



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCE

In Persian (9PN0)

Paper 2: Translation into Persian 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.

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:

the aftermath of the war / تأثیر مهاجرت بر جامعه و اقتصاد

جنگ ایران و عراق در سال های 1980-1988

(noormags.ir) بررسی آثار اقتصادی- اجتماعی جنگ تحمیلی عراق بر روند مهاجرت در استان خوزستان - نورمگز

<https://www.noormags.ir/view/fa/articlepage/1521371/>

During the eight-year war, sixteen provinces were subject to Iraqi bombing. The south of Iran, in particular, was severely damaged. These attacks caused a large number of people to flee to other cities.

The air raids on the country's infrastructure and their terrible consequences had wide-ranging effects for the population. In various studies, it was concluded that the destruction of residential buildings, refineries and industrial centres led to enormous economic problems.

After the end of this conflict, many of those who had left the area decided to go back home and to begin rebuilding their lives. Many, however, did not return at all.

(103 words)

در طول جنگ هشت ساله، شانزده استان در معرض بمباران عراق قرار گرفتند. به ویژه جنوب ایران به شدت آسیب دیده بود. این حملات باعث شد تعداد زیادی از مردم به شهرهای دیگر فرار کنند.

حملات هوایی به زیرساخت های کشور و تأثیر وحشتناک آن بر جمعیت، عواقب گسترده ای داشت. در مطالعات مختلف به این نتیجه رسیدند که تخریب ساختمان های مسکونی، پالایشگاه ها و مراکز صنعتی منجر به مشکلات اقتصادی عظیمی شده است.

پس از پایان این درگیری، بسیاری از کسانی که منطقه را ترک کرده بودند تصمیم گرفتند به خانه بازگردند و بازسازی زندگی خود را آغاز کنند. اما بسیاری از آنها اصلاً برنگشتند.

Section	English Text	Correct Answer	Acceptable Answers	Reject	Mark
1	During the eight-year war	در طول جنگ هشت ساله،	طی جنگ هشت ساله/ در طول هشت سال جنگ		(1)
2	sixteen provinces were subject to Iraqi bombing.	شانزده استان/منطقه در معرض بمباران عراق بودند.	... زیر بمباران عراق قرار گرفتند/ بمباران شدند./ هدف حمله قرار گرفت.		(1)
3	The south of Iran, in particular	به ویژه جنوب ایران	مخصوصاً / به خصوص جنوب ایران		(1)
4	was severely damaged	شدیداً آسیب دید.	به شدت خراب شد./ ضربه دید.		(1)
5	These attacks caused a large number of people	این حمله‌ها باعث فرار تعداد زیادی از مردم	این حملات منجر شد مردم زیادی		(1)
6	to flee to other cities.	به شهرهای دیگر شد.	به شهرهای دیگر بروند./ کوچ کردند/ مهاجرت کردند/ فرار کردند.		(1)
7	The air raids on the country's infrastructure	حملات هوایی به زیرساخت‌های کشور	بمباران هوایی تأسیسات کشور/ حمله‌های هوایی به کشور		(1)
8	and their terrible consequences	و پیامدهای وحشتناک آن	و نتایج بسیار بد آن / عواقب بسیار زیاد		(1)
9	had wide-ranging effects for the population.	تأثیرات گسترده‌ای بر مردم داشت.	اثرات زیادی بر جمعیت داشت.		(1)
10	In various studies, it was concluded that	در پژوهش‌های گوناگون به این نتیجه رسیدند که	در مطالعات متعدد نتیجه گرفتند که		(1)
11	the destruction of residential buildings,	ویرانی ساختمان‌های مسکونی	تخریب خانه‌های مردم/ از بین رفتن		(1)
12	refineries and industrial centres	پالایشگاه‌ها و مراکز صنعتی	منطقه‌های صنعتی		(1)
13	led to	منجر به	باعث بوجود آمدن		(1)
14	enormous economic problems.	مشکلات اقتصادی زیادی شد.	مشکلات اقتصادی عظیمی شد.		(1)
15	After the end of this conflict,	بعد از پایان این درگیری	بعد از تمام شدن جنگ/ بعد از اتمام جنگ		(1)
16	many of those who had left	بسیاری از آن‌هایی که از منطقه رفته بودند	کسانی که ناحیه را ترک کرده بودند/ کسانی که شهر خود را ترک کرده بودند / تعدادی از آن‌هایی ...		(1)
17	the area decided to go back home	تصمیم گرفتند که به خانه‌هایشان برگردند	تصمیم گرفتند به آنجا برگردند		(1)
18	and to begin rebuilding their lives.	شروع به بازسازی زندگی‌شان کردند.	دوباره زندگی‌شان را ساختند.		(1)
19	Many, however,	گرچه بسیاری	اما بسیاری از مردم /تعدادی	علاوه بر این بعضی‌ها	(1)
20	did not return at all.	اصلاً برنگشتند.	هرگز بازنگشتند.		(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	• 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 (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 range of vocabulary resulting in repetitive expression. • Limited use of terminology appropriate to literary and cinematic analysis.
4–6	• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. • Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. • Occasional use of terminology appropriate for literary and cinematic analysis.
7–9	• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. • Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. • Some use of terminology appropriate for literary and cinematic analysis.
10–12	• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. • Frequently varied use of vocabulary, resulting in regular variation of expression. • Frequent use of terminology appropriate for literary and cinematic analysis.
13–15	• Consistent variation in use of grammatical structures, including 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 (AO3)

