



Mark Scheme (Results)

October 2020

Pearson Edexcel Level 3 Advanced Subsidiary
in Urdu (9UR0 02)

Paper 2: Translation into Urdu and Written response to
work

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General Marking Guidance

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

Paper 2 marking principles and mark scheme

Section A: mark scheme, (translation into (Urdu)

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

Section A: marking principles

Spelling: non-grammatical mis-spellings are tolerated, for example اسلیت rather than اصلیت, as long as they are not ambiguous (for example کھو rather than گم) 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 answer's column.

Section	Text	Correct Answer	Acceptable Answer	Reject	Mark
1.B	The standard of Pakistani cinema	پاکستانی سنیما کے معیار میں	کوالٹی		(1)
2.B	declined about forty years ago.	تقریباً چالیس سال پہلے کمی آئی۔			(1)
3.C	Since then many new films	اس وقت سے بننے والی بہت سی نئی فلموں	حال ہی میں		(1)
4. E	in the country	ملک میں	پاکستان		(1)
5.D	did not have good storylines	کی کہانیاں اچھی نہیں ہیں	اسکرپٹ	کردار	(1)
6.A	and cinemas have lost viewers.	اور سنیما کے ناظرین بھی کم ہو گئے ہیں۔	دیکھنے والے	سامعین	(1)
7.A	In the golden days of Pakistani cinema,	پاکستانی سنیما کے سنہری دنوں میں			(1)
8.D	the film industry used to produce	فلم انڈسٹری بناتی تھی			(1)
9.C	more than 200 films annually.	سالانہ دو سو سے زیادہ فلمیں	بر سال -200	دو ہزار	(1)
10.A	Today it's 20% of what it used to be	ماضی کے مقابلے میں آج یہ صرف 20 فیصد رہ گئی ہیں	20%		(1)
11.B	because sometimes a filmmaker	کیونکہ بعض اوقات فلم ساز			(1)
12.C	has an idea, a script, actors	کے پاس ایک اچھا خیال ، کہانی ، اداکار			(1)
13. E	and film equipment,	اور فلمی سامان تو ہوتا ہے	آلات		(1)
14.A	but filming needs a lot of money.	لیکن فلم بنانے کے لیے بہت زیادہ پیسے کی ضرورت ہوتی ہے۔	سرمایہ - رقم		(1)
15.E	Karachi and Lahore are the centre	کراچی اور لاہور مرکز ہیں۔	سنٹر		(1)
16.E	of our film industry.	ہماری فلم انڈسٹری کے	فلم بزنس۔ فلمی صنعت		(1)
17. D	Although Islamabad does not	اگرچہ اسلام آباد میں نہیں	کہ	حتیٰ	(1)
18.E	have many film schools,	زیادہ فلم اسکول ہیں		فلم	(1)
19.C	some recent popular movies	لیکن حال ہی میں کچھ مشہور فلمیں	مقبول	بڑی	(1)
20. E	have been made in this city.	اسی شہر میں بنی ہیں۔		سٹی	(1)

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

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

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

General guidance on using levels-based mark schemes

Step 1: Decide on a marking band

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

Step 2: Decide on a mark

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

Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.
- The recommended word count for each essay is 320-370 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	<ul style="list-style-type: none">• 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	<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 response.• 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, 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.'

Complex 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: *مجنوں لڑکی تھی / لیلیٰ لڑکا تھا۔*
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed**:

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

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

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="316 488 687 517">The Chess Board (Basir Kazmi)</p> <p data-bbox="316 539 951 568">Students may refer to the following in their answers:</p> <p data-bbox="316 600 1445 786">In the play <i>Bisaat</i>, life is presented as a game of chess, implying the world is a chess board and human beings are the pieces with their respective privileges. Life is predestined and we go about within our pre-defined limits. Some of us are destined to rule, while others come into the world to be ruled. Rulers have their trusted courtiers who fare it better than common folk and pawns.</p> <ul data-bbox="363 817 1437 1491" style="list-style-type: none"><li data-bbox="363 817 1437 1003">• The moves of chess are a metaphor for predestination in human life which limits who we are and what we can do. For example, Sarib and Shazra belong to different strata of society. Sarib says to Shazra, ‘... your highness, I am not worthy of you. Marriage is a relationship of equality. We are worlds apart.’ Here the playwright examines how human beings are limited by their social context in the chess game of life.<li data-bbox="363 1055 1437 1240">• Power within society is reflected in the constant tension between the ruler and the ruled. For example, Raakif says to Safwan, ‘Let Shazra meet the commoners. She will realize the real worth of kings and kingship’. Here the playwright invites the audience to reflect on the way in which human existence is based on hierarchies of power, which we are beyond our control.<li data-bbox="363 1301 1437 1491">• It is natural for human beings to long for a better life. An easier way to achieve a better life is to align oneself closely with those in power. We see key evidence of this when Raakif discusses Shazra’s thoughts with Safwan in Act 3. The playwright offers the audience an insight into the motivations of those in the service of powerful men, thus bringing to the fore their dubious morality and sincerity.

