

Example answers and examiner commentaries: Paper 2

This resource contains an essay on each of three prescribed works for AS German (7661), Paper 2. Each essay is accompanied by the relevant mark scheme extract and by a commentary to explain the marks awarded. The aim of the resource is to exemplify to teachers the way the mark scheme is applied to students' essays.

The works covered are *Der Besuch der alten Dame*, *Mutter Courage* and *Die fetten Jahre sind vorbei*.

Further marked exemplar essays can be found in Secure Key Materials on e-AQA.

Assessment criteria

A03	
13-15	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.
10-12	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 structures accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
7-9	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex structures accurately. The student uses a sufficient range of vocabulary appropriate to the context and the task.
4-6	The language produced contains many errors, some of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex structures accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1-3	The language produced contains many errors, most of a basic nature. The student shows very little grasp of grammar and is very rarely able to manipulate complex structures 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 spellings (unless the meaning is changed)
- misuse of lower case and capital letters
- incorrect gender (unless the meaning is changed)
- incorrect adjectival endings.

Serious errors include:

- incorrect verb forms
- incorrect case endings, including pronouns
- incorrect word order in main and subordinate clauses.

Complex language includes:

- subordinate and relative clauses
- conditional clauses
- infinitive clauses with zu

- prepositions with a non-literal meaning eg sich interessieren für
- object pronouns
- adjectival and masculine weak nouns.

A04	
17-20	<p>Very good critical response to the question set</p> <p>Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
13-16	<p>Good critical response to the question set</p> <p>Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
9-12	<p>Reasonable critical response to the question set</p> <p>Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
5- 8	<p>Limited critical response to the question set</p> <p>Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
1-4	<p>Very limited critical response to the question set</p> <p>A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
0	<p>The student produces nothing worthy of credit in response to the question.</p>

Der Besuch der alten Dame – example essay

the two digit question
or inside the boxes next
first line of your answer

Answer

Lea
bla

Ich bin der Meinung, dass Geld eine besondere Macht in der Gesellschaft hat. Man kann praktisch alles kaufen und alles machen, was man gefällt. „Der Besuch der alten Dame“ zeigt genau wie mächtig Geld ist. Claire Zachanassian kommt nach vielen Jahren nach Gütten zurück und will sich an Alfred III rächen. Sie will sein Leben. „Ich gebe auch eine Milliarde und kaufe mir dafür die Gerechtigkeit.“

Man sieht ihre Persönlichkeit, wenn sie den Zug anhalten will. Sie zieht die Handbremse, als ob es völlig normal wäre. Mit Geld kommt Privileg und ihre Meinung nach, mit Reichtum kommt auch Macht.

Ihr Verhalten und ihr Aussehen ist total übertrieben. Sie hat viele Bediener mitgebracht, die sie nach ihrer Wahl ungenannt hat. Sie darf das weil sie nicht nur bezahlt aber auch abgekauft hat. Ihr Ehemann bekommt kein Respekt und ist als Bediener ausgebeutet und ignoriert. Sie sucht Gerechtigkeit für die Vergangenheit und sie hat einige Zeugen gekauft, die Rastricht und gestendet sind.

Ihre früheren Name war Klara Wäscher. Die Name unterstützt ihre arme Position – sie gehörte der Arbeitsklasse. Dürrenmatt zeigt die Ironie. Sie war damals glücklich und liebte III. Aber danach, Schwanger und alleine musste sie irgendwie überleben.



write the two digit question
number *inside* the boxes next
to the first line of your answer

Answer

Leave
blank

Bevor sie den ersten reichen Ehemann heiratete,
arbeitete sie als Prostituierte.

Mit 62 hat sie die Fähigkeit zu
Liebe verloren. Dürrenmatt stellt Claire
als Grotesk und unmenschlich dar, ihre
einzige Motivation ist Käse. Die Welt
machte mich zu einer Hure, nun mache
ich sie zu einem Bordell. Ihr Körper
reflektiert ihr Charakter und sie ist als
Dick und künstlich beschrieben. Die
groteske Vision von Claire ist auch
durch ihre komische Begleitung unterstützt.
„... was Gruseln heißt ...“ weiß ich erst
nach einer Stunde.“

Langsam beginnt Claire die
Stadtbewohner zu verderben. U merkt, dass
obwohl sie die Gerechtigkeit nicht verkaufen
wollen, beginnen sie bessere Sachen in
seinem Geschäft zu kaufen. Die Unsicher-
heit macht ihm krank. Er versteht, dass
eventuell die Stadtbewohner aufgeben
werden und Claire gewinnen wird.
Wie sie sagt, „Ich warte.“

Extract from mark scheme

Dürrenmatt: *Der Besuch der alten Dame*

„Geld regiert die Welt“. Untersuchen Sie die Bedeutung dieser Aussage für das Stück.

