

---

# **AS German Exemplars: Paper 2, Sections A, B and C**

---

## **Contents**

<b>Introduction</b>	<b>1</b>
<b>Paper 2, Section A: Translation - Question 1</b>	<b>2</b>
<b>Paper 2, Sections B and C: Written response to works</b>	<b>6</b>

# Introduction

---

- The purpose of this pack is to provide teachers and students with some examples of responses to AS German.
- The sample assessment materials which these responses are based on can be found on the Pearson website
- In this pack, you will find a small sample of responses, an examiner commentary and the mark scheme for each question.
- The responses are all from students and we have retained their original responses where possible. In some cases, the student scripts have been typed to ensure that they are clear to read.
- We will add to these exemplar packs throughout the year
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our subject advisor team on [teachinglanguages@pearson.com](mailto:teachinglanguages@pearson.com)

## Paper 2, Section A: Translation - Question 1

### Question and mark scheme

1 Übersetzen Sie den folgenden Text **ins Deutsche**.

(20)

Teaching children at home has been illegal in Germany since Hitler's law of 1938. Nevertheless, around 800 families educate their children at home illegally. Last year 78 families whose children were educated at home fled Germany.

One father says, "We want to teach our children ourselves as they are being bullied in school. If we stay in Germany, we will have to send our children to local schools or the government will take them away."

### Marking principles

Accents: Non-grammatical umlaut errors are tolerated, for example Buro rather than Büro unless they cause ambiguity (e.g. *schon* rather than *schön*).

Spelling: Non-grammatical mis-spellings are tolerated, for example *wundarbar* rather than *wunderbar*, as long as they are not ambiguous or in the wrong language (e.g. *Strom* rather than *Stürm*).

Verb endings must be correct and will not be classed as spelling errors.

Case endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	... children ...	Kinder	Jugendliche Junge Leute		(1)
2	Teaching ... (children) ... at home	zu Hause zu unterrichten	lehren	nach Hause	(1)
3	has been illegal in Germany	ist ... in Deutschland illegal.	in der Bundesrepublik / BRD verboten	war illegal ist illegal gewesen	(1)
4	since Hitler's law of 1938	seit Hitlers Gesetz von 1938	seit dem Hitlergesetz vom Jahr(e) 1938		(1)
5	Nevertheless	Trotzdem	Dennoch Doch	aber	(1)
6	around 800 families educate their children	unterrichten ungefähr 800 Familien ihre Kinder	rund zirka etwa erziehen	Um trainieren/ ausbilden	(1)
7	at home illegally.	illegal zu Hause	gesetzeswidrig	nach Hause	(1)

## AS German Exemplars: Paper 2, Section A

	Text	Correct Answer	Acceptable Answers	Reject	Mark
8	Last year	Letztes Jahr	Im vorigen Jahr Voriges Jahr	vor einem Jahr	(1)
9	78 families ... (whose children) ... were educated at home fled Germany.	sind 78 Familien ... aus Deutschland geflohen.	sind ... geflüchtet flohen flüchteten	haben ...geflüchtet	(1)
10	whose children	deren Kinder		wessen	(1)
11	were educated at home.	zu Hause unterrichtet wurden	erzogen wurden	erzogen waren unterrichtet waren	(1)
12	One father says,	Ein Vater sagt:		spricht	(1)
13	"We want to teach our children ourselves	Wir wollen unsere Kinder selbst unterrichten,	selber	Wir werden	(1)
14	as they are being bullied ... (in school) ...	da sie ... gemobbt werden.		weil	(1)
15	in school.	in der Schule	auf der Schule	in Schule	(1)
16	If we stay in Germany	Wenn wir in Deutschland bleiben,		blieben bleiben würden	(1)
17	we will have to send our children	müssen wir unsere Kinder ... schicken	werden wir ... schicken müssen	mussten	(1)
18	to local schools	auf lokale Schulen	auf örtliche Schulen auf die lokalen Schulen		(1)
19	or the government	oder die Regierung	sonst (wird) die Regierung		(1)
20	will take them away".	wird sie wegnehmen.	nimmt ... weg	will ... wegnehmen	(1)
<b>Total (20)</b>					

Candidate A:

