



GCE A LEVEL MARKING SCHEME

SUMMER 2019

**A LEVEL (NEW)
GERMAN - COMPONENT 3
A820U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL GERMAN
SUMMER 2019 MARK SCHEME

COMPONENT 3: Critical and analytical response in writing (40 total marks)

General Advice for examiners

The candidate is required to write **two** essays, one each on the two works they have studied for A level. One of the works **must be a literary work** and the second can be an additional literary work or a film. Candidates **may not answer more than one question on film** for this component.

The skills assessed on this paper are AO3 and AO4. For AO3 the candidate must demonstrate that he/she is able to manipulate German accurately in written form, using a wide range of lexis and structure. For AO4 the candidate must show knowledge and understanding of different aspects of the culture and society of countries or communities where German is spoken. In addition the candidate must demonstrate that they can respond critically and analytically to different aspects of the culture and society of countries or communities where German is spoken.

You will apply the mark scheme as set out in the marking grid. For AO3 and AO4 the marking grid has 5 two-mark bands. To select the appropriate band and mark you must do the following:

Banded mark schemes

Banded mark schemes are divided so that each band has a relevant descriptor. The descriptor for the band provides a description of the performance level for that band.

You should first read and annotate a candidate's answer to pick out the evidence that is being assessed in that question. Once the annotation is complete, the mark scheme can be applied.

This is done as a two stage process.

Stage 1 – Deciding on the band

When deciding on a band for each assessment objective, the answer should be viewed holistically. Beginning at the lowest band, you should look at the candidate's answer and check whether it matches the descriptor for that band. You should look at the descriptor for that band and see if it matches the qualities shown in the candidate's answer. If the descriptor at the lowest band is satisfied, you should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For instance if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content. You should not seek to penalise candidates as a result of small omissions in minor areas of an answer.

Stage 2 – Deciding on the mark

Once the band has been decided, you can then assign a mark. During standardising (marking conference), detailed advice from the Principal Examiner on the qualities of each mark band will be given. You will then receive examples of answers that have been awarded a mark by the Principal Examiner. You should mark the examples and compare your marks with those of the Principal Examiner.

When marking, you can use these examples to decide whether a candidate's response is of a superior, inferior or comparable standard to the example. You are reminded of the need to revisit the answer as you apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the response provided.

For AO4 a successful critical and analytical response is one which will clearly demonstrate that the candidate is able to select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts related to the works studied.

The approximate number of words advised for each essay is 300. Responses which exceed the guidance must not be penalised and reward must be given for all valid responses. It is content which will determine whether a candidate has written enough to access the full mark scheme and not the number of words. Additional notes are also provided with the mark schemes but they are not exhaustive, and any other valid points must be credited. In order to reach the highest bands of the mark scheme a candidate need not cover all of the points mentioned in the additional notes but must meet the requirements of the highest mark band. Where a response is not creditworthy, that is it contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

When marking the essays you should have the titles to hand as the writing task requires the candidate to deal with a specific idea or ideas. The candidate is expected to answer the question as set and not provide a **general** comment on the subject matter as a whole. If a candidate adopts a broad-brush approach they will be unlikely to focus on the task as set, leading to digression and irrelevance.

Component 3: Mark scheme for essays

Two essays each marked out of 20.

For each essay the marks are divided as follows between the two Assessment Objectives; AO3 and AO4.

	AO3	Marks	AO4	Marks	Total marks
Essay 1	Manipulate language accurately using a range of lexis and structure	10	Critical analysis and evaluation of set work	10	20
Essay 2	Manipulate language accurately using a range of lexis and structure	10	Critical analysis and evaluation of set work	10	20
Total		20		20	40

