



A-level
POLISH
7687/2

Paper 2 Writing

Mark scheme

June 2024

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from aqa.org.uk

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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**

To zdrada doprowadziła do upadku rodziny Stomilów. Do jakiego stopnia zgadzasz się z tym stwierdzeniem? W odpowiedzi odwołaj się do postępowania przynajmniej dwóch bohaterów dramatu.

[40 marks]**Possible content**

- **Candidates are required to evaluate how betrayal leads to the fall of Stomil’s family. They must refer to at least two characters in the play and analyse their treacherous conduct, in the light of the question. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.**
- **Definition of a betrayal and the candidate’s interpretation.**
- **Eleonora:**
 - a) represents the generation that overthrew traditions and all social norms
 - b) ‘open and casual’ affair with Edek (ELEONORA – *Ja sypiam z Edkiem od czasu do czasu.*)
 - c) lack of adherence to the social and family roles and responsibilities (mother/wife)
 - d) lack of remorse or guilt
 - e) behaviour influenced by the avant-garde sexual freedom principles (STOMIL – *Swoboda seksualna to pierwszy warunek wolności człowieka*; ELEONORA – *Posiadłeś mnie w oczach mamy i papy, podczas premiery „Tannhausera”, w pierwszym rządzie foteli, na znak protestu. Straszny był skandal.*)
 - f) hidden intention behind her betrayal is to influence Stomil and awaken his passion and jealousy (ALA – *O Edku.* ELEONORA *Pewnie, że wie.* ALA – *I co on na to?* ELEONORA – *Niestety, nic. On udaje, że nie dostrzega.*)
 - g) lack of Stomil’s reaction and her consequent unhappiness (ALA – *...mama nie jest szczęśliwa. Bo mama się wstydzi. Każdy się wstydzi być nieszczęśliwym.*)
 - h) negative role model for the younger generation – a distorted image of love and relationships.
- **Ala:**
 - a) belongs to the generation brought up in the new free of conventions world
 - b) influenced by total freedom and the lack of rules and values (ARTUR – *Wiesz dobrze. Bo udajesz tylko, że ci się to podoba, ta rozwiązłość, ten brak reguł, to rozpasanie! ... Nie podoba ci się, bo nie jest ci to na rękę. Ten dzisiejszy brak stylu pozbawia cię wyboru, ogranicza twoje możliwości.*)
 - c) naïve and susceptible to all trends
 - d) identifying love with sexual interaction and using her charms to flirt with men (ALA – *Aha, to pewnie znaczy, że mam się zaraz rozebrać.*)
 - e) betrayal with Edek and lack of remorse (ALA – *Ja cię zdradziłam z Edkiem.*)
 - f) affair with Edek as the direct reason of Artur’s death
 - g) belief that maybe Artur actually loved her (ALA – *On mnie kochał, tego mi już nikt nie odbierze.*)

• **Eugeniusz:**

- a) represents a generation on which the new rules of freedom and anarchy have been imposed (EUGENIUSZ – *Boję się, boję się. Oni są tak zdemoralizowani... Pomyśl, całe życie w tym bajzlu... pardon, chciałem powiedzieć: w tym rozkładzie. Widzisz, nawet ja się już przyzwyczałem.*)
- b) disagrees with Stomil and Eleonora's values but still chooses not to voice his opinions (EUGENIUSZ – *Edek nie jest taki zły. Ma dobre serce, choć nie wygląda bardzo inteligentnie. (ciszej) Między nami mówiąc, to debil...*)
- c) conformist – lacks a moral compass
- d) pretends to be Artur's supporter, seems even to encourage his actions (EUGENIUSZ – *Słuchaj, nie chcę ci niczego sugerować, ale ja na twoim miejscu zrobiłbym z nim porządek. Może by go tak zrzucić ze schodów, co?*) but lacks the courage to firmly stand by him
- e) saves himself and betrays the whole family by allying with Edek (EDEK – *Panie Geniu, zatańczymy sobie?* EUGENIUSZ – *Z panem?... A wie pan, że nawet i zatańczę.*)

or

0 1 . 2

Na podstawie „Tanga” Sławomira Mrożka oceń i uzasadnij, do czego może prowadzić odrzucenie reguł społecznych i zasad moralnych.

