
A-level
BENGALI
7637/2

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 and consequential errors of agreement
incorrect or missing accents unless these alter the meaning.

Serious errors include:

incorrect verb forms especially irregular forms
incorrect use of pronouns
missing or incorrect agreements of adjectives or past participles.

Complex language includes:

use of pronouns of all types
tenses that support conceptual complexity
connectives supporting a range of subordinate clauses including those requiring subjunctive constructions with verbs and verbs followed by infinitive with correct preposition
use of present and past participles.

AO4	
17–20	Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
13–16	Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
9–12	Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
5–8	Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
1–4	Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

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

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

রবীন্দ্রনাথের অনেক ছোটগল্পে হাস্যরসের উপস্থিতি লক্ষ্য করা যায়। তোমার পড়া গল্পগুলোর মধ্যে থেকে অন্তত দুটি গল্পের কাহিনি অবলম্বনে এই উক্তিটি বিশ্লেষণ করো।

[40 marks]**Possible content**

- Tagore's stories create humour from a mindful observation of life.
- Humour arises from the inconsistencies in society (for example, Ichhapuron).
- Humour sometimes turns into sadness (for example, Darpaharan, Muktir Upay).
- The profound message behind the humour (for example, Darpaharn, Adhyapak, Muktir Upay, Ichhapuron).
- Sarcasm and humour at the same time (for example, Darpaharan, Adhyapak).
- Use of jokes, puns, witty dialogues, and dramatic situations (for example, Ichhapuron, Darpaharan).
- Use of self-mockery and self-deprecation (for example, Darpaharan, Adhyaapak)).

Examples: Darpaharn, Adhyapak, Muktir Upay, Ichhapuron

or**0 1 . 2**

রবীন্দ্রনাথের বহু ছোটগল্পে শিশুচরিত্রের মনের বেদনার কথা ফুটে উঠেছে। তোমার পড়া অন্তত দুটি গল্পের উদাহরণ দিয়ে এই বিবৃতির উপযুক্ততা মূল্যায়ন করো।

[40 marks]**Possible content**

- There are many of the younger characters in Tagore's short stories, and almost all hurt our hearts.
- Tagore was full of compassion for children forced to live a difficult life (for example, Ginni, Phatik, Atithi, Postmaster, Chhuti, Shubha).
- Tagore pointed out various childhood conflicts (for example, Ginni, Phatik, Atithi, Postmaster, Chhuti, Shubha).
- Tagore indicated that children are tender, sensitive, generous, and imaginative ((for example, Ginni, Phatik, Atithi, Postmaster, Chhuti, Shubha).
- Tagore showed how children's hearts are filled with fear and, at the same time, shame/embarrassment (for example, Ginni, Phatik, Atithi, Postmaster, Chhuti, Shubha).
- Tagore showed how backbiting comments and sarcasm from an adult are painful to hear (for example, Ginni, Phatik, Atithi, Postmaster, Chhuti, Shubha).

- Tagore showed how children lost the opportunity to build a life (for example, Ginni, Phatik, Atithi, Postmaster, Chhuti, Shubha).
- Tagore showed an innocent younger character who loses the joy of childhood (for example, Ginni, Phatik, Atithi, Postmaster, Chhuti, Shubha).
- Tagore showed the feelings and emotions of misery and loneliness of a younger character feeling and how this concludes to a misery (for example, Ginni, Phatik, Atithi, Postmaster, Chhuti, Shubha).

Examples: Ginni, Phatik, Atithi, Postmaster, Chhuti, Shubha

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

নজরুল ইসলামের সঞ্চিতা গ্রন্থের কবিতাগুলো পড়ে কবির ভাষা ও ছন্দের ব্যবহার এবং প্রয়োগ নিয়ে তোমার কী মনে হয়েছে? তোমার পড়া অন্তত দুটি কবিতার উল্লেখ করে তোমার মতামত যুক্তি দিয়ে আলোচনা করো।

[40 marks]**Possible content**

- Nazrul Islam is a romantic poet and, at the same time, he is a rebellious poet.
- Pain, melancholy, and love of nature are revealed in his romantic poetry.
- His revolutionary poetry stands up against injustice and lies and protests against all exploitation.
- Different types (genres) of poetry use various word forms, imagery, adjectives, and metaphors.
- Use of mythological words.
- Use of varying languages (such as Arabic and Persian).
- A variety of rhythms are used (such as metrical, and syllabic).

Examples: any two poems

or**0 2 . 2**

নজরুল ইসলামের সঞ্চিতা গ্রন্থের বেশ কিছু কবিতায় কবি প্রকৃতি ও পরিবেশের প্রসঙ্গ বারবার তুলে ধরেছেন। এটা কতটুকু সত্য বলে তুমি মনে করো? তোমার পড়া অন্তত দুটি কবিতার উল্লেখ করে তোমার দৃষ্টিভঙ্গি সমর্থন করো।

[40 marks]**Possible content**

- Nature has always played a vital role in literature, especially in poetry.
- Nature became a primary source of inspiration, a stimulus to thought.
- Nature and the environment have repeatedly emerged in Nazrul Islam's poetry.
- Nazrul Islam uses various images to describe nature (such as paddy fields across the river green village surrounded by coconut groves and flowers).
- Nazrul Islam indicated harmony with nature, where man could get true happiness.
- Nazrul Islam uses different word forms, imagery, adjectives, and metaphors.

