



A-level POLISH 7687/2

Paper 2 Writing

Mark scheme

June 2025

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](https://www.aqa.org.uk)

Copyright information

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2025 AQA and its licensors. All rights reserved.

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**

Artur – bohater romantyczny czy jego parodia?

Odpowiedz na pytanie analizując zachowanie i charakter głównego bohatera.

[40 marks]**Possible content**

- **Candidates are required to justify whether Artur is a romantic hero or its parody. They must refer to features of a romantic hero and justify their opinion by referring to the behaviour and personality of the main character.**
- Definition of a romantic hero in literature.
- **Artur as a romantic hero:**
 - a) loneliness in the fight to bring tradition, values and normality back to his family
 - b) lack of understanding and support from his family (EUGENIA – *Przecież to furia! Stomilu, dlaczegoś go spłodził?*)
 - c) sacrifice to restore order and values and suffering for the sake of others (ELEONORA – *To pierwszy człowiek z zasadami od pięćdziesięciu lat (...)* *Jest przez to taki oryginalny!*)
 - d) search for a great idea (ARTUR – *Bez formy i bez idei toniecie w chaosie, i pustka by was pożarła, gdybym was nie uratował.*)
 - e) Artur's unhappy and unrequited love for Ala; her betrayal leads to his despair and breakdown (ARTUR – *Ja ciebie kochałem, Alu...*)
 - f) Artur's weakness, indecisiveness, numerous doubts and over-intellectual approach leading to his downfall and death.
- **Artur as a parody of a romantic hero:**
 - a) inverted rebellion against total freedom and worthlessness (ARTUR – *Ja stworzę system, w którym bunt zjednoczy się z porządkiem, a nicość z istnieniem.*)
 - b) inability to fight on his own – unsuccessful attempt to find allies in Eugeniusz and Stomil
 - c) his pompous speech on the table as a parody resembling romantic heroes from the 19th century, eg Kordian on Mont Blanc (ARTUR – *Ja wznoszę się ponad doczesność, ja ogarniam was wszystkich, bo ja mam mózg, który wyzwolił się od wnętrza. Ja! (...) Nie jestem ani syntezą, ani analizą, jestem czynem, jestem wolą, jestem energią! Siłą jestem!*)
 - d) struggle and frustration to find a great idea (EUGENIUSZ – *To już było! (...) Na początku świata.*)
 - e) his fight is local, family based, not on a national scale
 - f) Artur's grotesque death and the lack of its impact on the surrounding world (unlike the death of other romantic heroes).

or

0 1 . 2

Bunt jest językiem niewysłuchanych – jak rozumiesz słowa Martina Luthera Kinga w odniesieniu do buntu dwóch pokoleń – Artura i Stomila?

[40 marks]

Possible content

- Candidates are required to analyse M. L. King's quote in relation to the motif of rebellion presented by Sławomir Mrożek through Artur's and Stomil's generations.
- Presentation and analysis of two strands of rebellion in the light of M.L. King's quote:
 - a) Rebellion of Stomil's generation as the one not heard at the beginning of 20th century:
 - i. their rebellion as a symbol of the old generation's failure to listen to the youth (modernism and vanguard)
 - ii. tearing down the existing rigid social norms and conventions (STOMIL – *Rozbijanie starych form, precz z konwencją, niech żyje dynamika!*)
 - iii. challenging the rigid religious traditions and principles by their behaviour which was scandalous in the eyes of the Polish nation (ELEONORA – *Posiadłeś mnie w oczach mamy i papy, podczas premiery „Tannhausera”, w pierwszym rządzie foteli, na znak protestu. Straszny był skandal.*)
 - iv. freeing from the bonds of old art and leaping into modernity through sexual freedom
 - v. contempt for conformism (STOMIL – (...) *każdy konformizm uważaliśmy za hańbę. Bunt!*)
 - vi. social change and total freedom, and their consequences and impact on the next generations.
 - b) Artur's rebellion as a sign of unheard and unmet needs:
 - i. upbringing in a chaotic and anarchic environment while Artur desires order and rules (ARTUR – (...) *panuje bezwład, entropia i anarchia!*)
 - ii. lack of structure and values to follow when he is looking for purpose and value (ARTUR – *Tu już nie ma w ogóle żadnej tradycji ani żadnego systemu, są tylko fragmenty, proch!*)
 - iii. lack of understanding and authority in the older generation
 - iv. reversal of roles in the family depriving him of the possibility of rebellion
 - v. inability to rebel due to the breakdown of all moral principles by his parents (ARTUR – (...) *upadły ostatnie normy, przeciw którym można się było jeszcze buntować. Dla mnie nie zostawiliście już nic, nic!*)
 - vi. paradoxical idea to use 'form' as a way to gain freedom
 - vii. ineffective attempts to restore order and lack of support from his family leading to his collapse and death.