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

Marks	Description
0	No rewardable language.
1–2	• Limited sequences of accurate language, resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.
3–4	• Some accurate sequences of language, resulting in some coherent writing. • Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5–6	• Frequent sequences of accurate language, resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication.
7–8	• Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9–10	• Accurate language throughout, resulting in consistently coherent writing. • Any errors do not hinder clarity of communication.

Additional guidance

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

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example 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)	<i>We get used to it</i> (Zoya Pirzad) Students may refer to the following in their answers: Analyse the impact of Shirin's personality on her relationship with other characters. Shirin seems to be a strong and peaceful character with good and caring relationships with people around her. She is friendly and supportive and very organised and is in control of her life. However, she does not seem to have a positive attitude to men. Through the story the author shows that her negative attitude and distrust towards men has roots in her painful personal experience. • Shirin is very understanding and supportive about Arezoo's family issues and helps her to handle them. For instance, she gives useful advice to Arezoo regarding her disagreements with her daughter Ayeh. The author shows that she is a good friend and a kind human being. • Shirin does also understand Arezoo's responsibilities towards her daughter and her demanding mother and builds up a close connection with both of them. This gives her the opportunity to help Arezoo on several occasions. For example, helping her not to enter into arguments with her mother. • Shirin has become very disillusioned with men, after her fiancé, whom she loves so much, disappears after the death of both their mothers in a road accident, with no explanation. Shirin suggests that Arezoo should find a man who gives her some happiness. She thought Arezoo should detach herself from her family issues, but not marry again. She becomes upset and unfriendly towards Arezoo when she finds out Arezoo is going to marry Zarjoo. The author perhaps shows that her personality is complicated and contradictory. (242 words)

Question number	Indicative content
2(b)	<i>We get used to it</i> (Zoya Pirzad) Students may refer to the following in their answers: Examine the author's presentation of the life of women in this book. The author clearly shows in the main characters of her book that she believes in women and their capabilities. Perhaps she wants to show that if women are given opportunities, they will flourish and are able to run their own lives independently. Pirzad shows this in almost all female characters in her book. • Her main character, Arezoo grows from a girl whose mother decides about her marriage, to a strong, independent and kind woman, who runs a male-dominated business successfully, after she is given the opportunity to do so. She is not only able to provide for her own household but creates jobs for a number of young people. • The author also shows friendship and support between women in her story, for instance in Arezoo's friendship with Shirin, who is another strong character created by Pirzad to show the complexity of the world of women. In fact, the author perhaps wants to give real pictures of different women. They help and support each other and are also capable of loving men but become repeatedly disappointed by them. • Pirzad is balanced in her judgement and shows some negative characteristics of women in characters like Maah-Monir and to some extent Ayeh, though she shows that Ayeh seems to understand her mother. • Nosrat is a strong and kind character, the author wants to show that despite the deprivation in her life, she is capable of loving Arezoo like her own daughter. Therefore, the view of the author about women is positive and realistic. (250 words)