Question number	Indicative content
2(b)	<p data-bbox="331 331 703 360">The Chess Board (Basir Kazmi)</p> <p data-bbox="331 387 967 416">Students may refer to the following in their answers:</p> <p data-bbox="331 456 1433 562">Shazra is one of the two main characters in the play. She is the only child of an absolute monarch. She is a young, intelligent, pretty and a mature girl. She thinks that concentration of power into one person is inimical to democratic values.</p> <ul data-bbox="384 602 1449 1308" style="list-style-type: none"> <li data-bbox="384 602 1449 786">• Shazra, being the only child of a monarch, is heir to the throne of an absolute ruler. This fact is reflected throughout the play. For example, her father says ‘thinking is a very dangerous thing and she will have no say in this matter’. The audience is invited to reflect upon how the patterns of expectations for individuals are established by heredity without reference to their wishes or ideas. <li data-bbox="384 835 1449 1019">• Shazra is presented as a strong character in the play who seeks greater control over her life and uses her intelligence to draw independent conclusions. For example, she wants to marry someone more intelligent than her and sees chess as a good intelligence test. The playwright draws the audience’s attention to the premise that power can be exercised in an altruistic way. <li data-bbox="384 1081 1449 1308">• Shazra represents an ideological shift from the old world of her father’s rule to a more modern democratic outlook. For example she says, ‘... in my view, it is better to remain unmarried than marry an unsuitable person’. Through the presentation and development of the Shazra’s character, the playwright invites the audience to reflect on how good and wise leaders can offer a better and more inclusive world for everyone.

Question number	Indicative content
3(a)	<p data-bbox="357 304 999 336">Patras Kay Mazameen (Ahmed Shah Patras Bukhari)</p> <p data-bbox="333 360 968 392">Students may refer to the following in their answers:</p> <p data-bbox="333 434 1426 533">Patras Bukhari uses real-life characters and experiences that invoke a sense of belonging in the reader. The reader feels himself a part of the story and laughs heartily on the idiosyncrasies of the characters which, in a way, reflect his alter ego.</p> <ul data-bbox="333 575 1442 1319" style="list-style-type: none"> <li data-bbox="333 575 1442 786">• In his essay “Sawairay Kal Jo Ankh Mairee Khulee”, he describes a student who represents the general habits of young students. For example, he finds waking up early really hard when living at a hostel. In another essay, “Lahore Kaa Geographia”, he narrates his observations and experiences of the city in a way that makes the reader laugh. He uses historical references in a satirical manner that creates humour as well as a sense of belonging. <li data-bbox="333 826 1442 1140">• The essays by Patras Bukhari have all the ingredients and characteristics that make good humorous and satirical literature. “Mureed-Pur Ka Peer” is a satire on the socio-political culture. For example, he highlights the narcissistic intoxication of leadership in a scene where the self-proclaimed leader is unable to deliver an articulate speech. When he began his speech, a few people started laughing but he carried on in a self-deluded manner. However he was inaudible and soon the entire gathering burst into laughter. Similarly in his essay “Urdu Ki Akhri Kitab”, he uses irony to create humour. For example, “look, wife is cooking! In fact, this is her husband’s job”. <li data-bbox="333 1180 1442 1319">• Patras’s writing style is simple, fluent and easy. His use of satire amuses his readers. In the essay “Marhoom Ki Yaad Mein”, he has narrated a bicycle ride in a hilarious manner. This is invariably one of the greatest specimens of humorous essays in Urdu literature.