0	2
---	---

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

0	2	1
---	---	---

Nie wszystkie powroty prowadzą do szczęścia. Do jakiego stopnia zgadzasz się z tym stwierdzeniem? Omów na podstawie przynajmniej jednej wybranej postaci z każdego opowiadania: „Panny z Wilka” oraz „Brzezina”.

[40 marks]**Possible content**

- **Candidates are required to analyse and explain whether all returns lead to happiness based on 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 from both stories:**
 - a) Wiktor:
 - i. return to Wilko as an attempt to find peace of mind after losing his best friend
 - ii. belief that time spent in Wilko will help him find happiness and the meaning of life
 - iii. disappointment in realisation that the sisters from Wilko are not mythical and distinctive as he remembered
 - iv. acknowledgement that the village and people living there have changed irreversibly and the return to Wilko won't bring back past feelings
 - v. realisation that he cannot re-live the past
 - vi. coming to terms with the past and returning to Stokroć with new energy to live in the present (leading to the beginning of feeling happy).
 - b) the sisters from Wilko:
 - i. impact of Wiktor's return on the sisters (arousing old emotions, re-opening wounds, remembering good and bad times)
 - ii. awakening of often aching memories from the past (Zosia – unrequited love for Ruben, death of Fela)
 - iii. realising their unhappiness (Julcia and Jola – unhappy and unfulfilled marriages).
 - c) Stanisław:
 - i. return to Brzezina in search of peace and the desire to spend time with his brother before death
 - ii. unexpected conflict with Bolesław leading to stress
 - iii. attempt to come to terms with his inevitable death
 - iv. willingness to enjoy his last days
 - v. unexpected love for Malina, giving him strength and allowing him to accept his destiny
 - vi. reconciliation with his brother bringing happiness.
 - d) Bolesław:
 - i. impact of Stanisław's return on his life
 - ii. break in everyday routine caused by his brother's return, initially leading to anger

- iii. reluctance to establish a positive relationship with his brother
- iv. Stanisław and Malina's relationship stirring emotions in Bolesław
- v. reconciliation with Stanisław
- vi. accepting the death of his wife Barbara
- vii. rediscovery of the will to live, leading to a change in his behaviour and decision to start life again (*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.*)

or

0 2 . 2

Przed czym, Twoim zdaniem, uciekają bohaterowie? Uzasadnij swoją opinię analizując losy przynajmniej jednej wybranej postaci z każdego opowiadania: „Panny z Wilka” oraz „Brzezina”.

[40 marks]

Possible content

- **Candidates are required to examine and justify what Jarosław Iwaszkiewicz’s characters are running away from. They must refer to at 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’s escape from living in the present (returning to Wilko is the means of escape):
 - i. avoiding acceptance of the death of his friend and the recurring memories of the war
 - ii. vacation in Wilko as an attempt to find happiness and meaning in life
 - iii. attempt to arouse emotions and feelings by returning to a happy place from his youth
 - iv. realisation of the inevitability of the passage of time and the need to accept reality.
- **Brzezina:**
 - a) Stanisław’s escape from the loneliness of illness and inevitable death:
 - i. return to Brzezina to be surrounded by family (brother and niece)
 - ii. willingness to spend the last days in a place where he once felt safe
 - iii. breaking free from meaningless relationships that don’t bring him love and fulfilment
 - iv. attempt to live life to the fullest (playing the piano and contact with Ola and love for Malina).
 - b) Bolesław’s escape from the painful truth about his wife:
 - i. not accepting the death of his wife
 - ii. plunge into regret, anger and mourning instead of accepting reality
 - iii. realising the possible betrayal of his wife with Michał and the fact that Ola may not be his daughter
 - iv. rejection of his daughter’s love as a result of these suspicions
 - v. affection for Malina awakening his feelings and leading to recognition that love is still possible
 - vi. Stanisław’s death bringing understanding that life goes on and that it should not be wasted.

0	3
---	---

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

0	3
---	---

1

Na podstawie powieści Jerzego Andrzejewskiego przeanalizuj i oceń powojenną rzeczywistość, w jakiej znalazła się Polska i jej obywatele. W swojej wypowiedzi odnieś się do wydarzeń i bohaterów przedstawionych w książce.