Component 3: Marking grid for critical and analytical response in writing

Marks	AO3: manipulate the language accurately, in written forms, using a range of lexis and structure	Marks	AO4*: show knowledge and understanding of, and respond critically and analytically to, different aspects of the culture and society of countries/communities where the language is spoken
9-10	- Consistently accurate manipulation of the language of study. - Use of a wide range of lexis, grammatical structures and idiom. - Style and register is appropriate for the task set.	9-10	- A detailed, critical appreciation and analysis of the literary work / film which is very well supported by evidence. - Points of view are justified and fully developed. - There is a clear and coherent analysis and evaluation of issues and themes. - Clear and detailed analysis of the culture and society within the literary work / film where appropriate.
7-8	- Accurate manipulation of the language of study, with only a few errors. - Use of a good range of lexis, grammatical structures and idiom. - Style and register is mostly appropriate for the task set.	7-8	- A critical appreciation and analysis of the literary work / film which is supported by good evidence. - Points of view are justified and developed. - There is a degree of analysis and evaluation of issues and themes, although it may not be in depth. - An analysis is made of the culture and society within the literary work / film where appropriate.
5-6	- Some errors in manipulation of language. - Some vocabulary may be lacking or used inappropriately. Any idiomatic language used is simple. - Style and register is generally appropriate for the task set.	5-6	- A sound knowledge of the literary work / film but some evidence is irrelevant. - Points of view are expressed with some supporting evidence. - There are attempts to develop arguments and main points are evaluated. - Some analysis of the culture and society within the literary work / film where appropriate.
3-4	- A high incidence of basic errors affect accuracy. - Short sentences predominate. Some sentences incomplete and there is limited idiomatic knowledge. - Style and register is simple.	3-4	- A superficial knowledge of the literary work / film with evidence which is nearly always irrelevant. - Points of view expressed with little use of supporting evidence. - Only a partial response to the question set. - Limited analysis of the culture and society within the literary work / film.
1-2	- Little if any understanding of grammar. - Sentences often fragmented with very few correct patterns and features of language of study. Short phrases predominate. - Heavy reliance on anglicised structures.	1-2	- A knowledge of the literary work/film which is extremely limited and there is no supporting evidence. - Only a few points of view made are relevant to the question set. - A minimal response to the question set. - Very little attempt to analyse the culture and society within the literary work / film.
0	Nothing of value.	0	Nothing of value.

Additional Notes

Die Literatur

1. Franz Kafka: *Die Verwandlung* [20]

- (a) „Als Gregor eines Morgens aus unruhigen Träumen erwachte, fand er sich in seinem Bett zu einem ungeheueren Ungeziefer verwandelt“. Inwiefern kann man sagen, dass dieser erste Satz den Ton für die Geschichte angibt?

AO4	This is the opening sentence of Kafka's story. In response to the essay question the candidate may: • discuss the initial impact this sentence makes on the reader • make links between this sentence and the rest of the story • compare the matter-of-fact, understated style of the sentence with its content <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Wie findest du Gregors Beziehung zu Frauen/weiblichen Figuren in dieser Geschichte?

AO4	Gregor has a number of relationships with female figures. In response to the essay question the candidate may: • explore Gregor's relationship with his sister Grete • consider which relationship was the most important for Gregor and why • make an assessment of what these relationships tell us about Gregor <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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2. Karin König: *Ich fühl mich so fifty-fifty*

[20]

- (a) Was erfahren wir über das Bildungssystem in der ehemaligen DDR in dem Roman und wie bewertest du das?

AO4	In this story about teenagers growing up in East Germany, the reader learns about some important aspects of the education system in the GDR. In response to the essay question the candidate may: • identify key features of the education system • comment on these key features • compare this with the system in present day Germany <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Herr Dehnert weigerte sich in die Partei einzutreten. Wie wichtig ist diese Entscheidung für seine Familie und für die Handlung?

AO4	Herr Dehnert's decision not to join the party has major implications for him and his family. In response to the essay question the candidate may: • discuss the advantages and disadvantages of joining the party • comment on the role of the party in everyday life in the East • explore what his decision tells the reader about Herr Dehnert as a character <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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3. Friedrich Dürrenmatt: *Der Besuch der alten Dame*

[20]

- (a) „Alles im Theaterstück basiert auf der Jugendbeziehung zwischen Ill und Claire/Klara.“ Inwiefern stimmst du mit dieser Meinung überein?

