
A-level
POLISH
7687/2

Paper 2 Writing

Mark scheme

June 2022

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	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

?

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**

Jaki inny tytuł niż *Tango* nadałbyś/nadałabyś utworowi Sławomira Mrożka? Swój wybór uzasadnij odwołując się do tekstu i przedstawionych w nim wydarzeń.

[40 marks]**Possible content**

- Candidates may suggest **various titles** (some examples are shown below). However, any title proposals that refer to the play and are supported by sound evidence will be of **equal value**.
- Titles referring to the motif of:
 - a) **rebellion** may include:
 - i. Stomil and Eleonora's generation's fight with bourgeois morality and the result of this rebellion
 - ii. lack of opportunity for Artur's rebellion, as all rules have been broken
 - iii. Artur's reverse revolution leading to his death
 - b) **family** and **home** may include:
 - i. reversal of roles in the family
 - ii. portrayal of marriage (Eleonora's affair with Edek and Stomil's response)
 - iii. conflict between generations
 - iv. chaos and disorder at home as a reflection of the family situation
 - c) **political aspects** may include:
 - i. **totalitarianism** – Edek as a symbol of tyranny and the situation in Poland post II World War
 - ii. **conformism** – Eugeniusz as an example of selfishness, self-centred attitude of the Polish intelligentsia of the 60s
 - iii. **apathy** of the intelligentsia.

or

0 1 . 2

Którzy bohaterowie dramatu są, według Ciebie, najbardziej odpowiedzialni za śmierć Artura? Odpowiedz analizując postawy i zachowania przynajmniej dwóch bohaterów.

[40 marks]**Possible content**

- Candidates are required to justify which characters are mostly responsible for Artur's death. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.
- **Presentation and evaluation** of at **least two** chosen characters from the play:
 - a) Stomil's and/or Eleonora's:
 - i. irresponsible parent(s) who broke all traditions, values and morality
 - ii. lack of love, support and understanding in the family
 - iii. inadequate response to son's death
 - iv. selfishness and focus on their own priorities rather than the family
 - b) Eugenia's:
 - i. inadequate attitude and behaviour as head of family
 - ii. unwillingness and inability to take control and bring family values back
 - iii. acceptance of Edek's presence in the house
 - c) Eugeniusz's:
 - i. conformism and lack of core values
 - ii. hypocritical attitude towards others
 - iii. lack of courage in supporting Artur
 - iv. acceptance of Edek's seizure of power in the final scene
 - d) Ala's:
 - i. lack of rules, selfishness, superficiality
 - ii. indifferent attitude to marriage
 - iii. immaturity and lack of understanding of Artur's ideas
 - iv. lack of support for Artur's values
 - v. affair with Edek and its impact on Artur's morale and giving up the fight
 - e) Edek's:
 - i. role in the family
 - ii. initial apparent laid-back attitude that transforms to a cunning and brutal *coup d'état*
 - iii. use of the murder as a vehicle to enforce his power
 - iv. tyranny after Artur's murder
 - f) Artur's:
 - i. irrational behaviour, anger and frustration that prevented him from gaining allies
 - ii. lack of consistency, emotional and erratic behaviour in his attempt to restore traditions
 - iii. idealism that was not sufficient to win the fight
 - iv. breakdown after Ala's betrayal.

0	2
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Jarosław Iwaszkiewicz: *Panny z Wilka i Brzezina*

Either

0	2
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1

Przeanalizuj relacje rodzinne przedstawione w opowiadaniach Jarosława Iwaszkiewicza: *Panny z Wilka i Brzezina*.**[40 marks]****Possible content**

- Candidates are required to analyse family relationships in **both** novels. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.
- **Panny z Wilka:**
 - a) introduction of the sisters from Wilko (Julia, Jola, Zosia, Kazia, Fela and Tunia)
 - b) their love and support for each other
 - c) sisters' longing for Fela
 - d) sisters' behaviour and jealousy when Wiktor arrives
 - e) sisters' care and protection of the youngest Tunia and her broken heart.
- **Brzezina:**
 - a) Stanisław's return from Switzerland and its impact on Bolesław's and Ola's life (*Ola poweselała trochę przy stryjaszku (...) Dotychczas nigdy prawie nie śpiewała, a teraz nuciła wieczorami lalkom (...) To jeszcze bardziej męczyło i drażniło Bolesława.*)
 - b) conflict between brothers – lack of communication, anger and jealousy
 - c) brothers' reconciliation
 - d) impact of Stanisław's illness and his death on Bolesław's transformation and future (*Po śmierci Stasia Bolesław spostrzegł, że to dopiero rozwiązało mu życie. Razem z nieobecnością brata zjawiał się pogodny spokój, pogodzenie się ze wszystkim, co go spotykało, którego przedtem nie miał.*)
 - e) changing relationship between Bolesław and his daughter.

or

0 2 . 2

Do jakiego stopnia zgadzasz się, że opowiadania Jarosława Iwaszkiewicza przepełnione są atmosferą samotności? Wyjaśnij swoje zdanie analizując losy bohaterów.

