
A-level
BENGALI
7637/2

Paper 2 Writing

Mark scheme

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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.

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
 incorrect or missing accents unless these alter the meaning.

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

? = unclear

IRRL = irrelevant

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

Section A: Books**0 1****Rabindranath Tagore: *Golpo Guccho*****Either****0 1****. 1**

ব্যতিক্রমী, আত্মবিশ্বাসী ও প্রগতিশীল নারীদের চরিত্র নিয়ে রবীন্দ্রনাথ যেসব গল্প লিখেছেন, তার মধ্যে থেকে অন্তত দুটি গল্পের কাহিনি অবলম্বনে চরিত্রগুলো বিশ্লেষণ করো।

[40 marks]**Possible content**

- Viewpoints of the exceptional, confident, and progressive women.
- Awareness of these characters.
- Investigate closely the character of the protagonists.
- Were they forced by the family to follow the tradition?
- If traditional customs adhered to within families.
- Analysis of how the situation arises.
- Explain how these characters demonstrate their boldness.
- Issues affecting women today.
- References to: Stripatro, Shashti, Aparichita etc.

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

রবীন্দ্রনাথের অনেক ছোটগল্পেই মূলচরিত্রগুলো নিঃসঙ্গতা বা একাকিত্বের ওপর ভিত্তি করে গড়ে উঠেছে। তোমার পড়া অন্তত দুই বা ততোধিক গল্প নিয়ে এই বিবৃতির যথার্থতা মূল্যায়ন করো।

[40 marks]**Possible content**

- Analysis of the characters.
- Examples of loneliness, physical isolation.
- Analysis of consequences of loneliness in the short stories.
- The reasons for their loneliness.
- Explain how these characters demonstrate their loneliness.
- Reference to their personal and social customs.
- Whether the protagonists are misunderstood by the people around them.
- Compare and contrast protagonists in the short stories.
- References to: Manbhanjon, Kankal, Shubha, Haimanti etc.

0 2**Kazi Nazrul Islam: *Sanchita*****Either****0 2****1**

নজরুল তাঁর বহু কবিতায় জোরালো কর্তে ঘোষণা করেছেন যে ‘মানুষের চেয়ে বড় কিছু নাই, নহে কিছু মহীয়ান’। তোমার পড়া অন্তত দুটি কবিতার উদাহরণ দিয়ে এই বিবৃতির উপযুক্ততা মূল্যায়ন করো।

[40 marks]**Possible content**

- How the poet expresses his attitude towards humanity and equality in his poems.
- How the poet shows that all people are equal regardless of gender, caste, wealth.
- The extent to which the poet emphasizes that vulnerable people should be treated equally.
- How the social customs created division.
- Whether the same situation is continuing in society nowadays.
- References to: Syamybadi, Manush, Hindu Muslim judhha etc.

or**0 2****2**

কবিতার মাধ্যমে তরুণদের অনুপ্রাণিত করা নজরুলের লেখার একটা বৈশিষ্ট্য। এটা কতোটুকু সত্য বলে তুমি মনে করো? সংগ্রহ থেকে পড়া অন্তত দুটি কবিতার উল্লেখ করে তোমার দৃষ্টিভঙ্গি সমর্থন করো।

[40 marks]**Possible content**

- Describe Nazrul's views over young people.
- How youth is glorified in the poems.
- How youth belong to all countries, all nations, all religions, all times.
- Whether young people are the messengers of new innovations.
- Youth's thirst for knowledge.
- How young people are not afraid to give up their lives.
- Whether there is equal opportunity in education for our sons and daughters.
- References to: Aaj sristisukher ullase, Kandaree Hnusiya, Chatrodoler gaan, Agra pathik etc.