Sie können die folgenden Stichpunkte benutzen:

- Claires Persönlichkeit und die Bedeutung davon für das Stück
- Vergleich mit Klaras Kindheit und Jugend – Reichtum und Armut
- das Image der grotesken Claire und ihrer Körperteile
- die Bedeutung der Versuchung, der Armut und des Wohlstands.

[35 marks]

Possible content

Claire's lifestyle is reflected in her actions and her entourage when she arrives in Gullen.

Claire pulls the emergency brake to stop the train as it is convenient for her to stop the train in this way. She is the richest woman in the world, and money equates to power in her view.

When the station master rebukes her, she offers him a huge sum of money. He refuses her bribe, but Claire's offer of money does not go unnoticed by the townsfolk.

Her power is reflected in her entourage, all of whom she has renamed, so that their names rhyme. For example, her present husband has been renamed "Moby". Shows no respect for him, and that he is treated, as are all of her husbands, as little more than consumer goods.

Claire's belief that money can buy anything includes buying justice. She bought the lives of her two attendants Roby and Toby for one million dollars each. She also hunted down the two witnesses whom Ill had bribed in the court case. She had them blinded and castrated, and has renamed them Koby and Loby.

Her butler Bobby was formerly the Lord Chief Justice of Gullen. Claire had offered him a huge sum of money to go to work for her. Bobby is the embodiment of Claire's belief that justice can be bought.

Claire is aware of the power of money, which she firmly believes can buy her anything, including revenge for Ill's treatment of her.

The name Klara Wäscher reflects her working class upbringing.

Ill describes her as a devilish witch with a generous nature.

Claire clearly loved Ill. She often recalls the happy moments they spent together. She says later that her love for Ill did not die, it merely transformed into "an evil thing."

Aged seventeen and pregnant, Claire flees to Hamburg, to become a prostitute. It does not take her long to realise the power of sex and money; sex can be purchased.

She marries the oil magnate and billionaire Zochanassian, whose wealth she inherits.

When Claire returns, she is 62 years old and very overweight.

She declares herself to be unkillable, and a lot of her is artificial, including her ivory leg and her ivory hand.

It seems to be a comedic moment when, in the wood, Ill asks if she is completely artificial. Ill refers of course to her artificial and plastic beauty. It could also refer to her emotional stability and ability to feel.

Clara may have become desensitised to anyone else after Ill left her alone and helpless. She is numb and emotionless. Her appearance is quite grotesque and this is not helped by her strange entourage. The schoolmaster refers to her as a “gruesome vision”.

The Güllener categorically turn down Claire’s offer of a billion, on condition that Ill is killed.

Claire has deliberately brought ruin to Gullen by buying out the factories. She is certain that the temptation will prove too strong and that she will succeed. Her words “I can wait” refer clearly to this.

The townsfolk are poor, and buy goods from Ill’s store, even a litre of milk, on credit. Ill sees that the townsfolk are buying more and better quality products than before.

It would therefore seem that money does indeed rule the world.

Claire buys a man’s life. What she cannot buy is what she wants more than anything: Ill’s love.

Commentary on *Der Besuch der alten Dame* essay

Dürrenmatt: *Der Besuch der alten Dame*

A03

The language used is generally accurate, with just a few errors such as the wrong case in *ihre Meinung nach*, the wrong verb form after *viele Bediener* and the wrong gender of *Name*. The student shows a good grasp of grammar and is able to manipulate complex structures accurately, such as the various subordinate clauses. The vocabulary is appropriate to the task, with words such as *unterstützt*, *Ironie*, *überleben* and *unmenschlich* enabling the student to express ideas and opinions with precision.

Mark for A03: 12/20

A04

This is a very good critical response, in which the student consistently uses evidence from the book to justify points of view. For example, in the fourth paragraph, the student brings out well the irony of Claire's changed circumstances. Plenty of accurate detail is included, such as the reference to Claire having her two witnesses blinded and castrated, and the student makes effective use of quotations such as 'Ich gebe euch eine Milliarde und kaufe mir dafür die Gerechtigkeit'. Arguments are well developed and appropriate conclusions are drawn. To gain an even higher mark the student might have referred more explicitly to money in the second half of the essay.

