
A-level
MODERN HEBREW
7672/2

Paper 2 Writing

Mark scheme

June 2021

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 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.
- Constructions with verbs and verbs followed by infinitive with correct preposition (in all tenses).

AO4	
17–20	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.
13–16	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.
9–12	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.
5–8	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.
1–4	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.
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

? = unclear

IRRL = irrelevant

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

Section A: Books**0 1****Amos Oz: *Don't Call it Night*****עמוס עוז: אל תגיד לי לילה****Either****0 1 . 1**

בספר מתוארות מערכות יחסים משפחתיות של הגיבורה נועה: מצד אחד עם אביה ועם דמויות אב שונות, ומצד שני עם מתבגרים צעירים המתייחסים אליה כדמות אם. תארו שתי מערכות יחסים, אחת בין נועה לאדם מבוגר והשנייה בין נועה למתבגר, ואפינו אותן.

[40 marks]**Possible content**

- Emmanuel, the boy who killed himself, was seeking her company. He was possibly in love with her and saw her as a mother figure. During his lifetime she is unaware of him and barely has any tangible memories of him. Following his death she regrets not paying him more attention.
- Tal, the young girl, the forming relationship with her is a sort of mending of the relationship which never developed with Emmanuel. Noa encourages her to be creative, meets with her and supports Tal in her development process.
- Noa's biological father has a physical disability and is homebound. She feels obligated to look after him and remains at home to do so. Although she cares for him, she harbours hostility towards him as she has to put her life on hold for his wellbeing.
- Noa's partner Theo is significantly older than her. He is cast in a fatherly role, has extensive expertise and is in a position to help her with her 'home for drug abusers' project. She tends to reject his help and wants to do things on her own.

or**0 1 . 2**

כתבו על מאפייניה של העיירה הדרומית בה מתרחש הסיפור. נתחו את התייחסותו של גיבור הסיפור, **תיאו**, ואת קשריו אל העיירה.

[40 marks]**Possible content**

- Theo has the ability to socialise with various characters from the mayor to new immigrants. In that, he manages to acquire a place for himself as a central figure in the town.
- Life in the periphery represents Theo's personal detachment (he owns a planning office whose services nobody uses and his professional network is based on past achievements).
- The town is located in the desert and is dominated by a hot climate. The human attempt to overcome the impact of the climate is described as futile.
- The town is described as a peripheral and faraway place, where nothing much happens.

0 2

Savyon Liebrecht: *Horses on the Highway***סביון ליברכט: סוסים על כביש גרה****Either**

0 2

1

המתח בין מציאות לדמיון ובין בריאות נפשית לשיגעון מעצב את חיי הדמויות ומשפיע על יחסייהן המשפחתיים בהווה.
באיזו מידה אתם מסכימים עם הצהרה זו? הצדיקו את תשובתכם והתייחסו לשניים מסיפוריה של סביון ליברכט.

[40 marks]**Possible content**

- Horses on the highway – Nina's past romance with Yirmiyahu and her false belief about finding a treasure dictate her current relationship.
- Cutting-off – grandmother Henya cuts off all her granddaughter's hair due to a past trauma from the Holocaust.
- Written in stone – Arela feels compelled to visit her dead husband's family and imagines that they resent her and blame her for his death.

or

0 2

2

בסיפוריה הקצרים של סביון ליברכט, מתוארים רגשות ניתוק ובדידות של דמויות בתוך המסגרת המשפחתית.
הדגימו את השפעתם של רגשות אלו על הדמויות. בתשובתכם התייחסו לשניים מסיפוריה של סביון ליברכט.

[40 marks]**Possible content**

- Sonia Muscat – the daughter Nela experiences isolation from her well-off, educated family. She does not do well in her studies, is an embarrassment to her family and prefers to connect with people from a lower social standing.
- Sonia Muscat – the grandson Albert understands well the threat induced by the Nazi occupation and hatred of the Jews, but cannot communicate about this with his mother and aunt, who prefer to live in the past. Albert is also physically separated from his wife, who lives in another country, which eventually causes him to have an affair with his cousin.
- Written in stone – Arela is married but cannot share with her husband the experience of bereavement following the death of her first husband. At the same time, during annual visits to her dead husband's family, she experiences detachment based on differences in ethnic background, culture and socio-economic status.
- Horses on the highway – due to her mental illness, Nina feels detached from her husband whilst she fantasises about life with his brother out of the country.
- On the way to Sidder-City – Hassida feels that the growing relationship between her husband and son is happening at her expense and turns her into their object of scorn and she also feels helpless.

0 3

Yehuda Amichai: Selected Poems**יהודה עמיחי: מבחר שירים****Either**

0 3 . 1

הצבא מהווה חלק מרכזי בזהות הישראלית.
 יהודה עמיחי מתאר בשיריו חיילים בהיבט הלאומי כמייצגי העם וגם בהיבט האישי. כיצד בא הדבר לידי ביטוי
 בשיריו? הצדיקו את תשובתכם והתייחסו לשירים נבחרים (יש לכתוב את שמות השירים אותם בחרתם
 להציג).