AO4	In this play, Alfred and Claire's previous relationship casts a shadow on the present. In response to the essay question the candidate may: • illustrate and analyse their relationship in the past • consider how each character views the past relationship now • discuss the extent to which other Gulleners were involved in this relationship <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) „Die Liebe zum Geld ist die Wurzel allen Übels.“ Inwieweit wird diese Idee im Schauspiel gezeigt?

AO4	People's attitude to money plays a key role in this play. In response to the essay question the candidate may: • discuss the extent to which characters need money • explore links between money and power • consider the extent to which money can make people happy (in the play, in the real world etc) <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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4. **Heinrich Böll: *Das Brot der frühen Jahre***

[20]

- (a) Inwiefern kann man *Das Brot der frühen Jahre* als Liebesgeschichte verstehen? Warum (nicht)?

AO4	For Walter Fendrich there are two women in this book who are the focus of his love. In response to the essay question the candidate may: • explore Walter's relationship with Ulla • compare this relationship with his relationship with Hedwig • consider the extent to which the story meets the reader's expectations of a romantic/love story <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Analysiere die Rolle von Walters Vater in dieser Geschichte.

AO4	Right from the beginning Walter's father plays a key role in his life. In response to the essay question the candidate may: • comment on the impact of the father's letter on the first page of the printed text • illustrate how important Walter's father was in bringing him up when he was young • discuss examples of what part his father played at different times in the story <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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5. Bertolt Brecht: *Leben des Galilei*

[20]

- (a) Wie wichtig ist die Entwicklung der Beziehung zwischen Galilei und Andri im Laufe des Stücks? Warum?

AO4	This relationship is a key relationship in the play. In response to the essay question the candidate may: • analyse the opening scene where we first see the two characters together • discuss the extent to which their relationship changed throughout the play • compare their relationship with other key relationships <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) In welcher Hinsicht malt *Leben des Galilei* ein optimistisches Bild vom Menschen?

AO4	This play has a mixture of messages. In response to the essay question the candidate may: • illustrate and consider positive messages in this play • illustrate and consider negative messages in this play • make an overall assessment as to whether the play is optimistic or pessimistic in its view of humanity <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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6. **Bernhard Schlink: *Der Vorleser***

[20]

- (a) Welche Auswirkungen hat die Ich-Erzähler Perspektive in diesem Buch auf die Leser, deiner Meinung nach?

AO4	An important feature of this book is that it is related from Michael's perspective. In response to the essay question the candidate may: • assess the overall impact of a pseudo-autobiographical writing style • consider the extent to which they as teenagers can identify with Michael as a teenager in the first part of the book as a result of this perspective • discuss the possible effects of other writing perspectives (e.g. in the third person) <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Wie bewertest du Hannas Worte an Michael im Gefängnis: „Du bist erwachsen geworden Jungchen“ ?

AO4	All throughout the book Hanna refers to Michael as “Jungchen”. In response to the essay question the candidate may: • assess why she called him “Jungchen” when they first met • consider the implications of Michael's unquestioning acceptance of being addressed in this way • discuss the significance of growing and growing up in this novel <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Die Filme

7. Wolfgang Becker: *Good Bye, Lenin!* [20]

- (a) Wie wirksam ist es deiner Meinung nach, über die deutsche Geschichte zur Zeit der Wende durch das Alltagsleben einer ostdeutschen Familie zu lernen?

AO4	In this film, the viewer learns a lot about historical events in German history. In response to the essay question the candidate may: • assess the nature of historical events as depicted in the film • analyse how these events are depicted • compare how events are depicted with other ways of depicting the same events (e.g. through history books) <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Wie wichtig ist Alex' Freund und Kollege Denis Domaschke im Film? Begründe deine Antwort.

AO4	While working in the newly reunited Germany, Alex acquires a new friend in his colleague from the West. In response to the essay question the candidate may: • describe and analyse Denis as a character • consider Denis' initial attitude to Alex when they are paired together at work • assess key events in the film and Denis's role in them <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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8. **Dennis Gansel: *Die Welle***

[20]

- (a) Was wollte Rainer mit seiner Schlussrede in der Aula erreichen? Inwiefern war er deiner Meinung nach erfolgreich?