[40 marks]

Possible content

- **Candidates are required to examine and evaluate the possible consequences of the rejection of all social and moral rules. The choice and interpretation are not prescribed but have to be fully justified and illustrated.**
- **Definition of morality and social etiquette.**
- **Presentation and evaluation of the lack of moral and social values/rules in Stomil’s house and their consequences:**
 - Characters’ actions based purely on their selfish needs regardless of the consequences and feelings of others
 - Fall of the idea of marriage – Eleonora and Stomil live in an open relationship (STOMIL – *Swoboda seksualna to pierwszy warunek wolności człowieka*), which leads to a lack of fulfilment and misery for Eleonora
 - Collapse of family values – the lack of love, respect, support or understanding (ALA – *Dlaczego wy wszyscy pogardzacie sobą nawzajem?* ELEONORA – *Sama nie wiem. Może dlatego, że nie mamy się za co szanować.*)
 - Lack of mutual respect – the characters speak to each other with contempt and disdain (Artur’s actions towards grandma and uncle)
 - Chaos and anarchy – total lack of order (Stomil’s house appearance as a metaphor of family’s moral principles) (ARTUR – (...) *burdel, gdzie nic nie funkcjonuje, bo wszystko dozwolone, gdzie nie ma ani zasad, ani wykroczeń...*)
 - Breakdown of social norms – the inappropriate behaviour of family members in relation to their age and role (EUGENIA – *Cztery piki skurczybyki!; Łubudu – dubudu – bach!*)
 - Birth of totalitarianism (EDEK – *Widzieliście, jaki mam cios. Ale nie bójcie się, byle cicho siedzieć, nie podskakiwać, uważać, co mówię, a będzie wam ze mną dobrze, zobaczycie.*)

0 2

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

Either

0 2 . 1

Oceń czy opowiadania Iwaszkiewicza to portret ludzi nieszczęśliwych. Uzasadnij swoje zdanie na podstawie przynajmniej jednej wybranej postaci z każdego opowiadania: „Panny z Wilka” oraz „Brzezina”.

[40 marks]**Possible content**

- **Candidates are required to evaluate whether Iwaszkiewicz’s stories depict unhappy people. They must refer to at least one character from each story. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.**
- **Panny z Wilka**
 - a) Wiktor:
 - i. 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.*)
 - ii. miserable life in Stokroć
 - iii. Wiktor’s visit to Wilko as an attempt to find happiness
 - iv. disappointment after arrival in Wilko (sisters changed, got older, the feelings are not the same as in the past)
 - v. realisation that he cannot find happiness in the past.
 - b) sisters’ unhappiness:
 - i. Kazia – a divorced, single mother
 - ii. Jola – unhappy in her marriage, trying to find happiness and affection in multiple affairs and parties
 - iii. Julia – longing for what could have happened with Wiktor, unhappy with her boring and uncaring husband.
- **Brzezina**
 - a) Stanisław:
 - i. unfulfilled and unhappy life in Switzerland
 - ii. return to Brzezina to come to terms with his life and to find happiness among family
 - iii. conflict and a lack of understanding from Bolesław
 - iv. attempt to accept his illness and inevitable death
 - v. finding happiness in small things (piano, walks, nature) to enjoy his last days
 - vi. unexpected love for Malina, giving him strength and happiness before his death.
 - b) Bolesław:
 - i. unhappiness and isolation during the marriage and after the loss of his wife
 - ii. misery and apathy caused by the suspicions of Basia’s unfaithfulness before her death
 - iii. rejection of his only child Ola, as a result of those suspicions (*Ola jest zaniedbana, bo on wcale nie myślał nad tym, że przydałaby się dla niej jakaś nauczycielka.*)

- iv. after Stanisław's death, realisation that he can be happy and enjoy life.

or

0 2 . 2

Przeszłość nigdy nie jest tam, gdzie myślisz, że ją zostawiłeś. Zanalizuj słowa K.A. Porter w odniesieniu do losów przynajmniej jednej wybranej postaci z każdego opowiadania: „Panny z Wilka” oraz „Brzezina”.