Mark for A04: 18/20

Total mark for the essay: 30/35

Mutter Courage und ihre Kinder- example essay

the two digit question
er **inside** the boxes next
first line of your answer

Answer

Leave
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Untersuchen Sie die Rolle von Mutter Courage in Stücke.

Sie können die folgenden Stichpunkte benutzen:

- Mutter Courage macht ihre Geschäfte mit dem Krieg
- Mutter Courage in einer Männerwelt
- die Haltung der Mutter ihren Kinder gegenüber
- Hat man Mitleid für Mutter Courage

Mutter Courage ist die Hauptcharakter im Stück von Bertolt Brecht und ihr Geschäft ist als ihre Priorität dargestellt, obwohl sie es nicht so sieht. Sie denkt, dass ihre Kinder am wichtigsten sind, aber in Wirklichkeit ist Geld verdienen und Geschäft machen am wichtigsten. Sie will mit ihre Kinder den Krieg überleben. Sie sagt „Ich kann nicht warten, bis der Krieg geäußert nach Bamberg kommt.“ Sie sucht den Krieg nach um Geld zu verdienen aber alle Kinder sterben.

Es gibt nur drei Frauen im Stück und es ist wirklich eine Männerwelt, obwohl Mutter Courage gut mit dem Männer handeln kann ist sie auch ausgebrüht. Sie ist determinierend aber vergisst oft ihre Kinder. Zuerst geht Eilif zur Armee, während Mutter Courage mit dem Feldweibel handelt. Sie weiß, dass der Werber Eilif mitnehmen will, aber sie verlässt Eilif mit dem Werber um den Feldweibel eine Gürtelschnalle zu



verkaufen. Kattrin wird auch ein Opfer der Männer, wenn sie in die Stadt verunstaltet ist. Später im Stück wird Eilif wegen seines illegalen „Heldentat“ erschossen und Mutter Courage weiß nichts davon, weil sie Vorräte einkauft.

Ähnlich verschwendet Mutter Courage Zeit, wenn sie mit Yvette über den Wagen handelt. Sie will 80 Gulden sparen und diese geldgier verliert Schweizerkas das Leben. Ihr Mutterinstinkt sollte die 200 Gulden einfach bezahlen aber sie handelt weiter und Schweizerkas bezahlt den grosseren Preis: sein Leben.

Mutter Courage ist ein Symbol der kapitalistischen Gesellschaft. Man kann nicht richtige Mitleid fühlen, wenn sie so geldgierig ist. Handeln ist wichtiger als Familie. Sie sagt „Auf was ich auch bin, ist, mich und meine Kinder durchbringen mit meinem Wagen“ aber in Wirklichkeit, hat sie nur ihr Wagen am Ende des Spiels. Meiner Meinung nach, beschreibt den Geldweibel Mutter Courage am besten: „Will vom Krieg leben, wird ihm wohl müssen auch was geben“. Es ist eine einfache Erklärung, aber wird am Ende des Stückes wirklich wahr.



Extract from mark scheme

Brecht: *Mutter Courage und ihre Kinder*

Untersuchen Sie die Rolle von Mutter Courage im Stück.

Sie können die folgenden Stichpunkte benutzen:

- **Mutter Courage macht ihr Geschäft mit dem Krieg**
- **Mutter Courage in einer Männerwelt**
- **die Haltung der Mutter ihren Kindern gegenüber**
- **Hat man Mitleid für Mutter Courage?**

[35 marks]

Possible content

Mutter Courage is the principal character, present in eleven of twelve scenes. Her actions, decisions and comments constitute the main focus of the play.

For her 'Krieg' is 'Geschäft'. '*Der Krieg ist nix als die Geschäfte, Und statt mit Käse ists mit Blei*'.

Background is the Thirty Years War, (1618-48), which brought widespread misery and destruction, only surpassed in the 20th century.

Continuity of action is ensured by Mutter Courage's trading from her 'Planwagen' (a sort of 17th century NAAFI) always present on stage.

Irrespective of which side is in the ascendancy, she sells drinks, food, clothing, equipment and even munitions, to the soldiers. She haggles, tries to buy cheap and sell dear. She speculates on the continuation of the war – ironically, peace might ruin her – and is happy when, after a momentary truce, hostilities begin again.

Her principal objective is to bring herself, her children and her wagon through the war, but ultimately the price of profiteering from war is the death of all her children and her personal debilitation.