Question number	Indicative content
3(b)	<p data-bbox="357 306 999 338">Patras Kay Mazameen (Ahmed Shah Patras Bukhari)</p> <p data-bbox="333 362 970 394">Students may refer to the following in their answers:</p> <p data-bbox="333 434 1326 501">Patras uses in his essays various events that come at various stages in the life of an individual. These include experience of parenthood, studies and the giving of gifts.</p> <ul data-bbox="333 539 1441 1106" style="list-style-type: none"> <li data-bbox="333 539 1441 680">• Patras describes parenthood in a satirical way, poking fun at various attitudes and behaviours. For example, in his essay “Urdu Ki Aakhri Kitab”, he describes the day to day life events that link a mother and her child. Here the writer both portrays the reality of emotions and is also critical of some prevalent approaches of the time. <li data-bbox="333 719 1441 891">• Patras highlights those students who prefer hostel life because of the care-free life and perks it affords. This is vividly examined in “Sawairay kal Jo Ankh Mairee Khulee”. For example, the writer describes the ordeal of students during exams and how they counter these. The writer satirises the academic efforts of students and also the complexity of a system that stands in their way. <li data-bbox="333 929 1441 1106">• Nevertheless, Patras successfully brings out something afresh from these mundane everyday experiences. This creates a feeling of awe among the readers of his essays. For example, in the essay “Marhoom Ki Yaad Mein”, he describes the ride on a bicycle that he gets as a favour. He sarcastically writes, “Mirza suggested that I should get myself a bicycle. When I explained to him that I had no money, he benevolently decreed that it was free.”

Question number	Indicative content
4(a)	<p data-bbox="392 309 707 338">Angan (Khadeeja Mastur)</p> <p data-bbox="392 365 1026 394">Students may refer to the following in their answers:</p> <p data-bbox="392 421 1388 629">Extended family system encourages tolerance, understanding and cooperation. However, the story of the Novel ‘Angan’ revolves around an extended family living together but have different temperaments, attitudes and different way of thinking towards life. Individual members of a family need their own space. This helps them reflect on their lives. Living in an extended family sometimes invades individuals’ privacy and breeds unhealthy thoughts and feelings.</p> <ul data-bbox="443 674 1388 1458" style="list-style-type: none"> <li data-bbox="443 674 1388 1048">• The story of an extended family told in ‘Aangan’ transcends any particular time and space frame of reference. It is a tale of people living in different times and deals with their beliefs, emotions and feelings. These elements lie at the core of any society and constitute its cultural, political and social foundation. It is as relevant today as it was about a century ago. In the sub-continent people have the same psychological makeup, the same emotions and the same problems as they did in 1918. For example, we still have Jameels chasing dreams, Chhammi sacrificing themselves for love, and Aaliyas dealing with the doubts and certitudes of life. Very little, if anything, has changed. <li data-bbox="443 1099 1388 1279">• Instead of fostering healthy relationships, the family members are restless, disturbed and confused. Because of the joint family system the family members are facing different issues and they are feeling pessimist and see no hope. For example, one of the family members committed suicide due to these issues. <li data-bbox="443 1312 1388 1458">• One person’s ill attitude effects the rest of family members due to the joint family system and also the external factors that were spread in the atmosphere of the time. For example, Jameel’s attitude has a profound effect on the rest of the family members.

Question number	Indicative content
4(b)	<p data-bbox="391 271 707 300">Angan (Khadeeja Mastur)</p> <p data-bbox="391 327 1023 356">Students may refer to the following in their answers:</p> <p data-bbox="391 383 1390 629">The story of the novel 'Angan' has described the dilapidation and the backwardness of women of the time. Khadeeja Mastur depicted the sense of helplessness and mental repression that women have to bear with. Aaliya, Tahmina, Chammi and Kusum, all the female characters have been defined in great detail and with great skill and intelligence, by the author . Their strengths and weaknesses, convictions and doubts, and dreams and actions make them real, relatable and interesting.</p> <ul data-bbox="443 674 1385 1361" style="list-style-type: none"> <li data-bbox="443 674 1385 819">• The central character of 'Aangan', Aaliya, has been compared to that of Gaythi from Altaf Fatima's 'Dastak Na Do' and Tara from Yashpal's 'Jhoota Such' but is, in fact, more robust, complex and nuanced. The role of Alia challenged this tyranny, injustice and exploitation. <li data-bbox="443 869 1385 1088">• Aaliya does not hate men. She is against the system which creates men who lack strength, character and courage. For example, she is bothered by men who romance women but abandon them in the face of changing circumstances and challenges. Her problem is with a society that allows men to act in dishonourable ways and treat women without care, consideration and empathy. <li data-bbox="443 1137 1385 1361">• Tahmina, Aaliya's sister, falls in love with her aunty's son Safdar. She was forced to marry someone else against her will. This leads her to commit suicide and become the prey of so called society rules. Another example is Kusum Didi's character through which the writer highlights the problems faced by widows in the society of that time. All these individual characters highlight women's issues during that era.

