



A-level
POLISH
7687/2

Paper 2 Writing

Mark scheme

June 2023

Version: 1.0



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

„Tango” nie zostało napisane tylko po to, żeby nas bawić. Do jakiego stopnia zgadzasz się z tym stwierdzeniem?

[40 marks]

Possible content

- Candidates are required to analyse the message of *Tango*. They have to examine what message Sławomir Mrożek tried to convey. They could refer to the features of grotesque, absurd and/or tragicomedy.
- 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**.
- Candidate’s opinion about the statement.
- **Presentation and analysis:**
 - a) **comedy** elements:
 - i. comedy of language – eg, *Cztery byki skurczybyki!*; *Błogosławię was, moje dzieci...A niech was wszyscy diabli!*
 - ii. comedy of the situation – eg, Artur’s punishment for Eugenia and Eugeniusz
 - iii. comedy of characters – eg, Eugenia’s inappropriate for her age clothes, Edek’s stupidity.
 - b) **tragedy** elements – eg Artur’s defeat and death; Edek’s tyranny and victory - *Ale nie bójcie się, byle cicho siedzieć, nie podskakiwać, uważać, co mówię, a będzie wam ze mną dobrze, zobaczycie.*
 - c) the family’s morality and Mrożek’s warning – eg, ARTUR - *To nie jest prawo. To jest moralny przymus do niemoralności.* STOMIL - *Kiedy byliśmy w twoim wieku, każdy konformizm uważaliśmy za hańbę. Bunt! Tylko bunt miał dla nas wartość!*
- Grotesque – its function and elements (absurd, comedy and caricature).
- Evaluation of Stomil’s family’s philosophy of **total freedom** and its consequences – eg, *Zatruliście tą swoją wolnością pokolenia w przód i wstecz; I coście stworzyli? Ten burdel, gdzie nic nie funkcjonuje, bo wszystko dozwolone, gdzie nie ma ani zasad, ani wykroczeń?*

or

0 1 . 2

Oceń w jakim stopniu bohaterowie są wierni hasłom, które głoszą. Odpowiedz analizując postawy i zachowania przynajmniej dwóch bohaterów dramatu.

[40 marks]**Possible content**

- Candidates are required to justify whether the characters truly believe in the slogans they proclaim. They should refer to at least two characters and examine their actions, words, and beliefs. 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 idea of total freedom (*Swoboda seksualna to pierwszy warunek wolności człowieka.*) tested by his wife's unfaithfulness
 - b) Eleonora's philosophy of total freedom (*Stomil, pamiętasz, jak rozbijaliśmy tradycję? Posiadłeś mnie w oczach mamy i papy, podczas premiery „Tannhausera”, w pierwszym rzędzie foteli, na znak protestu.*) reduced to the repetition of empty slogans (*Być szczęśliwym - to prawo i obowiązek ludzi wyzwolonych w naszej nowej epoce.*)
 - c) Eugeniusz's hypocrisy (*Edek nie jest taki zły. Ma dobre serce, choć nie wygląda bardzo inteligentnie.. Między nami mówiąc, to debil...; EDEK - Panie Geniu, zatańczymy sobie? EUGENIUSZ - Z panem?... A wie pan, że nawet i zatańczę.*)
 - d) Artur's belief in traditional values (*Żadne nielegalne związki, żadne życie ułatwione. Ślub jest mi potrzebny.*) tested by his failure of delivery (*Obrzuciłaś błotem najszlachetniejszy zamysł, jaki był kiedykolwiek w historii*)
 - e) Ala's lack of morals; carnality not love as a value (*Myślałaś tylko o swojej atrakcyjności. Co za prymityw! Na nic innego cię nie stać. A tymczasem nie wiesz o niczym.*)
 - f) Edek's simple philosophy of life (*Ja cię kocham, a ty śpisz; Zależy jak leży; Przodem do przodu.*) and belief in physical force that leads him to taking over the power (*Widzieliście, jaki mam cios.*)

0 2

Jarosław Iwaszkiewicz: „Panny z Wilka” i „Brzezina”**Either**

0 2 . 1

Przeanalizuj i oceń rolę miłości w życiu wybranych bohaterów opowiadań Jarosława Iwaszkiewicza: „Panny z Wilka” i „Brzezina”.

