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A-level  
**MODERN HEBREW**  
**7672/2**

Paper 2 Writing

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Mark scheme

June 2022

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Version: 1.0 Final



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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.

Further copies of this mark scheme are available from [aqa.org.uk](http://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.

<b>AO3</b>	
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.

**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  
constructions with verbs and verbs followed by infinitive with correct preposition (in all tenses).

<b>AO4</b>	
17–20	<p><b>Excellent critical and analytical response to the question set</b>                      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><b>Good critical and analytical response to the question set</b>                      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><b>Reasonable critical and analytical response to the question set</b>                      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><b>Limited critical and analytical response to the question set</b>                      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><b>Very limited critical and analytical response to the question set</b>                      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	<p>The student produces nothing worthy of credit in response to the question.</p>

**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****Amos Oz: *Don't Call it Night***

עמוס עוז: אל תגיד לי לילה

**Either****0 1 . 1**

מערכת היחסים בין נועה ותיאו מלאה בקשיים. נראה כי כל אחד מהם חווה את מערכת היחסים באופן שונה. נתחו את מערכת היחסים בין נועה ותיאו מנקודת המבט של כל אחד מהם.

**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

- **Noa** - perceives Theo as an experienced, omnipotent man who is extremely able, with extensive understanding of the world and who is well connected.
- **Changes in relationship dynamics over time** – at the beginning of their relationship, Noa worshiped Theo and the qualities described above. However, over time these same qualities become oppressive and bothersome to her as well.
- **Both can be critical of each other** – for example Theo prepares punch in the wrong glasses, or the way he treats the seller at the clothes shop.
- **Opposites** – in many ways Noa and Theo are opposite in their qualities. She is full of life, wants to explore the world, sociable. On the other hand he is detaching himself from the world, tends to prefer his own company and can be critical of others. This situation seems comfortable for Theo, but can irritate Noa. Examples are how she perceives his walks in the desert or of how much he enjoys sitting/lying in the balcony in the dark.
- **Theo** – looks at Noa with paternalistic forgiveness, views her as a young, overly excitable (temperamental) and inexperienced woman.
- **Theo** – is older than Noa and feels a need to protect her, direct her, calm her down when upset and make life easier for her through his support.

or

0 1 . 2

”עמוס עוז מתאר דמויות שונות בסיפור באופן סטראוטיפי.  
האם אתם מסכימים עם אמירה זו?

בחרו לפחות **שתי** דמויות, הצדיקו ונמקו את דעתכם באמצעות דוגמאות.

**[40 marks]**

### Possible content

Below are possible reference points which can be included in the response.

- **Secondary characters** - in the book tend to be unidimensional and with descriptions that ridicule them. For example, the descriptions of the local estate agent Muki Peleg – the clothes he wears, the sexist way in which he treats women, his crude jokes.
- **Sectarianism** – many of the secondary characters are described in ways that highlight sectarian stereotypes. Examples include some of the names chosen (for example the hairdressers), descriptions of people in the government office in Beer-Sheva: Benizri, the main administrator at the office, the pregnant administrator.
- **Sectarian tensions** – critical reading of the novel demonstrates that the main characters, who are outsiders to the little peripheral town, are well educated, articulated, and emotionally complex. On the other hand, the local figures are unidimensional, ridiculous at times, using simple and inaccurate 'low' language.
- **Chauvinistic world view** – the descriptions of the relationship between the two main characters are fraught with chauvinism; a young inexperienced and attractive woman who falls in love with an older, well experienced man.
- The boy Emmanuel is described in a way that can be perceived as stereotypical of someone prone to suicide – overly sensitive, a loner who can't share his intense feelings with others, lacking in social support.
- The father of Emmanuel, Avraham Orbieto, is described in a way which can be a negative stereotype of someone who emigrated from Israel (yored) – he made a fortune outside the country, this was done in shady business (morally questionable), and he is physically and emotionally detached from his son.
- It is fine to accept an opposite response to the main statement in the question, essentially that the descriptions in the book are not stereotypical. The main justification for that should be based on the fact that the characters in the book, although very different from each other, can still interact with each other and be changed by their joint experience, in the microcosmos of the little town. Examples are the near romance between Noa and the estate agent, the parental-like relationship formed between Noa and the young girl Tal, and Noa's attempts to learn more about Emmanuel's inner world following his suicide.

