influence on Koroush since his childhood. When Koroush goes to see his mother, Mr. Taban is also there and Koroush turns to him for his judgment when he is having an argument with his mother. It is the same with his mother. This shows that Mr Taban is most of the time present in their life as their wise and trustworthy guide for both mother and son. <li data-bbox="464 860 1425 1081">• Towards the end of the film when Kourosh starts the process of transforming his life after Raha’s disappearance and keeping his distance from his destructive lifestyle, he goes again to Mr. Taban for advice. He asks him what to do and he plays his violin. Kourosh always says that listening to his violin brings stars into his life, and Mr. Taban asks whether he still sees the stars and he says only a few of them. This shows that he has a positive effect. <p data-bbox="555 1115 724 1146">(250 words)</p>

Question number	Indicative content
7(b)	<p data-bbox="448 371 836 405"><i>Superstar</i> (Tahmineh Milani)</p> <p data-bbox="448 427 1166 461">Students may refer to the following in their answers:</p> <p data-bbox="448 483 1401 685">Milani, the writer and the director, tries to show the real-life of celebrities to the audience. She chooses a popular superstar in the world of cinema. It is perhaps because she herself is from this world, that she put this celebrity under the spotlight and shows that the real life of some celebrities, who are idolised by people is not exactly what they think and visualise.</p> <ul data-bbox="464 689 1433 1346" style="list-style-type: none"> <li data-bbox="464 689 1433 898">• Kourosh is at the peak of his popularity and seems to be very selfish and rude. For example, the way he treats the director and his colleagues. At first, one may think that he has become arrogant because of all his achievements, but the director shows that he is angry and unhappy and feels that he is stuck in this situation and doesn't know how to get out of it. <li data-bbox="464 931 1433 1140">• When a young girl appears out of nowhere and claims that she is his daughter, he lets her into his life and he realises how unhappy he has been and how unhealthy his lifestyle is. For example, the scenes in the car when Raha tells him that he hasn't achieved anything worthwhile. This shows that sometimes people are stuck in a destructive situation without knowing themselves. <li data-bbox="464 1173 1433 1346">• The film shows that Koroush is somehow the victim of certain situations in his life, and proper triggers can move him and change his life. The director shows that despite all the fame and wealth of celebrity life, there are sometimes complex issues underneath which can be destructive. <p data-bbox="496 1413 663 1447">(250 words)</p>

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