[40 marks]**Possible content**

- **Candidates are required to analyse the quote about the past in the light of Jarosław Iwaszkiewicz’s stories and their characters. They must refer to at least one character from each story. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.**
- **Presentation and analysis of chosen characters:**
- **Panny z Wilka**
 - a) Wiktor:
 - i. melancholic and miserable man in his 40s traumatised by the death of his friend and the recurring memories of the war
 - ii. naïve belief that short break in Wilko will restore his happiness and purpose in life
 - iii. unsuccessful attempts to arouse emotions and feelings by returning to a happy place from his youth (romantic connections with Tunia, Julia and Jola)
 - iv. realisation of the inevitability of the passage of time and that everyone, including him, has changed
 - v. return to Stokroć with a new perspective of life.
- **Brzezina**
 - a) Stanisław’s return to the past as a solution to find comfort before his inevitable death:
 - i. desire to be surrounded by Bolesław and his family
 - ii. hope to spend his last days in a place where he once felt safe
 - iii. shock to see negative changes (Basia’s death, Bolesław mourning and Ola’s neglect)
 - iv. disappointment in not finding consolation and support in Bolesław.
 - b) Bolesław’s inability to come to terms with the past and his constant ‘reopening of wounds’:
 - i. not accepting the death of his wife and her possible betrayal with Michał
 - ii. rejection of his daughter’s love as a result of these suspicions
 - iii. turning his grievance into regret, anger and mourning
 - iv. realising that the marriage with Basia was not as fulfilling and happy as he had believed
 - v. Stanisław’s death bringing understanding that life goes on and that it should not be lived in the past.

0 3

Jerzy Andrzejewski: „Popiół i diament”

Either

0 3 . 1

Do jakiego stopnia zgadzasz się ze stwierdzeniem, że ucieczka od odpowiedzialności nigdy nie przyniesie spokoju? Zinterpretuj te słowa analizując losy i życiowe dylematy Maćka Chełmickiego i Antoniego Kosseckiego.

[40 marks]**Possible content**

- **Candidates are required to analyse the statement about facing responsibility to find inner peace in the light of the fates and life dilemmas of Maciek Chełmicki and Antoni Kossecki.**
- **Presentation and analysis of the characters:**
 - a) **Maciek Chełmicki's search for peace:**
 - i. 24-year-old soldier of the Home Army; fought in the Warsaw Uprising
 - ii. patriot, devoted to the Home Army and its fight for independence
 - iii. after the war, persecuted by the new government, still expected to fight with the communists (ordered to assassinate Szczuka)
 - iv. after meeting Krystyna, reflects on the meaning of life and his future (scenes in the hotel room and in the church)
 - v. longing for peace, happiness and stability (MACIEK – *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.*)
 - vi. moral dilemma – impossibility to escape the order due to loyalty and soldier's oath (ANDRZEJ – *Zakochałeś się. Dobrze. Twoja sprawa... Ale jeśli się chcesz z dnia na dzień uwolnić od przyjętych obowiązków, to, przepraszam, to już nie jest twoja sprawa prywatna. Wiesz, jak to się nazywa?*)
 - vii. accepting his soldier's responsibilities with a belief that only by doing this, he can potentially find peace and start a new life with Krystyna
 - viii. despite his brave decision to finally face the reality, he dies.
 - b) **Antoni Kossecki's search for peace:**
 - i. before the war, an honest and well-respected lawyer and judge
 - ii. arrested and imprisoned in a concentration camp
 - iii. loss of moral compass and values in the Nazi camp
 - iv. collaborating with the Nazis (kapo under a fake name of Leon Rybicki), using violence and aggression towards his fellow prisoners in order to survive, often taking pleasure from it (... *to w nim na nowo czaił się i wzrastał ten krzyk... Krzyk bitego człowieka...*)
 - v. post-war remorse and fear of being exposed for his actions (conversation with Podgórski, isolation from family and friends)
 - vi. anxiety and avoidance of facing the truth and consequences of his actions making it impossible to find peace.

or

0 3 . 2

Do jakiego stopnia zgadzasz się ze stwierdzeniem, że w czasie wojny liczyć można tylko na siebie? Odpowiedz analizując postawy i zachowania przynajmniej dwóch bohaterów powieści Jerzego Andrzejewskiego.