[40 marks]**Possible content**

- Soldiers are described as individual friends, but their death is a collective loss (for example, in the *Rain over the battlefield* poem.)
- Reminds us that dead soldiers are not anonymous; each had their own name and identity (for example, in the poem *We don't have anonymous soldiers*).
- Describes war using biblical contents and texts, in order to link it with national/religious identity (for example, in the *End of days source* poem.)
- Remembers an individual fallen soldier, indicated by name, and describes the relationship between himself (Amichai) and the soldier back then, and now that the poet is a much older man (for example, in the *Hulikat – The third poem about Diki* poem.)
- Narrates how his experience at war has altered his attitude towards life, in an individual manner (for example, in the *What I learned from wars* poem.)

or

0 3 . 2

ברבים משיריו, יהודה עמיחי מתאר את יחסיו עם בני משפחתו.
 בחנו אלמנטים בשיריו המייצגים יחסים בין דורות שונים במשפחה (יש לכתוב את שמות השירים אותם
 בחרתם להציג).

[40 marks]**Possible content**

- He discusses how parents and children can teach each other throughout life (for example, in the poem *My son is enlisting to the army*).
- He yearns to meet with his dead parents again, and can imagine a relationship with them even after their death (for example, in the poem *Second meeting with father*).
- A series of poems where he describes the last days of his mother and how she passed away. Through that he manages to convey a sense of bereavement within the family (for example in the poems *Last conversations*, *My mother on her sick bed*).
- Amichai provides a complex view of love and romantic relationship. On the one hand he describes the wish of two people to live together and share intimacy, become as one, a traditional view. However he is also able to examine the hurdles to achieve real intimacy and the range of emotions lovers can experience towards one another, which is quite a modernist view (poems such as *Shame, we were a good invention*, *Love technique II*).

Section B: Films

0 4

Someone to Run With

מישהו לרוץ איתו

Either

0 4 . 1

שתי דמויות המפתח בסרט, אסף ותמר, עוברות מסע ממרכז החברה אל שולי החברה. נתחו כיצד כל אחד מהם מגיב באופן שונה לדמויות שהם פוגשים במסעם מהחברה הנורמטיבית אל שוליה.

[40 marks]

Possible content

- Tamar chooses to pursue the journey from normative life to its edges in order to save her brother. Assaf on the other hand is being dragged into this journey by the dog 'Dinka'.
- Getting to know characters in the periphery of society (such as the homeless musicians, criminals and drug dealers).
- Tamar and Assaf encounter hostility from figures representing the 'other' in society, who recognise that they do not belong (Tamar is assaulted verbally and Assaf physically).
- Trusting and positive relationship with adults in the normative world (the nun, rhino, Lea the restaurant owner) versus abusive relationship in the world of 'otherness' (represented by Pesach).

or

0 4 . 2

במאי הסרט מציג אוכלוסיות שונות החיות בירושלים. בחנו כיצד משתקפות בסרט לפחות **שתי** אוכלוסיות והתייחסו לאמצעים האומנותיים המשמשים להצגת אוכלוסיות אלו.

[40 marks]

Possible content

- A city in which people of different religions reside. For example, the nun in the abbey is characterised as a lonely and detached figure; on the other hand Jewish religious people tend to operate as part of a group and in central parts of the city.
- People who live during daytime are one population, and this is represented via people heading to work, using public transportation, shopping etc. On the other hand there is the population of people who live at night, like entertainers and people out at night on a social outing.
- In a big city there are populations that offer and acquire culture. This is represented via the street players, the musicians who are drawn (or sent) to the city centre to perform, and on the other hand the crowd that gathers to watch them.
- There is a normative population living in the city, and alongside it there exists a population of outcasts. One of the artistic ways to symbolise normative existence is the restaurant, and several are depicted in the film. In contrast, the outcasts exist in rundown and forsaken parts of the city, such as the forsaken Arab village (Lifta).

0 5

Aviya's Summer**הקיץ של אביה****Either**

0 5 . 1

הסרט מציג מערכות יחסים שונות.

תארו **שתי** מערכות יחסים בין **אביה** (גיבורת הסרט) לדמויות אחרות ונתחו את השפעתן עליה.**[40 marks]****Possible content**

- Aviya and Henya – Aviya's relationship with her non-functional mother leads her to undergo an early process of growing up.
- Aviya and Maya – initially this is a relationship between an admired teacher and an admiring student. Later, following the injury, this evolves to actual friendship. This relationship serves Aviya's need to be individually recognised and for Maya it serves the need to be admired.
- Aviya and Mr Gantz – this relates to Aviya's need for a father figure, to replace her dead father.

or

0 5 . 2

הסרט מציג את החברה הישראלית כחברה סגורה שאינה מקבלת אחרים וממקמת אותם בעמדה חברתית נמוכה.

דונו בהיבטים שונים של קביעה זו ונמקו את תשובתכם.

[40 marks]**Possible content**

- The settlement (moshav) as a micro-cosmos of the different classes in the Israeli society.
- Visual elements:
 - the clothes worn by the children, mainly the girls in Maya's class, in contrast to Aviya.
 - the homes: Aviya's house, Mr Gantz's house, the house of Mrs Abramson.
- Mr Gantz's need to create a façade of a banker, although his real profession is less prestigious (butcher).
- The use of the term 'lady' given to Mrs Abramson by Henya.