Question number	Indicative content
3(a)	<i>Nik Akhtar Family</i> (Iraj Pezeshkzad) Students may refer to the following in their answers: Analyse the author's depiction of the personality of Fati. Fati is a talented, polite, hardworking and humble character. She takes advantage of every opportunity to learn and develop her knowledge and skills. Despite all the meanness and cruel treatment by Nil Akhtar family members, she does not become bitter or seek vengeance. The author wants to show that having good qualities has nothing to do with being rich and privileged. • She works hard in the family to do whatever they expect her to do and serve them in the best way. However, they are jealous of her intelligence, knowledge and capabilities and do not treat her fairly. Only Khan-Amoo, the guest of the family, who is another positive character, is upset about the way the whole family treat Fati and tries to support her. • It seems Fati does not see their bad treatment and thinks she has done something wrong and perhaps deserves it, despite her evident intelligence. Because of losing her parents and being on her own, perhaps her self-confidence has been affected and the only way she finds relief from all the agony and suffering she went through since her childhood is educating herself. • Although this is not the case in real life and usually there is no happy ending for individuals like Fati who have been deprived from their basic needs, in this case there is. Perhaps the author wanted to give an optimistic picture and possibility in his satirical work. (235 words)

Question number	Indicative content
3(b)	<i>Nik Akhtar Family</i> (Iraj Pezeshkzad) Students may refer to the following in their answers: Examine how the author portrays the theme of integration in the play. Nik Akhtar's family have gone to live in America after the political and social changes in Iran. However, they have not been able to integrate in the host country very well due to their lack of understanding of its culture and their dishonesty with themselves and others. • From the different scenes of the play one can guess that Nik Akhtar and his wife Badri have not learned the language of the host country and nor have they tried to become familiar with the social system of the society they have come to live in. This makes it difficult for them to settle in properly in their new life and naturally doesn't make them feel happy. For instance, although Nik Akhtar says negative things about different aspects of life back at home in his conversations with Khan-Amoo, he was missing the familiar environment. • In other scenes the author shows that they have had to leave their house and properties in Iran. They cannot access their wealth, and this must be painful for them, particularly for Nik Akhtar himself. The author intends to show that not all the families who immigrate to other countries are able to merge and integrate with the new society. • Immigration has many effects on the family's integration. Life is not simple for them as they are not willing to embrace change, nor do they have the capability to do so. The author perhaps intends to show the impact of immigration. (243 words)

Question number	Indicative content
4(a)	<i>Postcards</i> (Ruhangiz Sharifian) Students may refer to the following in their answers: Examine Parva's relationships with her family members before she comes to London. Parva was born as the last child of a large family in a crowded home with extended family members and some other people as the nannies and maids living with them. It seems that she was not initially wanted and this may have affected her feelings about her mother forever. • Her mother did not show her much affection during her childhood and Parva was mostly given love by Na'naa Joone, the maid who came to their family when her father and mother married. When she is a child, she loves and relies on Na'naa Joone. Her mother has hardly any presence in her life, and she even once heard her mother saying that she didn't want to keep her after she became pregnant. • Despite all this, Parva has overall a happy childhood in their crowded home, along with her siblings and other members of their extended family. For example, they all used to go to the cinema along with their cousins and enjoyed these occasions tremendously. She also used to enjoy her school life and did well. When her father decided to send her to London against her will, she became extremely upset and did not want to go. • Parva's elder sister was significant in the family's life and the main decision maker about family issues. However, even she was not able to stop her father sending Parva away when she was only sixteen, which changed her life forever. (239 words)

