



A-level BENGALI 7637/2

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

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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 ছোটগল্প ভৌতিক ও অতিপ্রাকৃতিক ঘটনার উপর রচিত। তোমার পড়া রবীন্দ্রনাথের গল্পগুলোর মধ্যে থেকে অন্তত দুটি গল্পের কাহিনি অবলম্বনে এই উক্তিটি বিশ্লেষণ করো।

[40 marks]**Possible content**

- Supernatural stories also can be described as psychological stories. (For example, Kankal, Durasha, Khudito Pashan, Monihara, Nishithe, Jeebito o Mrito)
- In many cases supernaturalism controls the main theme of a story. (For example, Kankal, Durasha, Khudito Pashan, Nishithe, Jeebito o Mrito)
- In many cases ghosts themselves are not present in the story but a supernatural atmosphere is created. (For example, Khudito Pashan, Nishithe, Jeebito o Mrito)
- Supernaturalism is not described in frightening language. (For example, Kankal, Durasha, Nishithe)
- Readers feel nervous or scared. (For example, Khudito Pashan, Monihara, Jeebito o Mrito)
- Some stories end in suspense. (For example, Durasha, Khudito Pashan, Nishithe)
- Some stories end with a humorous and sarcastic description. (For example, Kankal, Monihara, Jeebito o Mrito)

Examples: Kankal, Durasha, Khudito Pashan, Monihara, Nishithe, Jeebito o Mrito

or**0 1 . 2**

রবীন্দ্রনাথের বহু ছোটগল্পে মনুষ্যচরিত্রের জটিল আবেগ ফুটে উঠেছে। তোমার পড়া রবীন্দ্রনাথের অন্তত দুটি গল্পের উদাহরণ দিয়ে এই বিবৃতিটির উপযুক্ততা মূল্যায়ন করো।

[40 marks]**Possible content**

- Presence of full convergence of psychological thought. (For example, Bhikharini, Ghater Katha, Postmaster, Shasti)
- Individual struggles especially in Bengal's villages. (For example, Ghater Katha, Postmaster, Shasti)
- Social norms control the character's life. (For example, Bhikharini, Ghater Katha, Postmaster, Shasti)
- An individual has painful feelings but can not express them. (For example, Bhikharini, Ghater Katha, Postmaster, Shasti)
- Conflicts arise between an individual's desire and human society's rules. (For example, Bhikharini, Ghater Katha, Postmaster, Shasti)
- The author has consciously tried to get into the depths of the character's mind. (For example, Bhikharini, Ghater Katha, Postmaster, Shasti)
- Stories are thought-provoking and emotionally resonant. (For example, Bhikharini, Ghater Katha, Postmaster, Shasti)

Examples: Bhikharini, Ghater Katha, Postmaster, Shasti

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

কাজী নজরুল ইসলাম বিদ্রোহী কবি। এ কথা যতটা সত্য, ততটাই সত্য তিনি একজন প্রেমের কবি। তোমার পড়া কাজী নজরুলের অন্তত দুটি প্রেমের কবিতার উল্লেখ করে এ বিষয়ে যুক্তি দিয়ে আলোচনা করো।

[40 marks]**Possible content**

- Kazi Nazrul Islam lived during a time of political and social upheaval in India, hence the poems convey the struggle for freedom. (For example, Bidrohee, Agnibeen, Kandari Hushyar, Syamybadi, Chatrodaler gaan)
- Nazrul's poetry played a significant role in inspiring people to resist oppression and fight for their rights. (For example, Bidrohee, Agnibeen, Kandari Hushyar, Syamybadi, Chatrodaler gaan)
- Nazrul's poetry also challenged social norms, oppression, inequality, and religious bigotry. (For example, Bidrohee, Agnibeen, Kandari Hushyar, Syamybadi, Chatrodaler gaan)
- In *Sanchita*, we can see the poet is mentally very strong, and at the same time very tender. (For example, Bidrohee, Agnibeen, Kandari Hushyar, Syamybadi, Chatrodaler gaan)
- Some poems are engrossed in the thought of love. (For example, Gopon Priya, Biday bela, Anamika)
- Nazrul's romantic poems sometimes touch upon themes such as spiritual love, and the cosmic connection between lovers. (For example, Gopon Priya, Biday bela, Anamika)

Examples: Bidrohee, Agnibeen, Kandari Hushyar, Syamybadi, Chatrodaler gaan, Gopon Priya, Biday bela, Anamika

or**0 2 . 2**

কাজী নজরুল ইসলামের বহু কবিতায় মমতাময়ী মায়ের উল্লেখ রয়েছে। এটা কতোটুকু সত্য বলে তুমি মনে করো? তোমার পড়া অন্তত দুটি কবিতার উদাহরণ দিয়ে তোমার মতামত ব্যাখ্যা করো।

[40 marks]**Possible content**

- The presence of the compassionate mother in Nazrul's poetry is a testament to his appreciation for the maternal role and its profound impact on individuals and society. (For example, Abelar daak, Maa, Jhinge Phul, Satya Kabi)
- Often depicted the figure of the mother as a symbol of unconditional love, comfort, and compassion. (For example, Abelar daak, Maa, Jhinge Phul, Satya Kabi)
- Mother as a source of caring. (For example, Abelar daak, Maa, Jhinge Phul, Satya Kabi)
- Mother herself is powerful and becomes a symbol of strength and resilience, providing solace in times of hardship. (For example, Abelar daak, Maa, Jhinge Phul, Satya Kabi)