Kinder unterrichten zu Hause ist in Deutschland illegal seit  
Das Unterrichten der Kinder zu Hause ist in Deutschland illegal [seit der Gesetz von Hitler in 1938.] Trotzdem um achthundert ~~von~~ Familie erziehen ihre Kinder zu Hause illegal. Letztes Jahr achtundsiebzig Familien ~~sene~~ seine Kinder zu Hause erziehen, Deutschland mit Deutschkind gelassen.  
Ein Vater sagt, „Wir wollen unsere Kinder selbst unterrichten, weil sie in der Schule gemobbt haben. Wenn wir in Deutschland bleiben, werden wir unsere Kinder zu den lokalen Schulen schicken oder die Regierung werden sie sie weg ~~z~~ nehmen.“

Examiner comment:

The candidate gained marks for points 1, 3, 4, 5, 7, 8, 12, 13, 15, 16, 19 and 20  
**12 marks**

AS German Exemplars: Paper 2, Section A

Candidate B:

Das Unterrichten der Kinder zu Hause ist seit dem Gesetz von Hitler von 1938 illegal in Deutschland. Trotzdem unterrichten ungefähr 800 Familien ihre Kinder illegal zu Hause. Letztes Jahr fluchten 78 Familien aus Deutschland, ~~den~~ Kinder zu Hause unterrichtet wurden.

Ein Vater sagt, 'Wir wollen unsere Kinder selbst unterrichten, weil sie Mobbing in der Schule erfahren. Wenn wir in Deutschland bleiben, werden wir unsere Kinder in örtliche Schulen schicken müssen, sonst wird die Regierung sie wegnehmen. & ...'

Examiner comment:

The candidate gained marks for all points except number 7. The word 'illegalisch' is not a correct term. The word 'fluchten' is used in place of 'fled' in point 9 and is accepted. The first sentence is also translated differently to the suggestion in the mark scheme, but is correct and is credited with 4 marks.

19 marks

## Paper 2, Sections B and C: Written response to works

---

### Questions and mark scheme:

#### Section B:

##### 3 *Der Besuch der alten Dame* (Friedrich Dürrenmatt)

###### EITHER

- (a) Untersuchen Sie, wie Claire, Ill und die Güllener das Thema der Gerechtigkeit in diesem Stück verstehen.

In Ihrer Antwort könnten Sie Folgendes behandeln:

- Wie Claire und Ill Gerechtigkeit interpretieren.
- Wie die Güllener reagieren.
- Ob Claire ein Recht hat, Gerechtigkeit zu verlangen.

(40)

#### Section C:

##### 12 *Die Welle* (Dennis Gansel)

- (b) Untersuchen Sie die Wirkungen von Musik, Kamera und Sprache in diesem Film.

In Ihrer Antwort könnten Sie Folgendes behandeln:

- Die Atmosphäre.
- Verhältnisse zwischen den Charakteren.
- Jugendsprache.

(40)

---

(Total for Question 12 = 40 marks)

---

## **Sections B and C, Questions 2 to 15 (written response to works)**

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (AO3).

### **General guidance on using levels-based mark schemes**

#### **Step 1 Decide on a band**

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on 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 bands 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, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

#### **Step 2 Decide on a mark**

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.



### Critical response (AO4)

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable work.
1-4	<ul style="list-style-type: none"> <li>Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.</li> <li>Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument.</li> <li>Response relates to the work but has limited focus on the question.</li> </ul>
5-8	<ul style="list-style-type: none"> <li>Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion.</li> <li>Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.</li> <li>Response relates to the work but often loses focus on the question.</li> </ul>
9-12	<ul style="list-style-type: none"> <li>Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion</li> <li>Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.</li> <li>Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul>
13-16	<ul style="list-style-type: none"> <li>Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.</li> <li>Arguments are made that mostly link with valid conclusions.</li> <li>Predominantly relevant response to the question.</li> </ul>
17-20	<ul style="list-style-type: none"> <li>Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.</li> <li>Arguments are made that link with valid conclusions.</li> <li>Relevant response to the question throughout.</li> </ul>

**Accuracy and range of grammatical structures and vocabulary (A03)**

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none"> <li>Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.</li> <li>Limited use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted.</li> <li>Occasional use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li> </ul>
9–12	<ul style="list-style-type: none"> <li>Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.</li> <li>Some use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.</li> <li>Frequent use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.</li> </ul>
17–20	<ul style="list-style-type: none"> <li>Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</li> <li>Consistent use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</li> </ul>

**Candidate A:**

Claire kommt zurück nach Gullen nachdem sie vor Jahre ist abgewiesen. Ill sie geschwängert hat, und dann verlassen. Claire musste in einem Bordell arbeiten aber sie hat dann einen reich Mann geheiratet.

