



A-level
POLISH
7687/2

Paper 2 Writing

Mark scheme

June 2020

Version: 1.0 Final



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in 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 levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Assessment criteria

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
17–20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13–16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9–12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5–8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect but close to correct spellings

incorrect genders/case forms and consequential errors of agreement.

Serious errors include:

incorrect verb forms especially irregular forms, incorrect use of pronouns

missing or incorrect agreements of adjectives or past participles.

Complex language includes:

use of pronouns of all types

tenses that support conceptual complexity

connectives supporting a range of subordinate clauses including those requiring subjunctive constructions with verbs and verbs followed by infinitive with correct preposition

use of present and past participles.

AO4	
17–20	<p>Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
13–16	<p>Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
9–12	<p>Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
5–8	<p>Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
1–4	<p>Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

?

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

Section A: Books**0 1****Sławomir Mrożek: *Tango*****Either****0 1 . 1**Przeanalizuj *Tango* jako teatr absurdu na przykładzie zachowań bohaterów sztuki.**[40 marks]**

Student has to show a thorough knowledge of the play and of the theatre of absurd and has to link them together to answer the question mentioning points below not necessarily in the proposed order.

Possible content

- Information about main points of theatre of absurd.
- Presentation of the situation in the family – three generations:
- Older generation – uncle Eugeniusz and ‘osoba zwana Babcią, czyli Eugenia’
Parents: Stomil i Eleonora
Young generation – Artur i kuzynka Ala
Edek as an outsider
- Analysis of the main protagonists: their behaviour, clothing as representation of their behaviour. For example: an evening dress and trainers, a smoking jacket and khaki shorts, unbuttoned pyjamas, punishing Eugeniusz by putting a bird’s cage without a base on his head.
- Reversed roles – Arthur the young generation rules and punishes uncle Eugeniusz in absurd way by putting a bird’s cage on his head and ordering babcia to lie on catafalque.
- Everybody accepts/treats the situation as normal.
- Artur’s rebellion, attempt to change situation.
- Arthur the main character as a typical protagonist of theatre of absurd is lost and seeks different ways to solve the situation.
- Students conclusion: the end does not bring the solution; the characters’ behaviour brings special atmosphere and humour to the play. (optional)

or

0	1	2
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 Przeanalizuj postawę i wzajemne stosunki bohaterów Tanga, jako przedstawicieli trzech różnych pokoleń.

[40 marks]

Possible content

- Presentation of the situation in the family.
- Rebellion introduced by Eleonora and Stomil.
- Older generation Eugeniusz and Eugenia – their conformism to the new norms/acceptance of the changes introduced by Stomil and Eleonora.
- Artur – his rebellion against the changes and norms introduced by his parents – ‘i coście stworzyli ten burdel, w którym nic nie pracuje?’ His attempts to change the situation and others reaction to his actions.
- Students’ answer should be supported by the evidence from the text.
- Edek’s and Ala’s role in Stomil’s house.
- Conclusion – students may just sum up or go further and try to draw conclusion that a situation without norms leads to chaos, anarchy and gives an opportunity for the totalitarian power to take over.

0 2**J. Iwaszkiewicz: *Panny z Wilka i Brzezina*****Either****0 2 . 1**

Wiktor i Stanisław wracają do miejsc ze swojej przeszłości w jakimś celu. Czy, Twoim zdaniem, udało im się te cele osiągnąć?

[40 marks]**Possible content**

- Analysis of Wiktor's situation and reasons of coming to Wilko. His state of mind.
- Wiktor's attempt to relive the past supported by the evidence.
- His encounters with the sisters past and present.
- Wiktor's departure/return to Stokroć full of hope for the future.
- Student's evaluation of Wiktor's stay in Wilko.
- Stanisław's arrival in Brzezina – analysis of Stanisław's situation and brothers' relations.
- Stanisław's stay and his conduct in Brzezina - Malina. Brothers conflict and reconciliation.
- Stanisław's death and its consequences.
- Student's conclusion.

or**0 2 . 2**

Opowiadania *Panny z Wilka i Brzezina* mimo że, mówią o przemijaniu i śmierci, są o życiu i jego radościach. Do jakiego stopnia zgadzasz się z tym zdaniem?

[40 marks]**Possible content**

- Presentation of main protagonists and place of action.
- Analysis of Stanisław's life and his coming to Brzezina.
- His illness and its influence on his style of life.
- Motif of death: Stanisław's incurable illness, illness of the lady from whom Stanisław rents the piano and Basia's death.
- Wiktor's war experiences, death of Wiktor's friend and Fela's death.
- Life in Brzezina and Stanisław's encounter with Malina.
- Analysis of Malina's influence on Stanisław's life – "To tutaj było życie jakiego nigdy nie doznał dotąd."
- Wiktor's acceptance of life and ability to face the future.
- Analysis of Wiktor's stay in Wilko.
- Encounter's with the sisters and an attempt to turn the clock back.
- Conclusion based on student's evaluation of the evidence they presented.

0 3**Jerzy Andrzejewski: *Popiół i diament*****Either****0 3 . 1**

Na podstawie losów Alka i sędziego Kosseckiego przeanalizuj wpływ wojny na ich czyny, postawę moralną i psychikę.