Examples: Poush, Path hara, Chaiti Hawoa, Phalgune, Rakhibandhan, Shindhu, Batayon-pashey gubak torur shari

0 3

Syed Waliullah: *Laalshalu***Either**

0 3 . 1

লালসালু উপন্যাসে লেখক মজিদ চরিত্রের বিভিন্ন দিক কীভাবে তুলে ধরেছেন উদাহরণসহ বিশ্লেষণ করো।

[40 marks]**Possible content**

- Majid, the protagonist, is a rootless man in search of a permanent place to live and prosper.
- At the beginning, Majid is financially weak and religiously corrupted and a powerless person.
- Majid's ambition and how successful he is in achieving it.
- The impact of Majid's deception on the innocent village people.
- The problems Majid faces in his life, and how he handles all the problems.
- In the end, Majid turns into a socially and economically strong and deeply rooted religious guru.
- The novel ends with a storm, a supernatural indication of Majid's punishment.

or

0 3 . 2

লালসালু উপন্যাসে মজিদের দুই স্ত্রীর চরিত্র আলাদা। চরিত্র দুটির তুলনামূলক আলোচনা করে উক্তিটির যথার্থতা প্রমাণ করো।

[40 marks]**Possible content**

- At the time shown in the novel, women were considered nothing but an object that could provide physical pleasure in rural Bangladesh.
- Majid was shown to be an epitome of patriarchy who dominates everything in Mahabbatpur village, and he suppressed his wives.
- Compare and contrast of the two characters.
- Both are different in age and body structure (such as Rahima was a tall, heavily-built woman, and Jamila was a teenager as light as straw).
- Both are different in nature.
- Rahima tolerates everything, and she is a meek, silent, docile wife.
- Jamila is a strong female character who always protests (such as she laughs loudly and is accused of laughing loudly).
- Jamila is a symbol of freedom and against all superstition and fundamentalism (such as, at the end, she spited Majid).

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

লন্ডনী কইন্যা চলচ্চিত্রে প্রথম থেকেই হামিদ ও গ্রামের অন্য যুবকদের দৃষ্টিভঙ্গিতে কী কী পার্থক্য দেখা যায় বলে তোমার মনে হয়? চলচ্চিত্রটি থেকে উদাহরণ নিয়ে তোমার মতামত ব্যাখ্যা করো।

[40 marks]**Possible content**

- How the conflict in attitude and behaviour between Hamid and other youths is portrayed in the film; for example:
 - Hamid's attitude toward marriage.
 - The different perceptions of women's roles in rural Bangladesh.
 - How the dowry system is presented in the film.
 - Zarina's father's ambition and how successful he was in achieving it.
 - How the people of the village fell victim to Zarina's father.
 - The depiction of the everyday life of the rural people of Bangladesh.
 - How the perception of women's role has changed in terms of equality in the society.

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

লন্ডনী কইন্যা চলচ্চিত্রে বাংলাদেশে থাকাকালীন জরিনাকে সেখানকার যেসব সামাজিক সমস্যা কষ্ট দিয়েছে তা পর্যালোচনা করো। কোন কোন ঘটনা সবচেয়ে উল্লেখযোগ্য ছিলো?

[40 marks]**Possible content**

- Zarina's background.
- Zarina's grandfather's attitude toward marriage.
- The difference between Zarina's point of view and her parents' toward marriage.
- The difference between Zarina's parents' attitude and her grandfather's.
- The film's depiction of the everyday life of rural Bangladesh.
- Social, cultural and religious aspects of the village people.
- The way the dowry system and women's roles are presented.

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

আমার বন্ধু রাশেদ চলচ্চিত্রে পরিচালক যেসব প্রযুক্তি ব্যবহার করেছেন তার মধ্যে কোন দিকগুলো সফল হয়েছে এবং কোন দিকগুলো পরিবর্তন করা যেতে পারে তা মূল্যায়ন করো।

[40 marks]**Possible content**

- Likes and dislikes about the movie.
- Any mention about:
 - Protagonist and other characters.
 - Character development.
 - Dramatic intentions.
 - Vocal, Interaction, physical and spatial skills of the actors.
 - Setting.
 - Special effects.
 - Sound effects and music.
 - Exposition.
 - Camera angles and movement.
 - Transitions, using fade-in and fade-out.
 - Dialogue and actions.
 - Chemistry between actors.
 - The last scene.

or**0 5 . 2**

আমার বন্ধু রাশেদ চলচ্চিত্রে পরিচালক কীভাবে তরুণ প্রজন্মকে চলচ্চিত্রের কেন্দ্রবিন্দু হিসেবে তুলে ধরেছেন তা বিচার করো।

[40 marks]**Possible content**

- The film's depiction of Rashed's school years.
- How Rashed and his friends were involved in freedom fighting.
- How they made contact with people who were active in freedom fighting.
- Eventually, the young generation became interested in joining the group; they think critically and address the social issues.
- Rashed and his friends came forward and made some difference.
- Rashed's involvement in the fight for liberation and how he formed a group of freedom fighters.
- Rashed and his friends took part in various activities, such as saving one freedom fighter from the Government.
- How Rashed inspired other people of his age and the impact of his death.
- How Rashed remains a source of inspiration today to the younger generation.