



GCE A LEVEL MARKING SCHEME

AUTUMN 2020

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

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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

AUTUMN 2020 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) ***Die Verwandlung* bleibt immer noch aktuell als Geschichte für junge Leser/Leserinnen von heute. Inwieweit stimmst du mit dieser Meinung überein?**

AO4	Despite being over 100 years old, this story still has relevance for young readers today. In response to the essay question the candidate may: • comment on the lack of chronological and geographical references in the story • discuss to what extent Gregor's concerns are timeless • assess the extent to which they themselves can identify with Gregor's character and/or situation <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) **Inwiefern kann man *Die Verwandlung* als politische Geschichte verstehen?**

AO4	As the first part of the story especially is about exploitation by a heartless employer, <i>Die Verwandlung</i> could be seen as having a political side. In response to the essay question the candidate may: • discuss the exploitation that occurs in the book • consider whether Kafka betrays any particular political tendencies • comment on the absence of political concerns in the second half of 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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2. Karin König: *Ich fühl mich so fifty-fifty*

[20]

- (a) Warum benutzt die Autorin so viele Klischees und Stereotypen in ihrem Werk, und welche Auswirkungen haben sie auf die Leser, deiner Meinung nach?

AO4	In this novel, the author uses many clichés and stereotypical characters and situations. In response to the essay question the candidate may: • give and discuss examples of clichés and stereotypes • assess the impact of their use on the reader • comment on the general message(s) of the book <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) Inwiefern kann man behaupten, dass Sabines fifty-fifty Gefühle auf ihre Enttäuschung über ihr neues Leben im Westen zurückzuführen sind?

AO4	Sabine's defection was a key event in this book. However it was also a source of disappointment. In response to the essay question the candidate may: • discuss Sabine's disappointment(s) • write about what the reader learns about Sabine's character through studying her disappointment(s) • compare her disappointment(s) with that/those of other characters <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) Was lernen wir über den Charakter des Lehrers besonders durch seine Beziehung zu Ill?

AO4	Even Alfred Ill's long-time friend and colleague the teacher betrays him in the end. In response to the essay question the candidate may: • discuss the teacher and Ill's relationship • assess the teacher's insight into what was happening in Gullen • comment on the teacher's representative role <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) „Koby, Loby, der Lehrer, der Arzt, Gatten VII – IX usw.“ Untersuche Dürrenmatts Benutzung von „Namen“ in diesem Theaterstück.

AO4	Dürrenmatt uses “names” for dramatic effect in this play. In response to the essay question the candidate may: • explore the significance of having named and unnamed characters • discuss the importance of a name to a particular character • comment on how these “names” contribute to humour in the play <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) Wie bewertest du Walters Gedanken über Hedwig, als er sie zum ersten Mal am Bahnhof sieht?

AO4	A key event in this book is when Walter goes to pick up Hedwig at the railway station. In response to the essay question the candidate may: • assess the significance of this meeting for Walter • discuss the timing of the meeting • explore what his reaction tells us about his life before he met her <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 die Moralität in *Das Brot der frühen Jahre*?

AO4	Böll discusses post Second World War morality in this book. In response to the essay question the candidate may: • consider examples of immorality in this book • explore the character of the father • comment on Walter's quest for a moral life <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) Die einzige Figur, die in diesem Theaterstück Hoffnung symbolisiert, ist Andrea Sarti. Inwiefern bist du auch dieser Meinung?

AO4	Andrea is an important character, present from the beginning to the end of this play. In response to the essay question the candidate may: • comment on Andrea's development as a character throughout the play • discuss his relationship with Galilei and how this grew • consider other characters who might (or might not) represent hope <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 Verfremdung im Theaterstück *Leben des Galilei*? Wie wirksam ist sie als Technik?

AO4	Brecht used alienation as a key component in this play. In response to the essay question the candidate may: • give examples of alienation from this play • consider the effect(s) of alienation from these examples • discuss Brecht's ideas on Epic Theatre <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) **Bewerte die Bedeutung der Schlüsselszene, in der Michael das hinterlassene Geld von Hanna übergeben will?**

AO4	After Hanna's death, Michael takes the money left in her will to New York. In response to the essay question the candidate may: • consider the significance of Hannah's wanting to donate this money • write about the appropriateness of the particular charity as benefactors of Hannah's estate • write about Michael's journey to the USA and visit to the daughter in New York <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 Schuld in Bezug auf Michael?**

AO4	Although guilt is a major focus in this novel, it is often mainly associated with Hannah. In response to the essay question the candidate may: • write about the young Michael's feelings of guilt /self-blame in his relationship with Hannah • discuss the significance of Michael's "silence" in court • assess Michael's feelings of guilt within the wider context of the 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 wird das Müll-Leitmotiv im Film verwendet und wie wirksam ist es, deiner Meinung nach?