Claire verlangt Gerechtigkeit und will zahlen. Sie will geben Gullen, ‚eine Milliarde, wenn jemand Alfred Ill tötet‘. Sie sagt, ‚ich sie mir leisten‘ und, ‚die Welt machte mich zu einer Hure, nun mache ich sie zu einem Bordell‘. Sie interpretiert Gerechtigkeit wie ein Ding, das man kann kaufen. Vielleicht hat sie Recht? Die reichen Leuten heute bekommt mehr Gerechtigkeit dann die arme Leute.

Ill ist mehr komplizierter. Am Anfang Ill glaube es ist richtig, das Claire Geld zu Gullen gebt. ‚Die Zachanassian soll mit ihren Millionen herausrücken‘. Er hat keine Idee, dass er war ungerecht zu Claire. Später will Ill nicht getötet werden. Er sagt, ‚Sie jagen mich wie ein wildes Tier.‘ Am Ende sagt er, ‚ich kämpfe nicht mehr‘. Und ‚Alles is meine Tat.‘ Er glaubt er ist schuldig.

Die Gullener reagieren zuerst gegen Claire. Der Bürgermeister sagt, ‚Die Gerechtigkeit kann man doch nicht kaufen.‘ Aber dann die Gullener kaufen neue Sachen und sagen, ‚wir ließen’s aufschreiben Herr Ill, wir ließen’s aufschreiben.‘

Der Polizist mach nichts zu helfen Ill.

Der Pfarrer sagt: ‚Durchforschen Sie Ihr Gewissen. Gehen Sie den Weg der Reue‘. Er kauft eine neue Glocke. Am Ende sie töten Ill und sagen, ‚Nicht des Geldes- sondern der Gerechtigkeit wegen – und aus Gewissensnot‘. Sie sagen sie kann nicht leben, ‚wenn ein Verbrecher unter uns dulden.‘ Aber sie wollen nur das Geld.

Claire hat ein Recht, Gerechtigkeit zu verlangen. Es war nicht gut von Ill, was passieren. Aber sie macht das nicht richtig.

**Examiner mark and commentary:**

Candidate A expresses opinions, quotes thoroughly from the play and there is evidence of some critical response. The opinions expressed clearly demonstrate that the candidate has thought about justice in the play. The bullet points are for guidance only, and the theme targeted in the question is relevantly treated.

However, much of the essay is description through quotation and lacks the necessary arguments and development to reach the higher mark bands. The introduction is narrative, and while it contextualises the text, it does not respond to the question.

The essay is predominantly relevant but is short, given that there are almost 100 words of quotation. In around 200 words of response, few candidates will access the full range of marks. The candidate would be advised to select quotations more judiciously, and to think about turning opinions into arguments by justifying them.

Quotations are sometimes relevant, such as the fact that Claire had been turned into a prostitute and single mother by the actions of Ill, supported by the villagers. However,

## AS German Exemplars: Paper 2, Sections B and C

„Sie jagen mich wie ein wildes Tier“ may well be true, but does not illuminate, in the way presented, the theme of justice. While there is no word count, time is a factor in ensuring maximum relevance in the response.

There are the beginnings of more sophisticated points: the priest saying that Ill should examine his conscience is relevant to the theme of justice, but a higher mark band would be attained by a response which, for example, mentioned the collective guilt of the villagers.

The candidate generally manages to communicate their meaning, despite serious errors, especially in verb-subject agreement and word order. There are not many occasions where there is a serious loss of communication, so communication is hindered occasionally, more than rarely. There are attempts at complex sentences, and there are some reasonably accurate sections. There are, however, no instances of ‘terminology appropriate for critical response,’ though there is awareness that this should not be shoehorned in artificially. The AO3 mark encompasses grammatical structures and vocabulary, and the latter is quite limited.