[40 marks]**Possible content**

- **Candidates are required to present and analyse the post-war reality and its impact on Poland and characters of the novel. They must refer to events and characters presented in the novel. The choice and interpretation of the events and characters are not prescribed but have to be fully justified and illustrated.**
- **Presentation and analysis of the political background:**
 - a) the action of the book takes place over three days from the announcement of the end of the war:
 - i. Poland – destroyed, burnt out ideologically and morally, political and emotional chaos – from the euphoria of ending hostilities to the unknown future of Poland
 - ii. new communist reality
 - iii. hidden civil war between the Home Army and the pro-Soviet authorities
 - iv. persecution and arrest of members of the Home Army, once recognised as heroes, now seen as terrorists by the authorities
 - v. power in Poland taken by people driven by different motives: ideology, career, conformity
 - vi. death of innocent people despite the end of the war.
 - b) impact of the end of war on the Polish nation:
 - i. ex-prisoners of concentration camps and their inability to cope with personal freedom and the post-war reality (Antoni Kossecki – broken psyche, as a result of the imprisonment and the consequences of his immoral acts conducted as *a kapo*)
 - ii. dilemma of the Home Army soldiers (Maciek, Andrzej – tragic situation with no way out – either to continue the fight or face arrest or even death)
 - iii. reality built on destruction and a lack of morals and values (Jerzy Szretter, Alek Kossecki)
 - iv. loneliness, loss of family members and friends (Krystyna, Maciek Chelmicki)
 - v. choice between moral values and a career (Drewnowski, Święcki).

or

0 3 . 2

Czy bohaterowie „Popiołu i diamentu”, według Ciebie, zatracili moralność i człowieczeństwo na skutek wojny? Odpowiedz na pytanie analizując postawy i zachowanie przynajmniej dwóch wybranych postaci z powieści.

[40 marks]

Possible content

- **Candidates are required to explain whether characters lost their morality and humanity as a consequence of war. They must refer to at least two characters. The choice and interpretation of the characters are not prescribed but have to be fully justified and illustrated.**
- **Analysis and justification of chosen characters:**
 - a) Antoni Kossecki:
 - i. pre-war lawyer and judge, known for his honesty and integrity, a hard-working husband and father
 - ii. loss of his moral compass in the death camp; cooperating with the Nazis (*kapo*), beating and harassing his fellow prisoners to survive, often taking pleasure from it (... *to w nim na nowo czał się i wzrastał ten krzyk...Krzyk bitego człowieka...*)
 - iii. post-war torment, remorse and fear of being exposed for his actions (*Wyobraził sobie salę sądową i siebie na ławie oskarżonych wysłuchującego długiej listy popełnionych przestępstw...*), justification of his choices with the 'higher necessity' (*Z jednej strony grozi panu nieuchronna śmierć; zupełna pewność, że musi pan umrzeć, z drugiej – otwarta furtka... ale czymś kosztem...*)
 - iv. self-loathing and disgrace, painful awareness of his degradation and dehumanization (PODGÓRSKI – *Uniewinniłby pan tego człowieka czy skazał go? (...)* KOSSECKI – *Skazałbym – odparł spokojnie i bez wahania.*).
 - b) Maciek Chełmicki:
 - i. 24-year-old soldier of the Home Army; fought in the Warsaw Uprising
 - ii. fighting the Nazis, makes killing justifiable
 - iii. after the war, persecuted by the new government, fights an underground fight with the communists (assassination of Szczuka)
 - iv. after meeting Krystyna, reflects on the meaning of life and his future
 - v. as a soldier after the war, facing a difficult choice: continue the fight (*W imię czego mam tego człowieka zabić? I innych zabijać?*) or be a deserter
 - vi. starts to doubt what he used to believe (CHEŁMICKI – ... *czy ty sam... wierzysz w swoją słuszność?*)
 - vii. aware that no matter what decision he makes, he will fail - either he will die or be disgraced
 - viii. loyal and honourable, not wanting to break the soldier's oath, decides to complete the task entrusted to him; dies.
 - c) Jerzy Szretter:
 - i. although not facing death directly, surrounded and affected by it

- ii. brought up during the war, devoid of values and morals (*Pewne myśli, uczucia i odruchy należy w sobie bezwzględnie i bezlitośnie zabijać.*), a cynical and ruthless gang leader
- iii. sees war as an adventure, and envies his older colleagues for being able to participate in the war
- iv. organizer and initiator of criminal activity
- v. murders Janusz Kotowicz in cold blood.

Section B: Films

0 4

Krzysztof Kieślowski: „Przypadek”

Either

0 4 . 1

Nic nie musisz ... – jak ostatnie słowa ojca wpłynęły na życie Witka i jakie miały konsekwencje? W swojej wypowiedzi odnieś się do trzech wersji życia głównego bohatera.