0 2

**Savyon Liebrecht: *Horses on the Highway***

סביון ליברכט : סוסים על כביש גהה

Either

0 2 . 1

ברבים מסיפוריה של סביון ליברכט, מתוארת מציאות המעוגנת בתרבות היהודית או הישראלית.

העריכו קביעה זו והדגימו את עמדתכם באמצעות שניים מסיפוריה, לפחות. בתשובתכם תוכלו להתייחס לנושאים הבאים: מנהגים יהודיים, השואה, הסכסוך הערבי-יהודי ועוד.

**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

- **Horses on the Highway** – the story takes place during 'Shivaa' – a religious cultural Jewish event, which is used as a 'pressure cooker' to radicalise the events and characters' responses.
- **Resection** – the main element operating the hero is her being a holocaust survivor. There is a generational conflict between survivors and the family members born after this.
- **On the Way to Sider City** – the family trip is taking place in the context of the son's overseas trip following his discharge from the army, which is an Israeli rite of passage.
- **On the Way to Sider City** – the Israeli-Arab conflict impacts on the plot in this story.
- **Sonia Muscat** – the story is based on the life of a Jewish community in the diaspora and the changes it had to undergo during World War II.
- **Purple Lawns** – the story is based on tensions between religious and secular Jews in Israel.



or

0 2 . 2

בספרייה של סביון ליברכט – בת להורים ניצולי שואה, עולה העניין שלה בשואה, במלחמת העולם השנייה ובחוויותיהם של ניצולי השואה ובני הדור השני.

הצדיקו טענה זו והדגימו באמצעות שניים מסיפוריה.

**[40 marks]**

**Possible content**

Below are possible reference points which can be included in the response.

- **Resection** – describes a Holocaust survivor and the impact of her experiences on her relationship with her family.
- **Sonia Muscat** – describes the impact of Nazi rule in Bulgaria over the lives of a Jewish family.
- In two of the stories (**Resection** and **Sonia Muscat**) – there is an impact of the Holocaust on the emotional resilience of the older generation as their mental health deteriorates.
- Substantial changes in life circumstances which then impact on family dynamics: In Sonia Muscat, Sonia comes from a faraway village and is perceived as primitive and an outcast by her bourgeois family who are well-off and live in a big city. She becomes the saviour of the family and a lover to the family's son.
- **Differences in the language** - used by the older generation in comparison to the younger generation.

0 3

**Yehuda Amichai: Selected Poems****יהודה עמיחי : מבחר שירים**

Either

0 3 . 1

בחנו כיצד משתקפים אירועים היסטוריים בשירתו של יהודה עמיחי.

הדגימו והסבירו באמצעות **שלושה** שירים, לפחות.**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

- **Israeli wars** – many poems relate to Israeli wars and their impact on the human and physical landscape. A good number of the poems address this theme. For example:
  - **דייר איוב** - Dir Ayub – a minefield which turned into a war memorial;
  - **לא רחוק מן המוות** - Not Far away from Death – describes the burnt armoured vehicles in Latroun whilst located in a modern landscape;
  - **חוליקת** - Houlikat – Dicky's third song – the poet is reminded of a single soldier who fell in battle, and describes their relationship in the past and now that the poet is an older man;
  - **מה למדתי במלחמות** - What I learnt from the wars – describes how being exposed to war changed the poet's attitude towards the world;
  - **ירושלים 1967** - Jerusalem 1967 – relates to Jerusalem following the Six Days War.
- **The Holocaust** – life which ended prematurely contrasted with people who experienced the Holocaust but managed to survive and become adults and even old. For example:
  - **רות הקטנה** - Little Ruth – muses on the things she might have become had she not died as a young girl.
- **Biblical references** – this theme links current life in Israel with events, stories and characters in the Bible. For example:
  - **אני נביא עני** - I am a poor prophet – the poet's current life is compared with that of the Biblical prophets, who lived a modest existence and whose life purpose was to communicate certain prophecies;
  - **חוף אשקלון** - Ashkelon beach – during a visit to the beach, the poet is reminded of the Biblical story of Samson;
  - **דוד מלך ישראל חי וקיים / אתה האיש** - David King of Israel/You are the Man – describes the love life of King David and draws parallel with the life of the poet.
- **Israel pre-independence** – idealises life in Israel in the past as a naïve and youthful period. For example:
  - **צבא של אהבה** - In Army of Love, a journey of two Cellists through the Sea of Galilee region is described.