AO4	The address to pupils in the school hall is a key event in this film. In response to the essay question the candidate may: • discuss events earlier on in the week which made this address necessary • consider Rainer's reasons for calling the meeting • analyse what happened in the school hall and the extent to which it met Rainer's expectations <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Wie und warum schafft der Regisseur Dennis Gansel eine zunehmend dunkler werdende Atmosphäre im Verlauf des Films, deiner Meinung nach? Wie wichtig ist diese Atmosphäre für den Film?

AO4	From the beginning there is an atmosphere of menace in this film. In response to the essay question the candidate may: • discuss the overall message of the film • illustrate instances where the mood intensifies throughout the film • comment on the role of music/sound in creating this atmosphere <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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9. Hans Weingartner: *Die fetten Jahre sind vorbei*

[20]

- (a) Inwiefern kann man sagen, dass Peters Reise nach Spanien ein Wendepunkt für die Beziehung zwischen Jan und Jule war und warum war dies wichtig für die Erziehungsberechtigten?

AO4	Peter's departure for Spain brings Jan and Jule together. In response to the essay question the candidate may: • consider Jan and Jule's relationship before Peter left • assess how and why this relationship changed • consider the impact this has on Peter and his relationships with the other two in the group when he comes back <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Welche Rolle spielt Humor im Film *Die fetten Jahre sind vorbei*?

AO4	Although largely a serious film, <i>Die fetten Jahre sind vorbei</i> is not without wit and humour. In response to the essay question the candidate may: • give examples of light-heartedness or humour and explain their significance • assess the overall impact of humour in a serious film on the viewer • explain that on the whole it is not a funny film as the "Educators" have serious views <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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10. Florian Henckel von Donnersmarck: *Das Leben der Anderen*

[20]

- (a) Inwieweit kann man den Selbstmord von Albert Jerska als ein Schlüsselereignis betrachten?

AO4	After Jerska's suicide, Dreyman decides to write his important report. In response to the essay question the candidate may: • discuss Jersha and Dreyman's friendship • comment on suicide in East Germany • assess the impact of Jersha's blacklisting. <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Kommentier Gerd Wieslers Worte im Buchladen am Ende des Films, als er Dreymans, Roman kauft: „... es ist für mich.“

AO4	Wiesler notices that Dreyman has published a book which is on sale in a large book shop. In response to the essay question the candidate may: • discuss the significance of the dedication in the book • assess the impact of having this as a final scene in the film • speculate about why Dreyman does not speak directly to Wiesler <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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11. Tom Tykwer: *Lola rennt*

[20]

- (a) Wie wichtig ist die Idee von Zeit im Film, deiner Meinung nach?
Begründe deine Antwort.

AO4	Time is an important aspect of this film, and it is established as such from the film's beginning. In response to the essay question the candidate may: • illustrate and analyse instances in the film where time is represented • discuss the effect on Lola of having limited time • assess the impact of the flow of time in the film where Lola has three chances to save Manni <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Welche Rolle spielen Lola und Mannis Gespräche im Bett über ihre Liebe?

AO4	Between her runs, Lola and Manni have discussions about their relationship, in bed. In response to the essay question the candidate may: • comment on the discussions they have • compare and contrast the nature of these discussions • analyse the impact of these scenes <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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12. Doris Dörrie: *Kirschblüten Hanami*

[20]

- (a) Welche Rolle spielt der Ausdruckstanz „Butoh“ in *Kirschblüten Hanami*?

AO4	At various points in this film we see implicit and explicit references to this dance. In response to the essay question the candidate may: • discuss Trudi's interest in Butoh • analyse the dance as an art form and how it is represented in the film • consider Rudi's changing attitude to the dance <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Wie bewertest du die Beziehung zwischen der jungen Japanerin Yu und Rudi?

AO4	During his trip to Japan Rudi gets to know Yu well. In response to the essay question the candidate may: • discuss the nature of Yu and Rudi's relationship • explore the reaction of Rudi/Trudi's grown-up children to the relationship • give an overall assessment of the significance of their relationship <u>The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.</u>
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