[40 marks]**Possible content**

- Analysis of the situation, historical background of the novel. Time and place of action.
- Presentation of Alek, a young man vulnerable to the influences of the cruelty of war and admirer of his older brother soldier in the AK.
- Alek a member of the 'gang'.
- Kossecki, his position and standing in the society before the war.
- Analysis and evaluation of their character and actions during the war.
- We can expect a critical approach and/or a justifying approach due to the realities of war.
- Conclusion based on the discourse presented.

or**0 3 . 2**

“Człowieku, po coś uciekał?” To ostatnie słowa, które słyszy Maciek przed śmiercią. Przeanalizuj znaczenie tych słów w kontekście jego losu i sytuacji politycznej.

[40 marks]**Possible content**

- Short outline of place and time of novel's action.
- Groups of society – AK, communists, etc.
- Analysis of AK group represented – by Andrzej, Maciek and colonel and their tragic situation.
- Communists Szczuka and his friends – socialists before the war and Podgórski representing new regime.
- Maciek's encounter with Krystyna.
- Analysis of Maciek's situation and dilemma.
- Evaluation of the options and possible outcomes of the choices that Maciek can undertake.
- Conclusion expressing student's opinion.
- Andrzejewski's attitude as a writer writing under censorship but also a person of left-wing beliefs in the first year after the war – optional.

Section B: Films**0 4****Krzysztof Kieślowski: *Przypadek*****Either****0 4 . 1**

W której z trzech wersji życia Witka bohater wydaje Ci się postacią najbardziej pozytywną i dlaczego?

[40 marks]**Possible content**Version 1

- Analyse the reasons for Witek joining the party and his actions there.
- Analyse Witek's behaviour in the rehabilitation facility for drug addicts.
- Analyse why Witek tells Adam about the activities of the underground organization Czuszka is involved in.
- Think about Witek's behaviour after Czuszka's arrest.

Version 2

- Witek's reasons for joining the underground opposition and his involvement in the organization.
- Witek's visit to the woman's house immediately after the search.
- Witek's reasons for his baptism.
- Witek's reaction to the Party's proposals.
- Reasons for Witek being accused of treason.

Version 3

- Witek's return to university.
- Witek's ethical values as a student and later as a doctor.
- Witek as a husband and a father.
- Witek's response to the petition regarding political prisoners.
- Witek's decision to go to Libya.
- Conclusion.

or

0 4 . 2

Witek słyszy od ojca „nic już nie musisz”. Do jakiego stopnia jest on wolny dokonując wyborów w swoim życiu?

[40 marks]

Possible content

- Extent of the effect of his father’s death on Witek.
- Analysis of the effect meeting Werner had on Witek.
- Evaluation of Adam’s influence on Witek.
- The effect of Czuska’s arrest had an on Witek.
- Analysis of series of events leading Witek to meeting Marek.
- Witek’s choice to remain loyal to the conspiracy regardless of the offers from the Party.
- Olga’s role in Witek’s choice to go back to medical school.
- Analysis of Witek’s choice not to sign the petition to release political prisoners.
- How political events influence Witek and his life.
- Conclusion on the extent to which blind chance dictates Witek’s actions.

0 5**Andrzej Wajda: *Katyń*****Either****0 5 . 1**

Przeanalizuj, jak sytuacja polityczna w Polsce po wojnie wpłynęła na postawy wybranych przez Ciebie bohaterów i stworzyła konflikty międzyludzkie.

[40 marks]**Possible content**

- Analysis of the relevance of the film's timeline to the events portrayed.
- Presentation of the different groups of society and their attitudes to the events/situation.
- Analysis of the chosen protagonists and examples of their actions.
- Reaction of general's and professor's wives, Anna's and Agnieszka's, to the news about the Katyń murder.
- Analysis of Lieutenant's dilemma.
- Conflict between Agnieszka and her sister.
- There are minor characters that could be mentioned: the priest, the people working in the archives, the servant.
- Conclusion that derives from the analysis of the presented situation and chosen characters.

or**0 5 . 2**

Które wydarzenia przedstawione w filmie *Katyń* uważasz za najbardziej tragiczne i dlaczego?

[40 marks]**Possible content**

- Outline of different tragic events and situations presented in the film.
- Analysis and justification of the chosen event.
- Consequences of the Katyń massacre on people's lives shown in the film.
An example of some possible choices:
 - Katyń murder itself and its tragic consequences on the lives of captain Andrzej's mother, wife and daughter – their constant waiting and hope for their come back.
 - Agnieszka - sister of the young airman killed in Katyń her efforts to put a tomb on his grave with a true inscription.
 - Post war period with communist regime taking over resulting in many tragedies: the death of young Tadeusz member of the AK (Home Army) who decided to go back to school and rebuild his life, shot in the street by soldiers patrol for tearing the propaganda poster.
 - Divided society: conflict of two sisters Róża school headmistress and Agnieszka.
 - The suicide of Jerzy – the Lieutenant, later captain in Polish Army, his inability to reconcile with tragic events, and his moral dilemma.
 - The oppressive atmosphere and tangible ever present fear in people's life despite the fact that the war has ended.
- Student's conclusion based on the sources presented in the essay.