Question number	Indicative content
5(a)	<p data-bbox="400 271 778 300">Bajrangi Bhaijaan (Kabir Khab)</p> <p data-bbox="400 327 1035 356">Students may refer to the following in their answers:</p> <p data-bbox="400 383 1369 528">Media play a vital role in society through the dissemination of information from various news sources. The internet, with its incredible connective power, has created opportunity on a vast and growing scale; revolutionising access to information and transforming people’s lives which can be seen through this film.</p> <ul data-bbox="451 562 1382 1267" style="list-style-type: none"><li data-bbox="451 562 1382 898">• In Bajrangi Bhaijaan , the media also has played an important role in bringing the hearts of people together. For example when Chand Nawab a Pakistani News Reporter, records a video and uploads it on social media so that Munni’s parents can be found. Munni recognises her mother in the footage recorded by Chand Nawab and this helps to lead their search in the right direction. The media also plays its role in releasing Pawan from police custody. The uploaded video went viral and was viewed by millions who were all in favour of Pawan, who left his country behind to help Munni find her parents.<li data-bbox="451 931 1382 1137">• The media also plays an important role in minimising the hatred of the nation based on religion. For example, it was as a result of the media’s involvement that thousands of people gathered at the border when Pawan was leaving India. If it were not for the media then Pawan might not have returned to India, and the support and sympathies of the people may not have been the influencing factor in his return to India.<li data-bbox="451 1171 1382 1267">• The media brings the people together despite their religious differences and developed the awareness about Pawan. For example the Muslim clerk helped Bajrangi Bhaijaan to hide inside the mosque.

Question number	Indicative content
5(b)	<p data-bbox="379 271 758 300">Bajrangi Bhaijaan (Kabir Khab)</p> <p data-bbox="379 327 1015 356">Students may refer to the following in their answers:</p> <p data-bbox="379 398 1321 573">Friendship and brotherhood are the few prominent messages constantly been portrayed throughout Bajrangi Bhaijaan. The remarkable aspect about “Bajrangi Bhaijaan” is that it tells a simple story about people, goodness and genuine emotions without touching politics, and sends out a universal message: “Goodness is more important than enmity.”</p> <ul data-bbox="427 616 1321 1301" style="list-style-type: none"> <li data-bbox="427 616 1321 824">• It was the example of brotherhood that forced Pawan (Salman Khan) to share his food with Munni and sacrifice his livelihood to bring a deaf child to meet her parents. The biggest division between the two countries is religion but love has no boundaries, no caste, region or religion. For example when a devout Hindu disciple puts his life in danger to minimise the abhorrence between people in both countries. <li data-bbox="427 853 1321 1025">• It’s the brotherhood and friendship that forces Chand Nawab to help Pawan and Munni. For example, at the end of the film it was the brotherhood that brought together people of both countries despite religious and regional hatred and forces of government of both countries to facilitate the return of Pawan to India. <li data-bbox="427 1055 1321 1301">• Many people want peace in both of the countries, they know their destination too, but like a child who lost the innocence of Salman Khan’s film ‘Bajrangi Bhaijaan’ does not know how to reach there. An elder brother needs to be born to give new dimensions to mutual relations! For example ‘Bajrangi Bhaijaan’ film connects the people all over the world and creates a better understanding for each other, increase tolerance, open minds and connect hearts,”

Question number	Indicative content
6(a)	<p data-bbox="448 237 724 264">Baghban(Ravi Chopra)</p> <p data-bbox="448 293 1082 320">Students may refer to the following in their answers:</p> <p data-bbox="448 349 1430 495">The film Baghban revolves around family values and shows the importance of family values in modern day society. The film theme resembles the story of a caretaker of a garden who spent all his life fulfilling every need of his flowers and at the end he gets all of the reward of his hard work.</p> <ul data-bbox="501 524 1430 1391" style="list-style-type: none"> <li data-bbox="501 524 1430 779">• Strong families play an important role in the development of any society, in this film through Raj and Pooja’s family the values of family are depicted. The best time of our lives are with our family. For example, at the start of the movie, viewers find whole family looking after each other, enjoying and celebrating together. This strong feeling travels within their close community which is closely intertwined with the Malhotra family. <li data-bbox="501 831 1430 1048">• Film Baghban helps in defining responsibility within a family structure especially when children forget their duties towards their parents when they grow up and become independent. For example, at the end of the film, the children realise their mistake of separating their parents and turning away from taking responsibility of their parents who needed their attention the most in their old age. <li data-bbox="501 1099 1430 1391">• Film Baghban also puts a light on the importance of parents and their guidance in young life. Sometimes family members become strangers and strangers become family members. For example, Alok Raj’s fifth son which in reality is an orphan and adopted by Raj came back from London and finds out the difficulties faced by his parents. He treats them like his real parents and worships them. He endeavours to repay the favours and love he received which he might not have been bestowed on him due to being an orphan.