0 3**Syed Waliullah: *Laalshalu*****Either****0 3****1**

লালসালু উপন্যাসটির শিরোনাম যে উপন্যাসের মূল বিষয়বস্তুর যথাযথ প্রতিফলন তা তুমি কতোটা সঙ্গত বলে মনে করো? তোমার মতামত যুক্তি দিয়ে আলোচনা করো।

[40 marks]**Possible content**

- Laalshalu tells the story of Majid – a rootless man in search of a permanent place to live and prosper.
- Analysis of the background of Majid, the protagonist of the novel.
- How the mazar (shrine) brings income for its keeper Majid.
- If anyone ever does question the mazar (shrine) or Majid's power.
- Majid's ambition and how successful he was in achieving it.
- The impact of Majid's deception on the innocent village people.
- The significance of the novel being translated to English by the author himself with the title "Tree Without Roots".

or**0 3****2**

গ্রামের মানুষদের সঙ্গে প্রতারণা করার সময় যেসব সমস্যা দেখা দেয়, মজিদ খুব চালাকি করে সেসব সমস্যার সমাধান করেছিলো। উপন্যাসটি থেকে উদাহরণ নিয়ে এই বক্তব্যের যথার্থতা মূল্যায়ন করো।

[40 marks]**Possible content**

- The author's depiction of the village at the time of the protagonist.
- Religious beliefs of the people of the village; Muhammad Nagar.
- Majid's way of exploiting the villagers in the name of religion.
- The challenges faced by Majid when he goes to Awalpur.
- The challenges introduced by the appearance of another religious man and the impact of his preaching to the villagers.
- How he won back their loyalty.
- His plan to stop setting up the school in the village.

Section B: Films**0 4*****Londoni Konya: Shakoor Majid*****Either****0 4****. 1**

লন্ডনী কইন্যা চলচ্চিত্রে প্রথম থেকেই জরিণা ও তার বাবার মতাদর্শে পার্থক্য দেখা যায়। এই দুই চরিত্রের কেন সংঘর্ষ তা চলচ্চিত্রটি থেকে উদাহরণ দিয়ে বুঝিয়ে দাও।

[40 marks]**Possible content**

- Zarina's upbringing and her attitude towards marriage.
- Different views of different family members and how they have created the clash is portrayed in the film.
- How the dowry system is presented in the film.
- Zarina's father's ambition and how successful he was in achieving it.
- The courage of Zarina to confront the challenge of the traditional customs.
- How the director ends the story.
- How the people of the village fell victim to Zarina's father.
- The depiction of everyday life of the rural people of Bangladesh.
- How the perception of women's role has changed in terms of equality in the society.

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

লন্ডনী কইন্যা চলচ্চিত্রে জরিনার দাদার আধুনিক দৃষ্টিভঙ্গি কীভাবে ফুটে উঠেছে ও বিকশিত হয়েছে তা পর্যালোচনা করো।

[40 marks]**Possible content**

- Social, cultural and religious aspects of the village people.
- The way the dowry system is presented.
- Grandfather's attitude towards marriage.
- The difference between Zarina's parents' and grandfather's attitude.
- Why grandfather supports Zarina.
- How grandfather supports Zarina.
- How the perception of women's role has changed in terms of equality in the society.

0 5**Amaar Bondhu Rashed: Morshedul Islam****Either****0 5****. 1**

আমার বন্ধু রাশেদ চলচ্চিত্রটি দেখার পর তরুণ সমাজকে রাশেদ কীভাবে প্রভাবিত করছে বলে তোমার মনে হয়? চলচ্চিত্রটি থেকে উদাহরণ নিয়ে তা যুক্তি দিয়ে বর্ণনা করো।

[40 marks]**Possible content**

- The wartime situation in 1971.
 - The depiction of the country before independence.
 - How war affected people's attitude towards the Pakistani government.
 - How freedom fighters are formed.
- How the freedom fighters played their role in the movement towards independence.
- The film's depiction of Rashed's school years.
- Rashed's involvement in the fight for liberation.
- How Rashed inspired other people of his age and the impact of his death.
- How Rashed remains a source of inspiration today to the younger generation.

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

আমার বন্ধু রাশেদ চলচ্চিত্রে মুক্তিযুদ্ধবিরোধী কিছু মানুষের কার্যকলাপের চিত্র তুলে ধরেছেন পরিচালক। এই কার্যকলাপগুলো চিহ্নিত করো এবং কীভাবে তারা স্বাধীনতা সংগ্রামে বাধা সৃষ্টি করেছে তা পর্যালোচনা করো।

[40 marks]**Possible content**

- Brief background of Bangladesh before independence.
- How Razakars are formed.
- War, cruelty, and exploitation of people by the Pakistani government.
- How war affected people's attitude towards the Pakistani government.
- How the young freedom fighters grouped together.
- Razakars' activities in the film.
- Razakars' impact on Rashed's aims.
- How the freedom fighters overcame these obstacles to gain independence for their country.