**A04 – 12 marks**

**A03 – 11 marks**

**Total – 23 marks**

### A04

9–12	<ul style="list-style-type: none"><li>• Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion</li><li>• Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.</li><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li></ul>
------	--

### A03

9–12	<ul style="list-style-type: none"><li>• Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.</li><li>• Some use of terminology appropriate for critical response to the literary or cinematic work.</li><li>• Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.</li></ul>
------	--

**Candidate B:**

Claire, Ill und die Güllener verstehen Gerechtigkeit ganz verschieden, und der Begriff von Gerechtigkeit ist anders am Ende des Stückes.

Claire kommt nach Gullen zurück um Gerechtigkeit zu verlangen oder zu kaufen. Sie will nicht bitten oder fragen, sie will Macht haben und verlangen. Als Claire jung war, hat Ill sie verschwängert und dann verlassen, weil er eine reicheres Mädchen heiraten wollte. Claire glaubt, dass die Güllener mitschuldig sind, weil sie weggeschaut haben. So sie will auch von die Güllener Gerechtigkeit haben. Sie sagt, ‚Die Welt machte mich zu einer Hure, nun mache ich sie zu einem Bordell.‘ Sie sagt auch, ‚Ich kann sie mir leisten.‘

Claire versteht dass sie damals arm war, und keine Gerechtigkeit bekam. Sie sieht dass sie jetzt reich ist. Aber ist es Gerechtigkeit? Claire kauft alles in Gullen, so dass die Güllener nichts haben. Dann will sie Geld geben, wenn jemand Ill tötet. Das ist mehr Rache als Gerechtigkeit. Ein Mensch soll nie sagen, dass ein ander Mensch tötet oder sterbt.

Ill ändert seine Einstellung während das Stück. Am Anfang fühlt er sich gejagt und versteht seine Schuld nicht. Aber er muss denken, und er erkennt, dass er ungerecht war. Er sagt, ‚Alles ist meine Tat‘. Er weiß, dass er Kläri zu einem Monster gemacht hat. Er akzeptiert, dass er sterben muss. Aber man muss auch fragen, ob dass Gerechtigkeit ist. Vielleicht es ist nur Strafe.

Die Güllener wollen Claires Geld zuerst nicht nehmen. Am Anfang sagt der Bürgermeister, ‚Lieber arm denn blutbefleckt.‘ Aber man sieht ganz schnell dass die Leute einkaufen, und alles aufschreiben lassen. Sie fangen an zu sagen, dass Ill böse war, dass er zahlen muss. Claires Geld bringt sie in Versuchung. Am Ende sagen sie, Ill soll sterben, ‚der Gerechtigkeit wegen.‘

Meiner Meinung nach Claire hat das Recht auf Gerechtigkeit aber sie soll es nicht kaufen. Sie hat kein Recht auf Rache. Nicht nur, sie macht Ill tot, aber sie macht die Güllener zu Mörder. Das ist ungerecht.

**Examiner mark and commentary:**

Candidate B provides a critical response, with consistent justification, and interpretation is mostly justified. There is appropriate evidence to support the interpretation, in terms of reference to events and direct quotations. These references are used to support the candidate's views, not simply to tell the story.

The language is fairly complex and accurate, although it seems to impede the expression of arguments at times. The writing is articulate and communicates clearly. Some of the language is appropriate to critical discussion, but the response would have benefitted from more technical terminology and essay language which would help to signpost and structure. The use of a rhetorical question is an example of suitable literary criticism style.

The response is generally comprehensible and the language is largely up to the task of discussing the chosen question. Syntax is generally very good, grammatical structures

## AS German Exemplars: Paper 2, Sections B and C

are well handled. Clarity is not compromised, and vocabulary, while it could be wider, is serviceable.

**A04 – 18 marks**

**A03 –17 marks**

**Total – 35 marks**

### A04

17–20	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.</li><li>• Arguments are made that link with valid conclusions.</li><li>• Relevant response to the question throughout.</li></ul>
-------	--

### A03

17–20	<ul style="list-style-type: none"><li>• Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</li><li>• Consistent use of terminology appropriate for critical response to the literary or cinematic work.</li><li>• Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</li></ul>
-------	--

**Candidate C:**

Die Musik, Kamera und Sprache sind sehr wichtig für die Kreation der Atmosphäre in diesem Film.