[40 marks]

Possible content

- Candidates are required to analyse the motif of loneliness in **both** novels. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.
- **Presentation and evaluation of:**
- **Panny z Wilka:**
 - a) Wiktor's lonely life in town. Loss of Jerzy, his best friend (*Śmierć Jurka naruszyła jednak jego równowagę, nie mógł się z nią oswoić i poczuł się tak źle, że zwrócił się o poradę do lekarza.*)
 - b) Wiktor's trip to Wilko as an attempt to break free from his loneliness
 - c) sisters' loneliness:
 - i. Kazia – a divorced, single mother
 - ii. Jola – unhappy in her marriage, trying to fight her loneliness with multiple affairs and parties
 - iii. Julia – carrying a torch for Wiktor and a longing for unfulfilled love
 - iv. Tunia – as the youngest sister she feels isolated from the rest of the world.
- **Brzezina:**
 - a) Stanisław's lonely life in Switzerland (despite being surrounded by many people, especially women – *Wieczorem, siedząc w pokoju przypomniał sobie, że wszystkie stracone okazje miłości, przed chorobą w Warszawie, potem w Davos. Zrobiło mu się żal, że nigdy nikogo nie mógł pokochać.*)
 - b) Bolesław's loneliness, emotional isolation during the marriage and after the loss of his wife
 - c) Stanisław's loneliness in the process of dying. Lack of communication between brothers and Bolesław's denial of Stanisław's death (*To znaczy, że będzie znowu śmierć w jego domu, trup leżący na łóżku, mogiła w brzezinie czy miasteczku, że odejdzie Staś...*)
 - d) Ola's loneliness due to mother's death and father's rejection (*Po raz pierwszy poczuł w sercu ukłucie z powodu opuszczenia Oli, samotnej dziewczynki, która chodzi po bajki do stróża.*)

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

0	3
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1

Przeanalizuj portret społeczeństwa polskiego ukazany w powieści Jerzego Andrzejewskiego.

[40 marks]**Possible content**

- Candidates are required to analyse the portrait of Polish society presented in the novel.
- Brief presentation of different groups in the book:
 - a) Home Army – Maciek Chelmicki, Andrzej Kossecki
 - b) communists – Stefan Szczuka, Kalicki, Franciszek Podgórski, Święcki, Drewnowski
 - c) youth – Alek Kossecki, Jurek Szretter, Janusz Kotowicz, Felek Szymański
 - d) aristocracy – Staniewiczowie, Puciatyccy.
- Impact of war on the Polish nation:
 - a) concentration camps and their impact on the prisoners – Kossecki, Szczuka
 - b) Home Army soldiers – lost generation (Kolumbowie – Maciek, Andrzej), Warsaw Uprising, losing friends and family, lost hope and breakdown of all values taught in a pre-war free Poland
 - c) the youngest generation – Alek, Jurek, Felek – brutality and death observed during the war shaping their characters
 - d) women – Alicja Kossecka, Krystyna – loss, loneliness and struggle during the war and after.
- Mixed reactions to the end of the war, eg:
 - a) happiness – ‘Monopol’ hotel clientele, communists
 - b) tiredness and lack of enthusiasm – Alicja, Krystyna
 - c) need to continue fighting – Home Army.
- The end of war underlying the divisions within society in relation to the new Poland:
 - a) pro-communists – eg, Szczuka, Święcki
 - b) anti-communists – eg, Maciek, Andrzej
 - c) uncertain – defining their position in the new system (eg, Staniewiczowie)
 - d) conformists and opportunists (Drewnowski, Słomka, Weyrycht).

or

- 0 3 . 2** Maćka i Szczukę więcej łączy niż dzieli. Odniesz się do tego stwierdzenia porównując losy i osobowości obu bohaterów.

[40 marks]

Possible content

- Candidates are required to analyse similarities and differences between two protagonists – Maciek Chelmski and Stefan Szczuka.
- **Similarities:**
 - a) patriotism – both loved their country; fought for Poland's independence during the I and II World War
 - b) victims of Nazi repression:
 - i. Maciek as a soldier of the Home Army
 - ii. Stefan and wife Maria, victims of Nazi concentration camps
 - iii. both lost members of their families
 - c) psychological and physical exhaustion
 - d) commitment and devotion to their beliefs and perception of their causes.
- **Differences:**
 - e) political:
 - i. Szczuka believes in the Soviet regime and its role in post-war Poland
 - ii. Maciek is sceptical about the new system, still searching for his path in life
 - f) generational:
 - i. Maciek as a representative of the lost generation (Kolumbowie)
 - ii. Szczuka's life experiences gave him a different perspective of the consequences of war (involvement in the continuous struggle for communist ideals).

Section B: Films

0	4
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Krzysztof Kieślowski: *Przypadek***Either**

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Przedstaw jak Krzysztof Kieślowski portretuje młode pokolenie w *Przypadku*. Swoją opinię uzasadnij analizując postawy bohaterów i wydarzenia pokazane w filmie.