Brecht presents the historical background as a war, declared by men, Kings and Emperors, ostensibly in the name of religion – Catholic versus Protestant – but in reality fought for material gain by armies, which consist entirely of men.

In the action of the play, there are only three main women characters against about twenty men, of greater or lesser importance.

Both the Feldprediger and the Koch become dependent on Mutter Courage.

Mutter Courage generally pits her wits against men customers to gain material advantage.

Although endowed with determination and cunning, Mutter Courage is sometimes outwitted by men, eg the recruitment of Eilif by the 'Werber' at the beginning.

The catastrophic consequences of being in a man's world as exemplified through Schweizerkas, Eilif and Kattrin.

As a mother, she wants to bring her children safely through the war. They are, part of the 'business' – pulling the wagon and helping her to trade.

She tries, unsuccessfully, to save Eilif from becoming a soldier. She is later quite proud of his success, yet remains ignorant, even up to the end of the play, of his death.

She tries to save Schweizerkas over the affair of the money. She haggles too long over the price for the wagon – prepared even to sell the source of her livelihood – and is then forced to view his dead body.

She sends Kattrin on an errand to obtain goods and, not unsurprisingly, the girl is attacked. The resulting facial injury makes an already disadvantaged dumb girl unlikely to find a husband.

While Mutter Courage is away, Kattrin is killed trying to warn the town of Halle against surprise attack.

Mutter Courage's wrong decisions contribute significantly to the loss of her children, but it can be argued in her favour that she refuses to abandon Kattrin, when the cook offers her a new, safer life in the inn he has inherited in Utrecht.

We do sympathise with Mutter Courage even though we can see the dire consequences of her actions for her children.

She is as much a victim as any one of the ordinary people caught up in a war, which was none of their making. She has to trade to survive and we pity a mother who has lost all her children.

At certain points in the play the pathos of her situation intensifies. She is forced, to save herself and Kattrin, to view the body of her son Schweizerkas and deny all knowledge of him.

In Scene 10 Mutter Courage and Kattrin listen to the voice singing the virtues of a house and home, which they do not possess. Later, we condemn her for her resistance to giving up the shirts, so that wounded civilians can be bandaged.

When Kattrin is killed, Mutter Courage sings the moving song '*Eia popeia*', cradling the body of the dead Kattrin, as if she were a sleeping child.

Commentary on *Mutter Courage und ihre Kinder* essay

Brecht: *Mutter Courage und ihre Kinder*

A03

The language used is reasonably accurate, with a few serious errors such as *mit ihre Kinder* and *wichtige als* as well as some minor errors such as the wrong gender of *Mitleid*. The student is sometimes able to manipulate complex structures successfully, such as the various subordinate clauses in the first paragraph, but the range of sentence patterns is not broad enough to merit a mark in the top band. The vocabulary is appropriate and includes some good terms such as *verunstaltet* as well as some errors such as *determinierend*.

Mark for A03: 11/15

A04

This is a good critical response to question set. The student shows good knowledge of the text and is able to produce appropriate evidence to justify points of view and draw conclusions. The concluding paragraph is convincing and arises naturally out of the body of the essay, the word *geldgierig* referring back to the specific points made about the importance of money for *Mutter Courage*. Although it is not necessary for AS students to cover all the bullet points, this student does so successfully. In order to gain a higher mark the student might have referred in more detail to the position of *Mutter Courage* in a world dominated by men, perhaps contrasting her positive and negative dealings with the opposite sex.

Mark for A04: 14/20

Total mark for the essay: 25/35

Die fetten Jahre sind vorbei – example essay

Two digit question
inside the boxes next
to line of your answer

Answer

Lee
bla

Jan und Peter gehören zusammen, weil sie dieselbe Ideologie haben. Sie sind Revolutionären aber ohne Gewalt und sie wollen die Reichen in den Villenvierteln nervös machen. Während die Leute in Urlaub sind, einbrechen sie in ihre Villen und stellen die Möbel auseinander. Sie schreiben auch Warnungen wie „Sie haben zu viel Geld“ und „Die fetten Jahre sind vorbei.“ Sie sind gegen die Reichen. Sind sie erfolgreich? Vielleicht denken die Reichen über die Situation nach oder haben sie Angst.