[40 marks]**Possible content**

- Candidates are required to analyse and explain the role of love in both stories. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.
- **Presentation and analysis of chosen characters from both stories:**
 - a) Bolesław's feelings for his wife and his behaviour after her death
 - b) Bolesław's loss brings anger, apathy and inner death
 - c) Stanisław's love and affection to Malina gives him strength and will to live (*Staś zaczął czuć się lepiej, obudził się w nim popęd życia, energia i witalność. Nawet zaczął wątpić w diagnozę lekarzy.*)
 - d) the love for Malina emphasises Stanisław's tragedy and impending death
 - e) Bolesław's jealousy awakens his feelings and opens him up to live again (*Miłość przyszła niespodziewanie i na krótko odmieniła jego życie wewnętrzne, stał się spokojnie wesołym.*)
 - f) Wiktor's fear of love – never in love, always pushing the feeling away; happy with flirting and physical love, but not devotion. (*Nie kochał nigdy nikogo, ale nie dlatego, że nie było po temu sposobności, tylko dlatego, że stchórzył.*)
 - g) the idealist and innocent love of the sisters towards Wiktor (*Kochałaś się we mnie, na serio? - Wiktor tak się zdziwił, że zapomniał o konfiturach. - Och, i bardzo na serio - powiedziała Kazia...*)

or

0 2 . 2

Przeanalizuj podobieństwa i różnice między dwoma bohaterami opowiadań Jarosława Iwaszkiewicza: Wiktorem („Panny z Wilka”) i Stasiem („Brzezina”).

[40 marks]**Possible content**

- Candidates are required to analyse and compare the similarities and differences between two characters, Wiktor from *Panny z Wilka* and Stanisław from *Brzezina*.
- **Similarities:**
 - a) reasons for returning to the places of their youth. Both go back to a place of happiness and light-heartedness to find comfort and contentment.
 - b) loneliness and its impact on their lives:
 - i. Stanisław’s lonely life in Switzerland; emotional loneliness in Brzezina, until meeting Malina (*Dziwne nadzieje zaczęły go opanowywać. Myślał, że gdyby to wszystko przybrało kształty gwałtownej i żywiołowej miłości, to życie jego zakończyłoby się w chmurach i nadzwyczajnościach. Byłby to prześliczny finał.*)
 - ii. Wiktor’s lonely life, loss of the best friend (*Nie sypiał w nocy, był bardzo zdenerwowany i nie mógł wcale pracować. I przy tym ciągle myślał o przyjacielu, który umarł przed dwoma miesiącami na suchoty.*), lack of love and companion in his life (*Wszystko, co czuł teraz, było jednak tęsknotą za miłością, która mu się przelała jak woda między palcami - ale nie teraz, tylko kiedyś tam!*)
 - iii. search for the meaning of life, for their place on Earth and their own identity.
- **Differences:**
 - a) Stanisław’s visit to his brother’s house as an escape from a lonely death (*...lekarze wyzyskują na to, aby wysłać takiego pacjenta gdziekolwiek bądź, do domu lub na wieś, prywatnie, aby nie umarł w sanatorium.*)
 - b) Wiktor’s attempt to find happiness in memories (*Wielki to grzech nie umieć spojrzeć własnego szczęścia.*)
 - c) Wiktor’s acceptance of the necessity of living in the present rather than in the past (visit to Wilko as a turning point - *Przyszedł, ale za późno, już to wszystko, co mogło na niego czekać, stało się popiołem.*)
 - d) Stanisław’s peace before death (*Ostatkiem sił przywołał to odchodzące życie i wróciło tym razem. Ale wiedział, że to nie na długo, uspokoił się trochę...*)
 - e) analysis of love:
 - i. Stanisław’s love for Malina, although unrequited, gives him energy and strength to accept the inevitability of death (*Staś zaczął czuć się lepiej, obudził się w nim popęd życia, energia i witalność. Nawet zaczął wątpić w diagnozę lekarzy.*)
 - ii. Wiktor’s fear of love or being in love as a cause of loneliness and unhappiness (*Nie kochał nigdy nikogo, ale nie dlatego, że nie było po temu sposobności, tylko dlatego, że stchórzył.*)

0 3

Jerzy Andrzejewski: „Popiół i diament”**Either**

0 3

. 1

Przeanalizuj i oceń rolę wybranych postaci kobiet w powieści Jerzego Andrzejewskiego.