[40 marks]

Possible content

- **Candidates are required to explain to what extent they agree with the statement that during a war one can only count on oneself. They should refer to at least two characters and examine their actions, attitudes, and beliefs. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.**
- **Brief presentation of the historical background:**
 - a) political and emotional chaos – from the euphoria of ending hostilities to the unknown future of Poland
 - b) after years of destruction and death, the new communist reality leads to the breakdown of society
 - c) ex-prisoners of concentration camps and their inability to cope with personal freedom and the post-war reality
 - d) hidden civil war between the Home Army and the pro-Soviet authorities (the conflict is not finished)
 - e) persecution and arrest of members of the Home Army
 - f) death of innocent people despite the end of the war.
- **Maciek Chelmicki:**
 - a) represents the lost generation (Kolumbowie), fought in Warsaw Uprising, lonely (lost family and friends), loss of hope and the breakdown of all the values taught in a pre-war free Poland
 - b) during the war:
 - i. devoted to the Home Army and soldier's oath, patriot
 - ii. experienced death and killing on a daily basis (*Tyle razy zabijał!... Życie i śmierć toczyły się obok. Ginęli wrogowie, ginęli przyjaciele.*)
 - c) after war:
 - i. facing the moral dilemma to kill Szczuka (*Dlaczego musiał go zabić?... ten obcy człowiek... ten nieznan, a jednocześnie tak bliski człowiek jeszcze żył, jeszcze się poruszał, miał jakieś swoje plany, pragnienia, nadzieje, swoje własne życie.*)
 - ii. primarily self-reliant, but in solidarity with fellow soldiers (ANDRZEJ – *Zapominasz, że przez wiele lat byłeś i nadal jesteś jednym z nas... Wtedy jesteś wierny sobie, jeżeli jesteś wierny solidarności. To jest honor. Rozumiesz? A czy się zmieniasz czy nie zmieniasz to nikogo nie obchodzi.*)
 - iii. unsuccessful attempt to find comfort and understanding in Andrzej (MACIEK – *Mówiłem do ciebie jak do najlepszego przyjaciela. Sądziłem, że właśnie ty powineneś mnie zrozumieć.*)
 - iv. aware that no matter what decision he makes, he will fail – either he will die or be disgraced
 - v. realisation that in this situation, he can only count on himself and complete the order.

- d) dies lonely on the street.
- **Antoni Kossecki:**
 - a) before the war:
 - i. well-known and respected judge, a supportive and hard-working father and husband.
 - b) during the war:
 - i. captured by the Nazis and imprisoned in a concentration camp
 - ii. realizing the hopelessness of his situation and the fact that in the face of death he can only count on himself
 - iii. became a Nazi collaborator (kapo), beating and harassing his fellow prisoners to survive (– *Bił? – Jeszcze jak! Doskonale to robił. (...) – Zabijał? (...) – Sam nie, nie miał okazji. Ale przysłużył się niejednemu.*)
 - c) after the war:
 - ii. tormented by guilt and the fear of being exposed
 - iii. justifies his immoral actions in the light of the rule: survival of the fittest
 - iv. struggles with self-loathing and the painful realisation of his degradation and dehumanization (PODGÓRSKI – *Uniewinniłby pan tego człowieka czy skazał go? (...) KOSSECKI – Skazałbym – odparł spokojnie i bez wahania.*)
 - **Alicja Kossecka:**
 - a) devoted and loving mother and wife (before, during and after the war)
 - b) totally dependent on her husband before the war
 - c) during the war, resilient, determined but very lonely in her struggle to survive (*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.*)
 - d) after the war, Antoni's return doesn't ease her situation.

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

Opisz i oceń reakcje Polaków na represje stosowane przez rząd komunistyczny PRL. Swoją wypowiedź uzasadnij analizując różne wydarzenia z trzech wersji życia Witka.