[40 marks]

Possible content

- **Candidates are required to interpret the last words of Witek’s father, their influence and consequences on all 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.**
- Witek’s father’s last words as a gift of freedom and at the same time an aggravating challenge.
- Witek’s search for the meaning of the unfinished conversation with his father (WITEK – *Chciał mi coś powiedzieć, ale czekał z tym na ostatnią chwilę.*).
- Witek’s desire to lead ‘a good life’ and always make ‘an ethical choice’ despite the totalitarian circumstances.
- **First two versions of Witek’s lives as experimental biographies, to understand what his father might have wanted to say:**
 - a) in the first version, as a member of the Communist Party:
 - i. decision to take one year of sabbatical and travel to Warsaw
 - ii. catching the train and meeting Werner
 - iii. his pure intentions to change the world influenced by the Werner’s ideology
 - iv. joining Związek Socjalistycznej Młodzieży Polskiej (ZSMP)
 - v. Witek’s innocent and true motives as seen in the rehab centre
 - vi. Witek’s naïve actions and their consequences (informing Adam about the samizdat and the work of Czuska)
 - vii. awakening after Czuska’s arrest and attack on Adam.
 - b) in the second version, as a member of the underground opposition:
 - i. decision to take one year of sabbatical and travel to Warsaw
 - ii. not catching the train and getting arrested
 - iii. meeting Marek and involvement in the opposition (secret meetings, samizdat)
 - iv. his desire to change the world influenced by the opposition and religion (conversion and praying)
 - v. refusal to work with the state’s secret service.
- **the third version of Witek’s life as the most autonomous, without the will to understand his father’s legacy of silence:**
 - i. return to university and focus on his professional career
 - ii. getting married and starting a family
 - iii. refusal to sign a petition to release Dean’s son

- iv. decision to accept Dean's proposal to replace him at the conference in Libya.
- **Candidates may also analyse Witek's decisions in each version of his life as either his true choices or as a fulfilment of his father's legacy:**
 - a) choice to become a communist/an oppositionist/an apolitical person
 - b) choice to be true to himself (always tell the truth and be moral)
 - c) choice not to cooperate with the state in the second version
 - d) choice not to sign the petition in the third version.
- Candidate's conclusion of the influence of the words: *Nic nie musisz*.

or

0 4 . 2

Nie ma czegoś takiego jak przypadek. Do jakiego stopnia zgadzasz się ze słowami Wiesława Myśliwskiego w odniesieniu do trzech wersji życia Witka?

[40 marks]

Possible content

- **Candidates are required to analyse W. Myśliwski's quote in the light of Witek's fate in the three versions of his life. They must justify whether Witek's life was led by blind chance or perhaps other factors (eg choice, God, destiny). 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.**
- **Analysis and justification of what decided Witek's fate (blind chance, choices, God, etc):**
 - a) first version of his life:
 - i. missing the train and meeting Werner
 - ii. Werner's ideal vision of Communism and its influence of Witek
 - iii. joining Związek Socjalistycznej Młodzieży Polskiej (ZSMP)
 - iv. strikes preventing Witek from leaving for France
 - v. interpretation of Witek's anger at the airport and the presumption of his future fate (loneliness – loss of Czuska; leaving the party or staying, potentially leading to a conformism like Adam or a similar situation like Werner).
 - b) second version of his life:
 - i. catching the train and getting arrested
 - ii. communal service and meeting Marek
 - iii. joining the underground opposition and involvement in the samizdat activity
 - iv. religious conversion under the influence of Stefan, the Catholic priest
 - v. unexpected raid on illegal printing, Marek's accusations and exclusion from the underground organization
 - vi. interpretation of the scene when Witek is listening about the strikes on Radio Free Europe and the presumption of his future fate (his potential involvement in the strikes).
 - c) third version of his life:
 - i. based more on Witek's choices than on a series of coincidences
 - ii. completing a master's degree and remaining apolitical
 - iii. not signing the petition to release Dean's son
 - iv. accepting Dean's proposal to replace him at the conference in Libya
 - v. rescheduling the flight, leading to the accidental crash of the plane.

0 5

Andrzej Wajda: „Katyń”

Either

0 5

. 1

„Katyń” to przypomnienie, że od samej zbrodni gorsze jest kłamstwo. Odnies się do stwierdzenia analizując jak kłamstwo katyńskie wpłynęło na bohaterów filmu.