[40 marks]**Possible content**

- Candidates are required to analyse and assess the role of chosen female characters in the novel. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.
- The importance of the female characters and their role.
- **Analysis of chosen female characters as expression of:**
 - a) devotion (Alicja’s actions after the liberation)
 - b) resilience and the struggle for survival (Alicja’s life during the occupation - *Wysiedlanie odbywało się w tempie błyskawicznym. Zostawiano mieszkańcom trzy zaledwie godziny na spakowanie się (...) za ostatnie oszczędności mogła nabyć warsztat tkacki i zacząć zarabiać na skromne utrzymanie.*)
 - c) pure love (Alicja’s love for her children and husband; Krystyna’s impact on Maciek and his future - *Jak długo mamy tak żyć? Co dalej? Muszę przecież wreszcie zacząć jakąś normalną egzystencję. Ja wiem, że ci się trochę dziwne wydaje, że to właśnie ja w ten sposób mówię, ale... poznałem dziewczynę. Pokochałem ją.*)
 - d) patriotism (Staniewiczowa’s house - a meeting place for the opposition, a shelter for the Polish soldiers; her patriotic upbringing and influence on Szczuka’s son, who now fights on the opposite side to his father).
- Impact of Szczuka’s wife, Maria, on his previous and present life as well as her actions in the concentration camp.

or

0 3 . 2

Oceń, którzy bohaterowie powieści są, według Ciebie, tytułowym popiołem, a którzy diamentem?

[40 marks]

Possible content

- Candidates are required to refer to the title and choose at least two characters and justify which, according to them, are ‘diamonds’ and which are ‘ashes’. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.
- Explanation of the book’s title, a quote found in the church (C. K. Norwid’s *Za kulisami*)
- **Analysis and evaluation** of at least two characters (their personality, actions, morals) and **justification** of what they represent (ashes or diamonds):
 - a) Maciek Chełmicki and his dilemmas as a soldier of the Home Army (*Chcę skończyć z tym wszystkim. Inaczej ułożyć sobie życie. Wiesz, że nie jestem tchórzem, że nie o to chodzi. Wierzysz mi chyba? (...) ja już nie chcę zabijać, niszczyć, strzelać, ukrywać się. Chcę prostego, zwyczajnego życia, tylko tyle, niczego więcej.*)
 - b) Stefan Szczuka, a committed communist (*Człowiek, który wie, czego chce. Teraz działa na terenie partii, jutro, jeśli się nic nie zmieni, zajmie odpowiedzialne stanowisko państwowe. Pojutrze może być ministrem. Powiedzmy, że ideowiec.*)
 - c) Antoni Kossecki’s choices and their impact on his life and the lives of others (*- Bił? - Jeszcze jak! Doskonale to robił. (...) - Zabijał? (...) - Sam nie, nie miał okazji. Ale przysłużył się niejednemu.*)
 - d) Jerzy Szretter, a representative of the youngest generation growing up during the war and its influence on their lives (*Zdradzać się przed ludźmi oznacza głupotę. Zdradzać się przed samym sobą - słabość i niedostateczną dyscyplinę. Trzeba samemu być w pancerzu, żeby drugich móc w pancerze zakuć. Pewne myśli, uczucia odruchy należy w sobie bezwzględnie i bezlitośnie zabijać.*)
 - e) Alicja Kossecka as an embodiment of the Polish wife and mother
 - f) any other character chosen by the candidate.

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

Jak można zinterpretować fakt, że Witek umiera tylko w jednej wersji życiorysu? Swoją opinię uzasadnij analizując trzy wersje życia bohatera.

[40 marks]**Possible content**

- Candidates are required to interpret the ending of the third one in light of Witek’s choices in three versions of his 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**.
- **Presentation of all three versions of Witek’s life.**
- **Analysis of Witek’s attitude, behaviour and morals:**
 - a) in the first version as a member of the Communist Party:
 - i. Werner’s influence and his ideal vision of Communism
 - ii. Witek’s innocent and true intentions as seen in the rehab centre
 - iii. Witek’s actions and their impact on others (Czuszka)
 - iv. awakening after Czuszka’s arrest and his behaviour towards Adam.
 - b) in the second version as a member of the underground opposition:
 - i. involvement in the samizdat activities
 - ii. religious conversion and his first prayer
 - iii. refusal to work with the state’s secret service.
 - c) in the third version as an apolitical person:
 - i. return to university and focus on his professional career and family
 - ii. refusal to sign a petition to release dean’s son
 - iii. decision to accept dean’s proposal to replace him on the conference in Libya.
- Examination of the final scene in light of Witek’s choices.
- Candidates’ interpretation how the chosen path led to the climax of the ending.

or

0 4 . 2

Komunista nie musi być złym człowiekiem. Do jakiego stopnia zgadzasz się z tym stwierdzeniem? Omów na podstawie wybranych postaci z filmu.