AO4	“Waste”/ “Rubbish” is pervasive in this film in a tangible and figurative sense. In response to the essay question the candidate may: • discuss different examples of this motif • assess their significance within the context of the film • assess their significance within the cultural/historical context <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) Für Ariane war die Wende nur positiv. Inwiefern stimmst du mit dieser Meinung überein? Wie wird dies im Film gezeigt und warum ist dies wichtig?

AO4	For one of the main characters especially the Wende brought many benefits and opportunities. In response to the essay question the candidate may: • comment on what Ariane gained from the Wende • explore how her attitude changed after the Wende • discuss the extent to which her situation was representative of that of other East Germans <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) Rainers Frau bezeichnet sein Benehmen als sein „Ego Ding“. Inwieweit bist du auch dieser Meinung?

AO4	Anke as Rainer's life companion and colleague notices the effect the Welle group has on him. In response to the essay question the candidate may: • comment on why Anke felt the need to express herself this way • consider to what extent the candidate agrees with her words • assess the significance of Rainer and Anke's argument towards the end of the film <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) Von welcher Bedeutung sind die Slogans in diesem Film („Macht durch Disziplin“, „Macht durch Gemeinschaft“ und „Macht durch Handeln“)?

AO4	Rainer uses slogans in his project week group. In response to the essay question the candidate may: • comment on the wording of the slogans • assess the effects of the slogans on the group • explore the wider significance of such slogans <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) Inwieweit versucht Hardenberg seine Kidnapper zu manipulieren? Wie erfolgreich ist er damit?

AO4	Hardenberg has a number of important discussions with his young kidnappers in the hut, where he tries to sow discord. In response to the essay question the candidate may: • consider Hardenberg's motivation for speaking to each of his kidnappers • comment on what he focused on in the one to one interactions • discuss the impact of these interactions <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) Dieser Film zeigt, dass es unmöglich ist gegen das kapitalistische System zu kämpfen, ohne dass man selber ungerecht handelt. Inwiefern stimmst du mit dieser Meinung überein?

AO4	It is made clear from the start of the film that it is about the injustices of the capitalist system. In response to the essay question the candidate may: • consider Jan and Jule's individual actions against injustice in the light of the question • discuss the significance of Peter's stealing the expensive watch • write about the abduction of Hardenberg <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) Inwiefern kann man sagen, dass Christa-Maria Sieland eine tragische Figur ist?

AO4	Christa-Maria Sieland, as partner of the main character, plays an important role in this film about East Germany. In response to the essay question the candidate may: • assess Christa-Maria's character • discuss what she does in the film in the light of the question • consider her death towards the end of the film <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) Inwiefern zeigt die Szene mit dem kleinen Jungen im Fahrstuhl eine Veränderung in Wieslers Charakter?

AO4	In this key scene in a lift, Wiesler asks a young boy for the name of his football. In response to the essay question the candidate may: • discuss events which happened before and after this scene • assess implications of the conversation for East German society • consider the significance of the scene for the film as a whole <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) Untersuche Lolas Beziehung zu ihrem „Vater“. Wie wichtig ist diese Beziehung für den Film?

AO4	At the beginning of each of Lola's runs, she goes to her "father" to ask for the money she needs to save Manni's life. In response to the essay question the candidate may: • assess Lola and her "father's" relationship • comment on the significance of Lola seeking her "father's" help in each of her runs • discuss Lola's "father's" treatment of her <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) Inwieweit kann man *Lola rennt* als modernes Märchen interpretieren?

AO4	There are many magical/fairy tale elements in this film. In response to the essay question the candidate may: • discuss the unconventional structure of the film • comment on and assess Lola's magical powers • consider the effects on the audience <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 Ähnlichkeiten und welche Unterschiede gibt es zwischen Rudi und Trudi? Wie bewertest du sie und warum?

AO4	The two main characters in this film are an elderly couple called Rudi and Trudi. In response to the essay question the candidate may: • comment on similarities in the characters • assess the significance of differences between them • discuss the above in relation to the film as a whole <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 Japan und japanische Kultur in diesem Film?

AO4	Two thirds of this German film take place in Japan. In response to the essay question the candidate may: • explore references to Japan in the first third of the film • write about the significance of Japanese culture for Trudi • discuss Rudi's visit to his son in Japan <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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