Zuerst rede ich über die Musik. Der ‚cooler, rockiger Soundtrack‘ zeigt die Atmosphäre der Jugendkultur und symbolisiert die Anarchie der Gesellschaft. Am Anfang hören wir ‚Rock’n’Roll High School‘. Der Songtext drückt Anarchie und Widerstreben aus. Die elektrische gitarre und der Trommeln sind schnell und hektische und protestieren gegen Ordnung und Disziplin.

Es gibt viele Szenen der Jugendkultur, die ‚rau und rotzig‘ sind. Die Musik ist laut und rockig. Die Atmosphäre ist von keiner Kontrolle und kein Ziel. Auf der anderen Seite gibt es auch Kontrastszenen, die leise sind. Zum Beispiel, wenn Rainer schwimmt.

Am Ende, nach schießt Tim sich, ist es total still. Danach ist die Musik leise und gespannt, sie baut sich langsam zu einem Höhepunkt.

Zunächst rede ich über die Kamera. Der Kamerablick ist oft nur ein Teil von einem Ding – der Kinn oder die Hand des Lehrers. Die Spannung wird aufgebaut, die Zuschauer erwarten eine Auflösung die nicht kommt.

Ganz oft sieht man die Gesichte in Nahaufnahme. Die Hälfte der Gesicht ist in Schatten. Das ist dramatisch und effektiv und zeigt dass, all Menschen eine dunkle Seite habe. Der kamera schwenkt, es ist wie eine Person die sieht eine Szene ein Stück an eine Zeit. Man könnte sagen, es ist wie alles zu schnell geht. So ist die Atmosphäre der Welle –schnell und hektisch.

Am Ende ist es Differenz. Im Saal sieht man die ganz Szene. Das Licht fällt seitwärts. Es ist wie die Nazis. Nach schießt Tim sich, man sieht schokiert Gesichter draussen in Zeitlupe. Wir sehen Rainer’s gesicht hinter dem Autofenster, das die Wolken und das Gesicht seiner Freundin widerspiegelt. Früher war alles nah. Jetzt ist alles distanz. Die Atmosphäre ist Schock. Niemand sagt etwas. Es ist wie alles geht weiter, ohne Kontrolle.

Drittens rede ich über die Sprache: Rainer spricht am Ende betont, laut und dramatisch, fast irre, wie Hitler. Es ist aufregend und spannend. Er hetzt die Studenten auf, ‚bist du für uns oder gegen uns?‘

So kann man sehen, wie effektive Musik, Kamera und Sprache für die Atmosphäre benutzt sind.

**Examiner mark and commentary:**

Candidate C has clearly answered the question, with consistent reference to one of the bullet points. There is an uneven response across the three aspects of music, camera and language, but something significant has been said about each, and points are proposed and supported. The candidate has come to an overall judgement about the effects of music, camerawork and speech in, ‘die Welle.’ This is supported by arguments based in detailed analysis of the technical aspects of the work, with constant references to their effects on the atmosphere. The judgements made, with exemplification are at

## AS German Exemplars: Paper 2, Sections B and C

very good; there could be a little more detail and development packed in, but not much more. The candidate may have benefited from a little further detail on camera usage.

The language is generally accurate, with sections where this breaks down, but mostly without compromising communication. Such infelicity does not hamper the message greatly, and the vocabulary and grammatical constructions are up to the task. There is consistent use of terminology appropriate to critical response to film. There are sections which are both complex and accurate, and the response is largely articulate.

**A04 - 18 marks**  
**A03 - 17 marks**  
**Total - 35 marks**

### A04

17-20	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.</li><li>• Arguments are made that link with valid conclusions.</li><li>• Relevant response to the question throughout.</li></ul>
-------	--

### A03

17-20	<ul style="list-style-type: none"><li>• Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</li><li>• Consistent use of terminology appropriate for critical response to the literary or cinematic work.</li><li>• Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</li></ul>
-------	--