Question number	Indicative content
4(b)	<i>Postcards</i> (Ruhangiz Sharifian) Students may refer to the following in their answers: Examine the author's treatment of theme of the homeland for Arsalan and Parva. Parva and Arsalan started a beautiful relationship and enjoyed spending time with each other. In fact, Parva finds a kind of peace and joy from being close to her culture when she becomes close to Arsalan. However, this does not last forever and Arsalan is no longer happy and decides to go back home. • Parva never recovers from being separated from her family and friends by force before she even finished her high school. She tried hard for a few years to adapt to the new country and eventually starts to feel at home there. She doesn't want to leave and go back to the past. Arsalan does not feel the same as he has just come to England to study and not to stay forever but after marrying Parva they stayed and started their family. • They have been enjoying their life as a couple with their four children. As the children grow up and have their different lifestyles, and also since Parva spends more and more time in her own world, this has made Arsalan feel more homesick and so he decides to go back home. • The distance between them as a couple has grown, without them even noticing how far they have moved away from each other. Parva feels at home in London while Arsalan still feels belonging to his culture and homeland and is not close to his children. The author intends to show that even a good relationship can change gradually and end in separation. (249 words)

Question number	Indicative content
5(a)	<i>Offside</i> (Jafar Panahi) Students may refer to the following in their answers: Examine how the director shows injustice in the society in his film. The director shows injustice in society in different ways, through this football match and the people there. The harshest form of injustice in society is the way women are treated. The director intends to show how the government exercises power to decide about different aspects of women's life. The director presents some of the arbitrary decisions made by the government, which occur under the cover of law enforcement. • The director shows how injustice is practised in everyday life in the country. Women in the film are not allowed to go to the stadium to watch football matches. Although this is in majority of countries throughout the world a natural choice for people, here every aspect of life for women is controlled. • Even compulsory military service is another example of injustice which is shown and discussed in the film. The soldiers who are ordinary people do not want to do anything against women but they have to. Also, the fact that the soldiers must spend two years of their life in the army compulsorily, is itself a form of injustice in this society, and the director tries to attract the viewers' attention to it. • The Azari soldier, who is from a village, is worried about his family farm and the cattle, as his parents are old and not able to do all the work on their own. On a private and individual level we see how the Azari soldier expresses his true nature which he is not able to do publicly. (250 words)

Question number	Indicative content
5(b)	<i>Offside</i> (Jafar Panahi) Students may refer to the following in their answers: Analyse the impact of victory in the match on the end of the film. Football is very popular in the country and most people watch the important matches, either live or on TV. This film is made during an international live match and nobody knew the result. Therefore, winning or losing the match could make the ending scenes of the film totally different. This is not a standard film-making process because the film is made in real time. • Before the end of the match, all the arrested girls are being taken to a centre to be sentenced. They do not know the result of the match and Azari soldier tries to fix the radio in the van so that the girls can follow the result. This shows that being together, makes the soldiers more friendly towards the girls. • As Iran won the game, there was joy and happiness for the victory and people poured in the streets celebrating. The van is stopped by the crowd to give sweets to the girls and the soldiers, but as there was a state of mass euphoria, there was an opportunity for the girls to leave the van and disappear into the crowd. • The winning in this match and becoming qualified for the world cup, brings hope and joy for everybody in the country. Although the film has an open end, there could be consequences for the soldiers for losing the girls. However, as the general mood of the country was victorious, the audience led to hope that the soldiers would not be punished by their senior officers. (250 words)

Question number	Indicative content
	<i>A Separation</i> (Asghar Farhadi) Students may refer to the following in their answers: Analyse Simin's personality. Simin seems to be a modern woman from a middle-class background, who reads books, plays piano and teaches English. She is kind and calm and cares about other people. She is just trying to make a better future for her daughter. However, her decision for Immigration creates a situation, which causes pain and suffering for several people. • Simin worked hard to get a visa for herself and her family and cannot easily give up. She believes her daughter will have a better future abroad and decides to do anything to convince Nader to stick to their plans. For instance, she leaves her home and her daughter temporarily in order to put pressure on Nader. This shows that Simin is a determined person and is prepared to work hard to get what she wants. • Throughout the film she has been sensible and kind towards her family as well as others. Simin has been caring towards Nader's father and has taken care of him, as he was upset when she was leaving. The scene when Nader's father holds her hand tightly and does not let her go, and the fact that his condition becomes worse after she leaves home, show that he likes Simin. It may seem that she is selfish, but the director shows that she only gives priority to their daughter. • Although Simin has positive characteristics, she is a conflicted character whom the director makes human as she faces dilemmas in difficult situations such as lying to Nader. (248 words)