Question number	Indicative content
6(b)	<p data-bbox="421 297 699 331">Baghban(Ravi Chopra)</p> <p data-bbox="421 353 1054 387">Students may refer to the following in their answers:</p> <p data-bbox="421 409 1393 477">The film director gave an important message such as love, sense of responsibility and importance of respecting parents to the new generation through this film.</p> <ul data-bbox="469 510 1417 1305" style="list-style-type: none"> <li data-bbox="469 510 1417 656">• The film Baghban highlights the unfortunate emotional abuse of parents from their children. For example, in the film the children emotionally abuse their parents by separating them from each other having lived together for their whole married life. <li data-bbox="469 701 1417 1037">• For example, during Raj’s speech which he delivered during his book launch also was the reflection of this key message. Raj explains that new generation must remember the sacrifices made by their parents regarding their upbringing. If they do not respect their parents, then possibly their children will treat them in the same way they treated their parents which they will not like. Also at the retirement party, the children eagerly gathered in hope of financial handouts and are shocked when Raj announces he and Pooja want to move in with one of them. In fact, Raj has spent every last rupee on his sons’ upbringing and meeting their demands. <li data-bbox="469 1081 1417 1305">• Parents are the supreme source of confidence, guidance and education amongst children at early stages of their childhood. Children must help their parents fulfilling their dreams in their old age. For example, At the end of film, Raj finishes his speech with a question that if a father can help his son to take his first step in life then why can not the same son support his father to take the last step of his life.

Question number	Indicative content
7(a)	<p data-bbox="448 309 778 338">Bin Roye (Momina Duraid)</p> <p data-bbox="448 365 1082 394">Students may refer to the following in their answers:</p> <p data-bbox="448 421 1385 521">Every human is full of emotions and human life depends on ups and downs of emotions. The film director has exceptionally presented human feeling, emotions and various aspects of love through key roles of film Bin Roye.</p> <ul data-bbox="507 566 1425 1279" style="list-style-type: none"> <li data-bbox="507 566 1425 842">• Love is a meaning because love is the idea that you wish to be connected it to another person in some meaningful way. In the film, Saba loves her cousin Irtaza which she expresses through various posturing. For example, she insists Irtaza to buy bangles for her, forcing him to buy ice cream and insisting he dance with her on the eve of Eid. In spite of all this Irtaza is unaware of her strong feelings and considers Saba as one of his best friends and it's not evident form his conduct that he loves her. <li data-bbox="507 887 1425 1059">• Whilst studying in America Irtaza meets and falls in love with his cousin Saman. A twist of fate reveals that Saba is Saman's biological sister and presents the feeling of regret in Saba's character after this reality. For Example, Saba extremely regrets to find her sister dying in front of her eyes to whom she prayed to be dead. <li data-bbox="507 1137 1425 1279">• On the other hand Saman's character reflects emotions of happiness and love. Saman's character is soft and caring and the one who wants to live her life fully. For example, she cares for Itraza and the rest of the family very well. Because that gains higher respect in Irtaza's heart.

Question number	Indicative content
7(b)	<p data-bbox="448 376 778 409">Bin Roye (Momina Duraid)</p> <p data-bbox="448 434 1082 468">Students may refer to the following in their answers:</p> <p data-bbox="448 526 1418 629">The role of Saba in the film 'Bin Roye' is of complex nature, but it is interesting. Mahira Khan herself said that whatever role I play I embrace it very well and feel a part of it. Positive as well as negative aspects are also prominent in this role.</p> <ul data-bbox="448 667 1433 1344" style="list-style-type: none"> <li data-bbox="448 667 1433 913">• At the beginning of the film, Saba looks like a happy actor, friendly and a good person on screen for example she was extremely happy when she went with Irtaza to buy bangles on chand raat (moon night). However in the second part of the film, Saba's display of negative aspect of her personality , for example, she wished for the death of her own sister in anger. She looks like trying to live life negatively and seems to be angry and cross not only with Irtaza but also with her own family. <li data-bbox="448 954 1433 1126">• The film director has tried to present the feelings of envy, anger, remorse and pain through the role of Saba. For example Saba broke the same bangles that were bought by Irtaza when Irtaza got married. This shows the level of internal emotions which she has been through and how painful it is for her to show it on the screen. <li data-bbox="448 1167 1433 1344">• The breaking of Saba's heart and her depravation of eternal love signifies the sorrow in her character. Indeed the film Bin Roye revolves around Saba's character and she is mostly part of every important scene and carries the plot forward. Saba justified her character very well and the viewers sympathise with her character.