[40 marks]**Possible content**

- Candidates are required to present and analyse the young generation shown in the film. They should present different groups of young people and describe their morality, actions and attitudes.
- **Presentation of different groups of young people in the film:**
 - a) young communists – members of ZSMP (including Witek in the first version):
 - i. supporting the government in tackling the opposition (scene in the office where members are busy tracking people)
 - ii. resolving uncomfortable situations (Witek's mission in the centre for drug addicts)
 - iii. representing the Polish People's Republic on an international level.
 - b) young oppositionists:
 - i. Czuska and the group of illegal and censored books distributors (first version of Witek's life)
 - ii. Witek's involvement in samizdat activities (printing illegal materials)
 - iii. secret meetings in Witek's apartment (scene with Jacek Kaczmarek singing the song "Nie lubię")
 - iv. repression and consequences (arrests – Czuska, Marek, the dean's son; the raid and trashing of the house; public service as a deterrent; brutality of the militia during arrests)
 - c) being apolitical - attempt to be neutral - Witek's attitude in the third version.

or

0 4 . 2

Do jakiego stopnia historia wpłynęła na losy Witka? Swoją opinię uzasadnij odwołując się do wydarzeń historycznych przedstawionych w filmie.

[40 marks]

Possible content

- Candidates are required to analyse and justify to what extent history influenced Witek's fate. They should refer to historical events presented in the film and analyse their importance and connections with his choices in life.
- Candidates may present **various interpretations** (some examples are shown below). However, any interpretation that refers to the film and the question and is supported by sound evidence will be of **equal value**.
- Candidates can refer to the following historical events in the post war Poland:
 - a) Poznań 1956 – time and place of Witek's birth (loss of mother and twin brother)
 - b) Witek's father's involvement in strikes in 1956 and his influence on Witek's choices (Nic nie musisz!)
 - c) March 1968 – Witek's childhood (emigration of Daniel and Werka to Denmark)
 - d) events in 1976:
 - i. Witek's involvement in ZSMP – his role in fighting the growing opposition after
 - ii. strikes and the birth of KOR and the Solidarity
 - iii. Witek's activity in the opposition
 - e) Witek's choices in three versions in the light of historical events.
- Candidate's justification on how far historical events determined Witek's life.

0	5
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Andrzej Wajda: *Katyń***Either**

0	5	.	1
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Jakie jest znaczenie symboli religijnych pojawiających się w filmie Andrzeja Wajdy?

[40 marks]**Possible content**

- Candidates are required to analyse the meaning of religious symbols in the film and explain their significance. Candidates may present **various interpretations** (some examples are shown below). However, any interpretation that refers to the film and the question and is supported by sound evidence will be of **equal value**.
- Crucifix – sacrifice, martyrdom of Poland (scene when Anna finds Andrzej's coat).
- Church – God's protection (soldiers are imprisoned in a church by the Soviets).
- Rosary beads – hope, peace and God's protection (Piotr converts and attains inner peace; final scene).
- Christmas carol – hope and faith (scene of the general's uplifting speech and the soldiers' singing 'God is Being Born'); unity and patriotism in the light of the soldiers' motto: God, honour and motherland.
- Christmas Eve supper (Wigilia) – hope and community (general and his wife united in thought); celebration of Christian faith.
- The Lord's Prayer – forgiveness and absolution (the final scene).
- Music by Krzysztof Penderecki – religious, majestic and exalted – 'Polish Requiem' a Mass for the repose of the souls of the dead.
- Candidate's justification of the significance of religious symbols in the Polish culture and tradition as a basis of Wajda's artistic choices.

or

0 5 . 2

Do jakiego stopnia można uznać *Katyń* za film historyczny? Uzasadnij swoje stanowisko analizując wydarzenia przedstawione w filmie.

[40 marks]

Possible content

- Candidates are required to evaluate and justify to what extent Wajda's film can be seen as a historical film. They should refer to historical and/or fictional events and characters presented in the film.
- Candidates may present **various interpretations** (some examples are shown below). However, any interpretation that refers to the play and the question and is supported by sound evidence will be of **equal value**.
- Historical events:
 - a) Soviet invasion on 17 September 1939
 - b) imprisonment of Polish officers, intelligentsia and their deportation
 - c) mass murder of 22,000 Poles in the spring of 1940
 - d) meaning and importance of authentic chronical recordings (Christmas Eve in Kraków 1939, the liberation of Poland by the USSR in January 1945)
 - e) official propaganda – a Soviet documentary showing the Katyń massacre and blaming the Nazis for the murder – the beginning of 'the Katyń lie'
- Historical figures as prototypes of film characters – eg, General Mieczysław Smorawiński, dr Marian Wodziński and Jan Robel.
- Analogies to the facts described in authentic diaries of Polish officers (1939–1940 in Kozielsk) – Andrzej's diary.
- Wajda's personal experience – losing his father in Katyń and observing his mother's hope for his return.
- Fictional characters – most without a surname to represent the wider Polish population.
- Fictional events – Wajda's artistic impressions of the reality of war (eg, the scene on the bridge, Agnieszka's fight for the true inscription on her brother's tombstone).