

**A-level**  
**POLISH**  
**7687/2**

Paper 2 Writing

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**Mark scheme**

June 2021

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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.

<b>AO3</b>	
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.

<b>AO4</b>	
17–20	<p><b>Excellent critical and analytical response to the question set</b>            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><b>Good critical and analytical response to the question set</b>            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><b>Reasonable critical and analytical response to the question set</b>            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><b>Limited critical and analytical response to the question set</b>            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><b>Very limited critical and analytical response to the question set</b>            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 uniwersalizm dramatu.

**[40 marks]****Possible content**

- Introducing the place and time of action and three generations and main protagonists.
- Rebellion and criticism of the young against the order and values of the older generation. Generation conflict: Eleonora and Stomil proud of demolishing old values and Arthur rebelling and fighting to introduce his.
- Fight for power – conformism of some characters leading to the victory of brutal force and the totalitarian system.
- Looking for values – rejecting old values – God, Family, Love, Art, patriotism – coming to the conclusion that only power remains and is important – the victory of the totalitarian system. Eg, „tylko władza jest choćby niczego nie było” or „Władza nad życiem i śmiercią, co może mi dać większe panowanie”.
- The victory of sheer physical strength.
- Possible conclusion is that the victory of the dictators and creating a totalitarian system has been going on for a long time and is happening at present, therefore the play has been well understood and well received worldwide and is still valid today.

**or****0 1 . 2**

Utwór przedstawia obraz polskiej inteligencji w latach 60. XX wieku. W jakim stopniu zgadzasz się z tym stwierdzeniem?

**[40 marks]****Possible content**

- The play presents the image of the Polish intelligentsia (middle class) in the 1960s based on the example of one family.
- Crisis/conformism of the Polish intelligentsia is presented, depicting a three-generation family.
- Analysis of Artur's father, who is not interested in mundane matters and lacks goals for the future.
- Liberalism and lack of values: Stomil and Eleonora's rebellion in the 1920s, Eugeniusz and Eugenia's behaviour and attitude, Artur trying to restore order.
- Edek's exploitation of the crisis and usurpation of power.
- Family's easy acceptance of Artur's death and the rule of Edek's heavy hand, so long as their basic needs are provided for.

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

0	2
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1
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Przeanalizuj rolę przyrody i pogody w obu opowiadaniach.

**[40 marks]****Possible content**

- Nature in both short stories acts as an illustration to the emotions and feelings of the main characters.
- Examples in *Panny z Wilka*:  
Wiktor's arrival in Wilko – his comment on observing nature on the way to Wilko “nothing has changed except the forest that has grown where new trees were planted”. Nothing gave him the feeling of the passage of time like the growth of this forest. Walk with Tunia.
- Examples in *Brzezina*:  
Stanisław's admiration of nature at Bolesław's – the forester's house, gives him more pleasure than the Swiss landscape.
- Analysis of the scene when Stanisław's health deteriorates and his imminent death is approaching; the observation of rain gives him the feeling of fulfilment, almost happiness, peace and acceptance.
- The quarrel and fight between the brothers takes place during a raging storm outside with lightning – a beautiful composition of nature reflecting the emotions.
- Stanisław's death and Bolesław's reconciliation with his fate and accepting the passing away of his wife and brother. His comment: „Lato się już skończyło”. Autumn has arrived.
- Iwaszkiewicz's artistry and ability to portray nature which is a mute, background character to everything that is happening in the stories and is acting its role out.

or

0 2 . 2

Przeanalizuj obraz młodości w obu utworach, na przykładzie Wiktora, Stanisława i Bolesława.

[40 marks]

**Possible content**

- Motif of youth and its significance in Iwaszkiewicz's stories.
- In both stories, youth is associated with nostalgia, missed opportunities and longing for a time to which there is no return.
- Examples in *Panny z Wilka*:
  - nostalgia permeating Wiktor's time in Wilko, searching for memories of his happy youth
  - the confrontation of Wiktor's memories with present reality – for example when he meets the women he used to be enchanted by, noting the effects of the passage of time
  - Wiktor's search for his younger self within himself – his younger self being something to long for.
- Examples in *Brzezina*:
  - Stanisław's arrival in the forester's house – he notes the signs of passage of time in the place, how it has changed since he has last been there
  - Stanisław longing to once more be young and healthy, while faced with his life coming to an end
  - Malina and Michał as symbols of youth and vitality
  - Bolesław reminiscing about the years with his late wife.
- Iwaszkiewicz's portrayal of youth as an idealised, carefree, happy period in a person's life.

0 3

**Jerzy Andrzejewski: *Popiół i diament***

**Either**

0 3 . 1

Na przykładzie wybranych bohaterów omów przed jakimi wyborami moralnymi stawia ich autor.