- Use of the mother figure also extends beyond the personal realm to a more universal and symbolic level. (For example, Abelar daak, Maa, Jhinge Phul, Satya Kabi)

Examples: Abelar daak, Maa, Jhinge Phul, Satya Kabi

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

লালসালু উপন্যাসে লেখক পুরুষতান্ত্রিক সমাজে একজন নারীর প্রতিবাদ কীভাবে তুলে ধরেছেন সেটি উদাহরণসহ বিশ্লেষণ করো।

[40 marks]**Possible content**

- During the time shown in the novel, rural Bangladeshi women accepted all oppressions silently. (Rahima is an example, who tolerated everything as a docile wife).
- There were other women characters, but they did not speak against all suppression and broke the binary boundary created by men. (For example, Amena – the wife of Khalek Byapari and Hasunir Maa).
- Unlike other women in the community Jamila was a strong female character who always protested (such as laughing loudly).
- Initially, Jamila was timid and soft-natured.
- Gradually, Jamila realised the deceitful man hidden inside Majid.
- Jamila became a symbol of freedom for single women's protest against patriarchal oppression and fundamentalism.
- Jamila held a feminist voice and indicated radical feminism.

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

লালসালু উপন্যাসে একটি গৌণ প্লট (সাবপ্লট) রয়েছে যা মূল প্লটের সমান্তরালে চলে। উক্তিটির সাথে তুমি কি একমত- আলোচনা করো।

[40 marks]**Possible content**

- A subplot can help a story gain depth, complexity, and dimension from its recurring secondary and occasionally primary character casts.
- Multiple characters with their subplots, the novel provides a panoramic view of the society depicted in the narrative.
- Majid, the protagonist, transformed from a rootless man to a socially and economically strong and religious guru.
- Majid faced many problems as a few characters went against him (such as Hasuni's grandfather, Akkas Mia, and the great Pir in Awalpur), however, he solved all these problems.
- Majid's two wives and how they connected with him.

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

লন্ডনী কইন্যা চলচ্চিত্রে কোন দুটি পুরুষ চরিত্র সবচেয়ে গুরুত্বপূর্ণ বলে তোমার মনে হয় এবং কেন? উদাহরণ দিয়ে বুঝিয়ে লেখো।

[40 marks]**Possible content**

- Male characters and their significance in the film.
- Different views of Zarina's father and grandfather and how they have created a clash are portrayed in the film.
- How the people of the village fell victim to Zarina's father.
- How Zarina's grandfather supported Zarina with his modern outlook and is presented as one of the main characters.
- The different perceptions of the young generation in rural Bangladesh.
- Hamid's attitude toward marriage.
- How Hamid impacted Zarina differently from other rural young men.

Note – Students can choose any two from these three characters:

1. Zarina's father
2. Zarina's grandfather
3. Hamid Master

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

লন্ডনী কইন্যা চলচ্চিত্রের নামকরণ কি সার্থক? এ বিষয়ে তোমার মতামত ব্যাখ্যা করো।

[40 marks]**Possible content**

- The name that is linked to the central idea of the movie.
- Zarina's background (she is originally from Bangladesh but brought up in the UK).
- Zarina's upbringing and her attitude towards marriage.
- The different perceptions of women's roles in rural Bangladesh.
- Zarina's perception of women's role in the society.
- The way the dowry system and women's roles are presented in the film.
- Zarina's father's ambition and how successful he was in achieving it.
- The courage of Zarina to confront the challenge of traditional customs.

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

১৯৭১ এর প্রেক্ষাপটে নির্মিত আমার বন্ধু রাশেদ চলচ্চিত্রটি দর্শকের কাছে যে বার্তা পৌঁছে দেয় তা পর্যালোচনা করো।

[40 marks]**Possible content**

- Liberation war of 1971; Background and impact:
 - People's participation in the war.
 - How the young freedom fighters grouped together.
 - How the freedom fighters overcame the obstacles to gain independence for their country.
- The development of the central character:
 - Rashed's school years.
 - Rashed's involvement in the fight for liberation.
 - How Rashed inspired other people of his age and the impact of his death.
 - How Rashed remains a source of inspiration today to the younger generation.
 - In 1971, Rashed was conscious about the liberation movement and started to motivate other young students.
 - How war affected people's attitude towards the Pakistani government.

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

আমার বন্ধু রাশেদ চলচ্চিত্রে রাশেদ চরিত্রটি কেন প্রধান চরিত্র হয়ে উঠেছে তা উদাহরণসহ বিশ্লেষণ করো।

[40 marks]**Possible content**

- When other young students were not conscious of the war Rashed was aware.
- Rashed was aware that the freedom fighters played their role in the movement towards independence.
- Rashed became involved in the fight for liberation.
- Rashed inspired other people of his age.
- Rashed helped the freedom fighters overcome the obstacles to gain independence for their country.
- Rashed's death has an impact on other characters in the film.
- Rashed remains a source of inspiration today to the younger generation.