[40 marks]**Possible content**

- **Candidates are required to describe and evaluate the reactions of Polish citizens to the repressions used by the communist government. They must justify their statement by analysing different events presented in three versions of Witek’s life (W1, W2, W3).** Candidates may present **various events** (some examples are shown below) or opinions. However, any interpretation that refers to the film and the question and is supported by sound evidence will be of **equal value**.
- **Brief presentation of the historical background** (Witek’s life spans the years 1956 to the early 1980s):
 - a) Poznań 1956: first strikes in Poland and the involvement of Witek’s father
 - b) March 1968: political crisis (strikes of students and academics) and antisemitic attitudes in Poland (“anti-Zionist campaign”) resulting in departure of many Poles with Jewish roots
 - c) 1976 – 1980: growing strikes and public dissatisfaction, leading to the birth of KOR and the Solidarity movement.
- **Impact of the repression on Polish citizens:**
 - a) **fear/lack of trust:**
 - i. woman, victim of an unexpected house search (W2)
 - ii. Witek’s auntie (frequent peeking through the peephole in the door; dissatisfaction with illegal meetings in Witek’s apartment) (W2)
 - iii. Marek’s distrustful attitude towards Witek after an unexpected militia raid (W2)
 - iv. brutality of the militia during arrests (the censored scene of Witek’s beating – W2; beating up a young man on a train – W1)
 - v. Daniel’s family’s escape to Denmark to find shelter in 1968 (W2)
 - b) **rebellion/mobilisation (creation of the opposition movements):**
 - i. Witek’s reaction to his arrest and his attitude in court (W2)
 - ii. young oppositionists (Marek’s group, the Dean’s son) (W2)
 - iii. growing discontent and nationwide workers’ strikes (mentioned in both W1 and W2)
 - iv. rebellion of young people in the rehab centre (W1)
 - v. illegal printing press and distribution of underground literature (W1) and samizdat (W2)
 - vi. secret gathering in Witek’s flat (scene with Jacek Kaczmarek singing the song “Nie lubię”) (W2)
 - c) **naïvety and faith in the communist ideology:** young communists, who like Witek, often allowed the government to commit reprehensible acts (W1)
 - d) **condonement:** Werner, who, despite the experience of the government’s brutality and hypocrisy, continues to accept its acts (W1)
 - e) **acquiescence:** Witek’s neutral attitude in W3 seems to be a permission for the government’s repression

- f) **indifference:** Witek's refusal to sign a petition to release the Dean's son could be interpreted as indifference (W3)
- g) **conformity and cunning:** Adam's attitude, actions and their consequences (*Trzeba wiedzieć kiedy przyznawać rację. Z tego musi coś wynikać – autorytet, prestiż, ustępstwa.*) (W1)
- h) **conversion/seeking support in faith:** despite the governmental aim to destroy the Catholic Church and the faith of Poles, people turned more to God (Witek's conversion, praying – W2).

or

0 4 . 2

Przeanalizuj i porównaj, jakimi wartościami kieruje się Witek w trzech wersjach swojego życia.

[40 marks]

Possible content

- Candidates are required to analyse and compare what values Witek follows 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 values:**
 - a) in the first version as a member of the Communist Party:**
 - i. trust – Werner’s influence on Witek
 - ii. commitment and responsibility – Witek’s involvement in the ZSMP
 - iii. empathy and willingness to help others – Witek’s true intentions in the rehab centre
 - iv. curiosity (with underlying naïvety) – unintentionally disclosing Czuszka’s group activities to Adam
 - v. courage and fairness – awakening after Czuszka’s arrest and attack on Adam
 - b) in the second version as a member of the underground opposition:**
 - i. commitment and responsibility – involvement in the samizdat activities
 - ii. faith and trust – religious conversion and praying
 - iii. loyalty – refusal to work with the state’s secret service
 - iv. equality – Witek’s attitude to Daniel’s situation (understanding 1968’s events)
 - c) in the third version as an apolitical person:**
 - i. self-development – return to university and focus on his professional career
 - ii. service and willingness to help others – decision to become a doctor and help patients
 - iii. family and love – decision to marry Olga and start a family
 - iv. independence and peace – refusal to sign a petition to release Dean’s son and his desire to remain neutral.
- Candidate’s conclusion whether Witek’s values remained the same or were different in the three versions of his life.