**[40 marks]**

**Possible content**

- The time of the action forces each character to make difficult moral and life decisions.
- Analysis of choices that each group is faced with.
- Representatives of AK: carry on fighting with the new regime, Andrzej, Maciek, kapitan Waga.
- Judge Kossecki – his failure in the concentration camp to uphold his moral values from before the war. The defence he puts for his behaviour – “there is a different morality in the time of peace and war.”
- Communists: Szczuka, Podgórski – doubts regarding the new regime.
- Young boys: Alek, Szretter, Marcin etc. Demoralising effect of war on young boys - the desire to bear arms, looking up to the strong leader leading to the tragedy.
- Evaluation of their actions. Students do not have to mention all of them; they can concentrate on the ones they have chosen.
- Conclusion based on the presented analysis of the chosen characters.

or

**0 3 . 2**

Na podstawie dwóch postaci wybranych z różnych pokoleń omów tragizm ich sytuacji w dniu zakończenia wojny.

**[40 marks]**

**Possible content**

- Short explanation of the historical and political context in Poland on 8th May 1945.
- The destructive influence of war on the characters.
- Examples from the youngest generation (members of Szretter’s group):
  - the young boys’ fascination with war and jealousy over “missing out”, their perception of war as an adventure, a time for heroes
  - moral degradation of youngsters – their group takes part in criminal activity, Alek robs his own mother for money to buy weapons, Jerzy kills his childhood friend for opposing his order.
- Examples from the Home Army generation:
  - the tragedy of choice they are faced with as the end of the war doesn’t bring the peace they were fighting for, so some feel the fighting should continue (Maciek, Andrzej).
- Examples from the older (Kossecki’s) generation:
  - the repercussions of Kossecki’s time in the concentration camp, his inability to return to “normal” life and reconcile his actions with his conscience
  - Kalicki’s tragedy of losing his entire family in the Warsaw Uprising, and his conviction that, despite surviving the horrors of war, there will be no place for him and his views in the new, post-war, communist Poland.
- Lack of certainty and definite peace at the end of the war – opposing factions struggle for power and control over the country, facing characters with complex moral choices.

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

Przeanalizuj dlaczego film był przez wiele lat zakazany w Polsce w okresie komunizmu. **[40 marks]**

**Possible content**

- The importance of time when the film was made.
- Awareness of censorship.
- Critical presentation of the communist system at work. Witek has a pro-communist attitude, but the hypocrisy, manipulation of the system with its lies, ruthlessness and betrayal by the communists is revealed. We expect sources to support the manipulations by the party people.
- Analysis of communists' actions, methods of crushing the opposition in the second part. It was the time of people's awakening to the injustice of the system that was never allowed to be shown or discussed.
- Witek's disillusion and vulnerability.
- Analysis of the third part – here we can expect more individual choices as the criticism is more subtle and the students have to evaluate and arrive at their own conclusion.
- The mention of the third part is not necessary to score high points as long as there is good evaluation and sources from the first two parts.

**or****0 4****. 2**

Oceń rolę przeznaczenia w życiu Witka. **[40 marks]**

**Possible content**

- Explanation of the format of the film: three versions of the protagonist's life.
- Each of the versions starts with a similar sequence of events, with minor differences (the train station sequences).
- Coincidence or perhaps a manifestation of some greater plan (meeting Werner, Czarnuszka, going to the conference).
- Causes and consequences of changes of the protagonist's actions (people or events, pushing Witek different ways, changing the flight).
- Fate in relation to Witek's socio-political position in each version (Party member, opposition member, attempting to be apolitical).
- Inability to escape one's fate, open to students' own opinions.

**0 5****Andrzej Wajda: *Katyń*****Either****0 5****. 1**Na podstawie filmu *Katyń* dokonaj analizy zbrodni katyńskiej i jej konsekwencji.**[40 marks]****Possible content**

- Presenting and explaining the historical background of the film. The protagonists are fictional, but the murder took place and the political situation presented in the film reflects the real events.
- The importance of showing the massacre in the film.
- Human consequences – killing mostly members of one group of society – intelligentsia. Waiting women – Anna, Maria, Róża, Ewa – examples from the film.
- Uncertainty – fear and different reactions to it – eg two sisters Agnieszka and Irena.
- Some people couldn't live with being the survivors (Jerzy).
- Different reactions towards the Katyń crime divided post-war society – defined by the ones who didn't believe in Russian responsibility.
- Possible conclusion – political and human consequences shown in the film are still present today.

**or****0 5****. 2**

Oceń w jakim stopniu film przedstawia dramat społeczeństwa polskiego podczas II wojny światowej i zaraz po jej zakończeniu.

**[40 marks]****Possible content**

- Polish society during WWII (the country split under Nazi and Soviet occupation).
- The German and Soviet agenda towards the elites of Polish society (arrests and murder of officers and intellectuals – professor Jan, Andrzej, general; deportations of families – Elżbieta, a relative of Anna).
- Tragedy of women waiting for their loved ones (arrested and shot by NKWD) Anna, Róża, Ewa.
- The tragedy of society in the new post-war system (lies and propaganda, having to choose allegiances: the Polish Peoples Army's major Jerzy; remaining faithful to ideals: Tadzio; his determination for the truth not to be concealed).
- Repercussions towards people speaking out against the Polish government – Agnieszka.
- Discrimination of the Polish pre-war intelligentsia by the new communist regime.
- The long-term consequences of the murder of Polish elites in Polish society.