or

0 3 . 2

הסופר עמוס עוז כתב באחד מספריו :  
 "יהודה עמיחי רצה לבטא את התנגדותו לכל המלחמות."

באיזו מידה אתם מסכימים עם אמירה זו ומדוע?

בתשובתכם התייחסו לשלושה שירים לפחות, המצדיקים את עמדתכם.

[40 marks]

**Possible content**

Below are possible reference points which can be included in the response.

- **אין לנו חיילים אלמונים** - We don't have anonymous soldiers – focuses on soldiers through an individual lens, without the nationalistic tendency to turn them into heroes and glorify them.
- **נורא הוא לזהות** - It is terrible to identify – describes the individual memory and price paid due to war.
- **חלל בשדה** - Dead person in the field – addresses the gap between decision makers and the individuals suffering from the consequences of these decisions.
- **בית הקברות הצבאי הבריטי בהר הצופים** - The British Military Cemetery in Mount Scopus – describes the fate of soldiers who were drawn into wars unrelated to them.
- **גשם בשדה קרב** - Rain on the battle field – soldiers are described as individual friends, but their loss is a collective one as well.
- **מי יזכור את הזוכרים** - Who will remember the rememberers – describes rituals of mourning for the dead and the difficulty to preserve memory.
- **שני שירים על הקרבות הראשונים** - Two poems about first battles – describes how young boys are taken into battles which will change their lives.
- **אל מלא רחמים** - God filled with mercy – opposes the comforting ideas often offered to bereaved families. Typical expressions which are often used to rationalise the death of young people in war and are conveyed to bereaved families are rejected by the statement that there is no mercy in the world and no comfort in death.

**Section B: Films****0 4****Someone to Run With****מישהו לרוץ איתו****Either****0 4 . 1**

במהלך הסרט עוברים אסף ותמר תהליכי התבגרות ושינוי.  
נתחו את הדומה והשונה בתהליכים שהם עוברים.

כיצד בחר הבמאי להציג את מסעם האישי?

**[40 marks]****Possible content**

Below are possible reference points which can be included in the response.

**Similar elements:**

- Both adolescents undergo a process of maturation through the film which is the outcome of their leaving their familiar and protective environment and exposure to different environments with new behavioural norms and expectations.
- Both undergo a transition from normative society, in which adolescents are still protected and nurtured, towards peripheral and criminal society, which treats them as objects to be used, as if they were independent individuals rather than adolescents in need of protection.
- Both use supporting adult figures that can guide their maturation process. With Tamar, it is the nun and the restaurant owner and with Assaf, it's his sister's ex-boyfriend.

**Unique elements:**

- The key to what differentiates the two maturation journeys is the element of choice. Tamar chooses to change her life and undergo this journey with a sense of purpose. Assaf is being dragged into this journey as a passive participant, by the dog. This relates to visual elements in the film, as Assaf is frequently filmed as he breathlessly follows the running dog that is tied with a leash.
- Tamar's hair-cutting scene visually symbolises her choice to change who she is in order to undergo a journey to save her brother. She has to give up on something that was dear to her in the past.
- Assaf's maturation journey is motivated by his innocence and ignorance about what he is getting himself into.
- Another way to conceptualise the differences between the two is that Assaf is open to the experience of change and novelty. Through that he allows himself to learn and grow up. He chooses to continue following the dog and understanding the mystery he encounters, showing willingness to learn and experience. Tamar, on the other hand, enters the maturation journey with full planning and a clear goal. She intends to penetrate the world her brother was taken into and to rescue him.

or

0 4 . 2

בסרט, הסיפורים של אסף ושל תמר מוצגים לצופים בשני צירי זמן שונים. בחנו מהם צירים אלו והסבירו מדוע בחר הבמאי להציג את סיפוריהם כך ולא כסיפור רציף.