[40 marks]**Possible content**

- Candidates are required to present and analyse different attitudes of communists shown in the film. They should refer to at least two characters and assess if all communists deserve a negative perception. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.
- **Analysis and evaluation of chosen characters:**
 - a) Witek's attitude and behaviour as a member of the Communist Party, and Witek's unintentional impact on other people's lives (*WITEK - Widział Pan jakie książki kupiłem. (...) Oni trzymają to u bossmana, przecież to jest nielegalne. ADAM – Fajni chłopcy, dużo ich jest? WITEK – Wspaniali. Sporo. Tak sobie wyobrażałem harcerzy z podziemia w czasie okupacji.*)
 - b) Werner's devotion to the communist ideology and his influence on Witek's life (*No i na procesie przyznałem się. Nie od razu. Ale.. dlatego, że rozumiałem, że dla tej idei muszę się przyznać do tego, czego nie zrobiłem. A właściwie do tego, czego nie myślałem.*)
 - c) Adam's conformist attitude, actions and their consequences (*Trzeba wiedzieć kiedy przyznawać rację. Z tego musi coś wynikać – autorytet, prestiż, ustępstwa.*)
 - d) portrayal of the communist militia, paramilitary groups and secret services
 - e) members of the ZSMP and their attitude towards people who do not fit the ideal and official image of the communist society (*Taki problem mamy. Zbuntowali nam się chłopcy w Miodowej Górze (...) Narkomani (...) Można by milicją, ale to byłoby najprościej.*)
 - f) Communist Party activists' treatment of those who do not conform and the ever-present control of society as a way of presenting the positive image of Communism.

0 5

Andrzej Wajda: „Katyń”**Either**

0 5 . 1

Którzy bohaterowie filmu pozostali do końca wierni swoim ideałom? Swój wybór uzasadnij analizując postawy i zachowania przynajmniej dwóch bohaterów filmu.

[40 marks]**Possible content**

- Candidates are required to present and analyse at least two characters who stayed true to their values and principles. They must justify their choice making numerous references to the film.
- **Candidate’s choice and analysis of at least two characters:**
 - a) Andrzej’s loyalty to the soldier’s oath (ANNA – *Musisz się przebrać z tego munduru, nie pilnują za bardzo (...)* ANDRZEJ – *Aniu, o czym Ty mówisz? (...) Jesteś żoną polskiego oficera (...)* *mnie obowiązuje przysięga wojskowa.*)
 - b) Anna’s faithfulness to marriage vows (*Panie Kapitanie, ja mam męża. Nie wyjdę za Pana (...)* *Ja mam listy od Andrzeja, pisał do mnie. On żyje i wróci.*)
 - c) Róża’s fidelity to the truth, ethos of the intelligentsia (righteousness, honour)
 - d) General’s allegiance to the ethos of the Polish soldier (God, honour, fatherland) and belief in the adherence to international war conventions (*Panowie, ja nie mam najmniejszych wątpliwości, że za rok będziemy wspominać nasze dzisiejsze położenie z uśmiechem.*)
 - e) Agnieszka’s steadfast attitude to her views and truth.
 - f) Tadeusz’s loyalty to the idea of fighting for Polish independence from the Nazis and then Communists (*Życiorys, Pani Dyrektor, ma się tylko jeden.*)
 - g) any other character chosen by the candidate.

or

0 5 . 2 Film Wajdy odniósł wielki sukces zarówno wśród krytyków, jak i publiczności. Jakie, Twoim zdaniem, są powody tego sukcesu?

[40 marks]

Possible content

- Candidates are required to analyse and justify the reasons why Wajda's film became very successful among critics and the audience.
- Popularity of the film among audiences in Poland and around the world.
- Katyń as one of the most critically acclaimed movies of the decade.
- Awards and nominations received, including Oscar, Golden Globes, Polish Film Award.
- Film as a response to his own and the nation's need to speak about the truth of the Katyń massacre.
- Showing historical events from the point of view/ experience of ordinary people
- Wajda's non-judgemental attitude.
- Powerful performance of actors.
- Film's artistic qualities (music, cinematography, costumes, etc.).