Question number	Indicative content
6(b)	<i>A Separation</i> (Asghar Farhadi) Students may refer to the following in their answers: Examine the theme of poverty in the film. The film shows poverty in Iranian society through some of the characters and the contrast between the living conditions of two families, as well as showing shabby homes and places and old cars. • Hojjat is angry and depressed and he is on medication. His poor mental health is mostly the result of his difficult situation. He was a worker at a shoe making shop but loses his job and builds up a great deal of debt, about which his creditors are constantly threatening him. The director tries to show the situation of the majority of lower-class people in the country, who cannot provide a decent life for their families. It also shows how one can be trapped in the vicious circle of poverty and be destroyed. • Razieh accepts a job out of desperation, hoping to save her family. She is pregnant and the job is looking after an old man and is even against her religious beliefs. She has to travel a long way with her little daughter to get there and this is an extra pressure and risk for her health. This shows how poverty forces people into situations against their will and their principles just for survival. • In the film there are several scenes of the old small houses and narrow streets with old cars parked there. Also, the scenes of desperate and wandering people in the corridors of the courts are other examples of the level of poverty and chaos in some parts of this society. (249 words)

Question number	Indicative content
7(a)	<i>Superstar</i> (Tahmineh Milani) Students may refer to the following in their answers: Explain how Kourosh treated Mahnaz, his girlfriend during his youth. Kourosh had a relationship with Mahnaz at the age of 16. She was also as young as him. She becomes pregnant and Kourosh makes her go for a termination with his mother's help. He gives up on her and she disappears from his life and he never does anything about it. The film shows that Kourosh perhaps has problems in his character from a very young age. • Mahnaz probably trusts Kourosh and becomes very close to him at a very young age, but soon she realises that he does not accept responsibility for his actions and disappears from his life. Everybody knows how difficult life can be for a young girl in her situation in the country. This could easily have destroyed her. The director shows that Kourosh was only thinking about himself. • Kourosh has hardly ever tried to remember and to look for Mahnaz to see what happened to her, even when he becomes famous and rich. The director perhaps shows that his life mainly revolves around himself. He is self-centred and his unhealthy lifestyle causes him to intentionally or unintentionally forget about her. • When Raha enters his life and reminds him of Mahnaz and tells him how difficult her life was after he left her, he does still defend his decision with the excuse of being too young at the time. The film shows that he has never been a caring person until he loses Raha. (238 word)

Question number	Indicative content
7(b)	<i>Superstar</i> (Tahmineh Milani) Students may refer to the following in their answers: Examine how the director presents the impact of Kourosh's addiction on himself and others. Kourosh is addicted to alcohol, drugs and gambling, and with the lifestyle and the friends he has, there is not much hope that he can survive from all these addictions. The director shows that addiction seems to be in fact part of the life of some celebrities. • Addiction to alcohol makes Kourosh angry and out of control. He is rude toward most people around him, to the director of the film which he is acting in, to his manager, his girlfriend, and even he is not polite towards his mother. The film shows that drinking too much alcohol changes the personality of the affected individual. This is more common in life of celebrities as they have money and power, and therefore can afford to continue it for longer. • Kourosh is also addicted to drugs, with even worse consequences. He almost ruins his life and his sanity by using drugs. The film shows that he continues his totally unhealthy lifestyle as if he is trapped and does not have any other choice. It shows that perhaps he does not even think or realise what he is doing to himself. • He is even somehow addicted to feelings of grandeur and self-importance. The process of the film shows that he needs a shock, which was Raha who questioned all aspects of his entire life. Although she does not stay in his life for a long time, she makes him think and changes him radically at the end. (244 words)