[40 marks]**Possible content**

- **Candidates are required to analyse the consequences of ‘the Katyń lie’ and its impact on the characters. They must refer to the historical background and connect it with events and characters presented in Andrzej Wajda’s film.**
- **Presentation and evaluation of the historical background:**
 - a) the Molotov-Ribbentrop Pact and its influence on revealing the Katyń truth
 - b) Soviet invasion on 17 September 1939
 - c) secret around the arrest and deportation of Polish officers and intelligentsia
 - d) mass murder of 22 000 Poles in the spring of 1940
 - e) mutual accusations for the Katyń massacre (Nazi and Soviet official propaganda)
 - f) keeping the Katyń massacre a secret and the inability to reveal the truth until 1989.
- **Presentation and evaluation of ‘the Katyń lie’ and its impact on characters:**
 - a) Anna:
 - i. disbelief in the death of her husband
 - ii. endless attempts to find out the truth
 - iii. hope that Andrzej will return due to conflicting news about the Katyń massacre and the fact that his name was not on a list of victims.
 - b) Róża:
 - i. exposing herself to danger after disagreeing with signing a certificate suggesting her collaboration with the Nazis
 - ii. refusal to accept the information about the Katyń massacre seen in the Soviet propaganda documentary (*To jest kłamstwo!*)
 - iii. conversation with Jerzy (*Pan dobrze wie, że to jest kłamstwo (...) sowieci muszą łąć, żeby ukryć tę zbrodnię, ale Pan nie musi (...) Powinien Pan, Panie Majorze, świadczyć prawdę.*).
 - c) Agnieszka:
 - i. relentless fight for the truth despite the danger
 - ii. uncompromising attitude towards erecting her brother’s tombstone with the false date of his death (*Wybieram zamordowanych, a nie morderców.*)
 - iii. refusal to sign the statement accusing Nazis of the Katyń massacre
 - iv. imprisonment as a consequence of her steadfast attitude.
 - d) Jerzy:
 - i. guilt and tragic consequences of his “betrayal” (*Patrzyłem, nie wierząc, że żyję. A powinienem być tam z nimi.*)
 - ii. remorse leading him to commit suicide.
 - e) the University professor – hiding evidence of the Katyń massacre (including Andrzej’s diary) confirming the responsibility of the Soviets.

or

0 5 . 2

Odwaga to panowanie nad strachem, a nie brak strachu. Zinterpretuj słowa Marka Twaina analizując czyny i postawy przynajmniej dwóch bohaterów filmu.

[40 marks]

Possible content

- **Candidates are required to interpret Mark Twain's quote about courage and fear by analysing actions and attitudes of at least two characters from Andrzej Wajda's 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:**
 - a) Andrzej:
 - i. courageous and honourable attitude of a soldier still fighting for an independent Poland
 - ii. suppressing fear due to a sense of great responsibility for his family and nation
 - iii. overcoming fear in order to reassure his wife (*Wszystko będzie dobrze.*) and explaining the impossibility of running away
 - iv. fearing for his family – emotional farewell scene with Anna and Nika.
 - b) General:
 - i. self-control and discipline in not showing fear as the leader of the army
 - ii. hope and courage shown in his Christmas Eve speech
 - iii. uplifting subordinates' spirits despite his own doubts and fear (*Broni nie składa się przed wrogiem. Broń składa się przed samym sobą. (...) Musicie wytrwać, bo bez was nie będzie wolnej Polski.*)
 - c) Piotr:
 - i. fear of the unknown (*Nas już nie ma.*) and imprisonment
 - ii. frustration that he cannot continue the fight
 - iii. finally finding peace and courage in prayer.
 - d) Anna:
 - i. courageous journey to find her husband
 - ii. courage to refuse Popov's proposal despite potential arrest or death
 - iii. fear for her husband's and daughter's lives.
 - e) Róża:
 - i. fear for her husband's welfare and whereabouts
 - ii. courage when refusing to sign Nazi statement about the Katyń massacre (courage as her husband's legacy)
 - iii. bravery to publicly shout: *Kłamstwo!* when watching the Soviet propaganda documentary
 - iv. uncompromising attitude in conversation with Jerzy.
 - f) Agnieszka:
 - i. courage in the fight to reveal the truth about the Katyń massacre
 - ii. writing down the true date of her brother's death despite the consequences
 - iii. refusal to collaborate with Soviets leading to imprisonment.

g) Jerzy:

- i. betrayal of Poland and his comrades in order to survive
- ii. domination of self-preservation, fear stronger than duty and honour of a Polish soldier
- iii. silencing his fear with the false belief that joining the Berling's army serves the same purpose i.e. to defeat the Nazis
- iv. guilt about his actions leading to suicide.