Jule hat viele Schulden. Sie verliert ihren Job und dann hat sie einen Unfall. Der Mann, Hardenberg ist nicht sympathisch und will 100,000 Euro von Jule bekommen. Sie kann nicht bezahlen und geht mit Jan zu der Villa von Hardenberg. Ihr Handy bleibt dort und sie muss wieder einbrechen. Leider kommt Hardenberg zurück und sie ihn entführen. Ich glaube es ist nicht realistisch und die Situation wird immer schlimmer. Sie wird richtige Verbrecher. Hardenberg wird zu einer Berghütte in den Alpen gebracht.

Sie protestieren über Kapitalismus. Die 68er Generation waren auch gegen der kapitalistischen Gesellschaft die Zeit. Hardenberg erzählt er war 68er früher aber er hat seinen Idealismus mit die Zeit verloren. „Erst kamen die Kinder, dann das Haus, dann der gute Job...“ Seine Ideen sind jetzt anders und er



Extract from mark scheme

Die fetten Jahre sind vorbei

Aus welchem Grund wollen Jan und Peter die Reichen in den Villenvierteln beunruhigen? Inwiefern gelingt es ihnen, ihre Ziele zu erreichen?

Sie können die folgenden Stichpunkte benutzen:

- **Die Einbrüche von Jan und Peter – Ziele und Folgen**
- **die Entführung von Hardenberg**
- **der Einfluss der 68er Generation auf die drei Freunde**
- **Ziele der 89er Generation in der kapitalistischen Gesellschaft.**

[35 marks]

Possible content

Goals

To do something practical to back up their political convictions.

To unsettle the well-off and make them question the morality of their position – do they indeed have ‘too much money’?

Youthful exuberance, part of their friendship – both enjoy taking risks.

When Peter has gone away, Jan finds helping Jule in her quest to get revenge on Hardenberg endears him to her, which he enjoys.

Consequences

Through the break-ins they manage to spread their message, eg to the family returning from holiday in the opening sequence of the film.

The break-in to Hardenberg’s house strengthens the relationship between Jule und Jan and is their beginning of her betrayal of Peter.

Because Jule is careless – setting off the security alarm and leaving her phone behind – a chain of events leading to the kidnap of Hardenberg is unleashed. So this event is key for the development of the plot.

Jan and Jule do not set out to kidnap Hardenberg, but it becomes inevitable. They don’t think through the consequences and so get in deeper and deeper.

Keeping him hostage in a mountain lodge, they become full-blown criminals.

Being with Hardenberg forces them to debate their political ideals with someone who used to think as they do but has now changed his mind. It allows the director to present both sides of the argument.

The political ideas of the three friends are inherited from the 1968 generation.

The wealthy have too much money and should feel guilty about buying big houses and cars.

Jule's money struggles are set against Hardenberg's wealth; she struggles to pay off the huge sum of money she owes him, yet because he is rich, doesn't actually need it.

Both generations have demonstrated and taken actions to support their ideals.

But the ideals of the generation of 68 come in to question when Hardenberg explains why he no longer thinks in the same way. His argument that he has earned his wealth by endeavour and feels entitled to keep it shows that there are two opposing views.

The three young people do not accept that personal wealth rightly belongs to those who have earned it, but think it should be shared out among other, less well-off people.

They demonstrate against sweatshops, for example and are against the idea of big businesses making profits by exploiting those in poorer countries.

They would like to destroy the capitalist system, but although they succeed in making Hardenberg (and the viewer) think about the arguments against it, they do not manage to destroy capitalism itself.

Commentary on *Die fetten Jahre sind vorbei* essay

Die fetten Jahre sind vorbei

A03

Although the student uses some simple language correctly, as in the first sentence, there are a number of major errors of verb formation, word order and case usage, such as *einbrechen sie* in paragraph 1, *ihre job* in paragraph 2 and *mit die Zeit* in paragraph 3, which precludes a mark in the first or second boxes. Complex structures are used occasionally, such as the passive construction at the end of paragraph 2. The vocabulary is just sufficient for the task.

Mark for A03: 7/15

A04

The student displays some accurate knowledge of the film and uses some evidence to justify points of view, such as the opposition of Jan and Peter to capitalism and Hardenberg's former anti-capitalist idealism. The student draws some conclusions and ends the essay with an appropriate rhetorical question. However the student's ability to develop an argument is limited. For example the second paragraph is disjointed and the essay does not focus clearly enough on the title. In order to score a higher mark the student might have included some of the subtler elements of the film such as how it is Jule's carelessness that leads to a chain of events culminating in the kidnap of Hardenberg. The student might also have referred to the discussion that Jan and Jule hold with Hardenberg about politics, which allows the director to present both sides of the argument.

Mark for A04: 10/20

Total mark for the essay: 17/35