0 5

Andrzej Wajda: „Katyń”

Either

0 5 . 1

Którzy bohaterowie filmu „Katyń” postawieni zostali przed najtrudniejszymi wyborami? Uzasadnij swoją wypowiedź analizując postępowanie i postawy przynajmniej dwóch bohaterów filmu.

[40 marks]**Possible content**

- **Candidates are required to justify which characters from the film “Katyn” faced the most difficult choices. They should refer to at least two characters from the film. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.**
- **Historical background of the events presented in the film.**
- **Presentation and analysis of chosen characters’ choices:**
 - a) Agnieszka:**
 - i. fight to uncover the true history about Katyń (stating the true date of Piotr’s death)
 - ii. refusal to cooperate with the Soviets leading to imprisonment
 - b) Andrzej:**
 - i. choice between staying faithful to Poland and the soldier’s oath to fight for the country or running away with Anna and his daughter (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.*)
 - ii. his choice costs him his life and endangers his family
 - c) Anna:**
 - i. accepting her husband’s choice to stay loyal to Poland
 - ii. difficult situation as a wife of a Polish soldier (hiding in Popov’s apartment)
 - iii. choice to refuse Popov’s proposal despite her potential arrest or death
 - d) Irena:**
 - i. conforms as the headteacher of a college
 - ii. consciously hiding the truth about Katyń
 - iii. denying Tadeusz a place at the school
 - e) Jerzy:**
 - i. betrayal of Poland and his fellow soldiers in order to survive the massacre
 - ii. suicide as a consequence of his choices and guilt
 - f) Popov:**
 - i. marriage proposal to Anna when the Soviets were arresting Polish soldiers’ wives
 - ii. choice to give Anna refuge despite the risk of arrest and potentially losing his life
 - g) Róża:**
 - i. staying loyal and brave when refusing to sign the Nazi statement about the Katyń massacre
 - ii. courageous decision to shout publicly: *Kłamstwo!* when watching the Soviet propaganda documentary
 - iii. uncompromising challenge of Jerzy’s choices and attitude.

or

0 5 . 2

Przeanalizuj trudy życia Polaków pod okupacją nazistowską i sowiecką przedstawione w filmie „Katyń”. W swojej wypowiedzi odwołaj się do wybranych wydarzeń i bohaterów filmu Andrzeja Wajdy.

[40 marks]

Possible content

- **Candidates are required to analyse the hardships of the lives of Poles under the Nazi and Soviet occupation. They must refer to the fates of at least two characters presented in Andrzej Wajda’s film. The choice and interpretation of the events or characters are not prescribed but have to be fully justified and illustrated.**

- **Historical background of the events presented in the film:**
 - a) Molotov-Ribbentrop Pact and its consequences
 - b) Nazi invasion on 1 September 1939
 - c) Soviet invasion on 17 September 1939
 - d) Nazi and Soviet occupation during and after the war.
- **Nazi and Soviet repression on Poles:**
 - a) death and assassinations:**
 - i. mass murder of 22 000 Poles in the spring of 1940 (Soviets)
 - ii. dead bodies in front of the church when Anna meets Andrzej
 - iii. killing of Tadeusz
 - iv. Jan’s death in a concentration camp
 - b) unexpected arrests and imprisonments** (Siberia, concentration/death camps):
 - i. Polish soldiers’ and the intelligentsia’s incarceration in Katyń
 - ii. academic staff of the Jagiellonian University (Andrzej’s father Jan)
 - iii. Agnieszka (for trying to reveal the truth about the Katyń massacre)
 - c) interrogations:** Róża’s and Agnieszka’s refusal to sign statements suggesting their collaboration with the occupants
 - d) intimidation and dilemmas** compounded by fear (Róża, Agnieszka, Anna, Andrzej, Jerzy).