הצדיקו את עמדתכם והדגימו זאת תוך התייחסות למספר סצנות נבחרות.

**[40 marks]**

### Possible content

Below are possible reference points which can be included in the response.

In the film there are two parallel axes that are presented visually differently:

- **The present time axis** – is represented by Assaf and the dog. It is quick paced and accompanied by a feeling of continuous running.
- **The past time axis** – is represented by Tamar as part of continuous unfolding of events. This is slower paced and the narrative is chronologically based.
- The lighting in both axes is different. Assaf's story is filmed using brighter light (possibly to represent his naïve world view, or pureness). Tamar's story is filmed using darker lighting, possibly to represent her entry into a world of darkness, crime and drugs.
- The purpose of using two separate time axes is to narrate two stories which are initially detached from one another and can create a sense of detachment and confusion at the beginning of the film.
- Assaf's present axis creates a process of falling in love (or being infatuated) with Tamar, which is uni-directional. Assaf gets to know Tamar and finds out more about her, whilst she is unaware of his existence.
- The use of separate axes for each of the main heroes allows a narrative and visual tool to describe the interpersonal process that they undergo. As Assaf gets to know more about Tamar, their stories get linked and the two time axes become closer to each other.

0 5

**Aviya's Summer**

**הקיץ של אביה**

**Either**

0 5 . 1

בסרט "הקיץ של אביה", נראה שטראומת השואה אינה שייכת רק לעברה של האם, הניה, אלא ממשיכה להתקיים בהווה ומשפיעה על חיי היומיום של הבת, אביה. באיזו מידה אתם מסכימים עם קביעה זו?

בתשובתכם הציגו דוגמאות משלוש סצנות לפחות והסבירו מדוע בחרתם בהן.

**[40 marks]**

**Possible content**

Below are possible reference points which can be included in the response.

Hania and Aviya are characters that seem disconnected and do not belong to the present.

The foreignness imposed on Aviya illustrates Hania's inability to live in the present.

- **The hair-clipping scene** – turns Aviya from looking like an Israeli girl to a girl who looks like a survivor / refugee.
- **The dinner scene** – food is a survival ingredient. There is no place for personal tastes and culinary preferences.
- **The outburst scenes** – Hania's poor mental health illustrates the severity of trauma she experienced.
- **Aviya's appearance** – the director's choice of a skinny and small girl links her visually to the images of Holocaust survivors.
- **Hania's language** – demonstrates her foreignness and inability to master native Hebrew.

or

0 5 . 2 תקופת הקיץ המוצגת בסרט, היא תקופה בה הילדה, אביה, מתמודדת עם סביבה מורכבת ועם קשיים רבים מידי יום.

נתחו והסבירו, כיצד בחר הבמאי להציג את רגעי האושר ואת האכזבות של אביה.

**[40 marks]**

**Possible content**

Below are possible reference points which can be included in the response.

**The film has visual and conceptual representations of Aviya's consolations and life's complexities.**

- Aviya develops a fantasy that Mr Gantz is her real father, culminating in the dance scene of him with Henia.
- The request for festive clothing to join Mia's dance class – the fascination with the world offered by Mia, as so different from the dusty place she lives in.
- At the beginning of the film there are four meetings and at the end four breakdowns. Each meeting creates for Aviya the fantasy of a better life, but in the end the separations are a catalyst for the disillusionment processes:

The meeting	The relationship and comfort it may offer	Disillusionment and termination
Aviya meets her mother	Mother-daughter relationship	Henia's breakdowns lead to Aviya's return to boarding school and her mother's return to a mental asylum.
Aviya meets Mia	Finding someone to admire	Mia's betrayal of Aviya's trust
Aviya meets Mr Gantz.	The fantasy of the father	The departure of Mr Gantz and his family
Aviya meets the local children	A wish for social inclusion	Social isolation