



GCE A LEVEL MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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 2022 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.

Die Literatur

1. Franz Kafka: *Die Verwandlung*

[20]

(a) Welche Rolle spielt die Erzählerperspektive in *Die Verwandlung*?

AO4	The story in <i>Die Verwandlung</i> is related using a third person perspective. In response to the essay question the candidate may: • consider the author's reason(s) for choosing this narrative approach • discuss the effects on the reader of this approach • speculate about the use of other approaches <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 dieser Erzählung lernen wir nur wenige Namen. Welche Wirkung hat dies auf den Leser, deiner Meinung nach?

AO4	We only learn the names of the narrator and his sister in this story. In response to the essay question the candidate may: • consider why only two characters are named • assess how we relate to the named characters • discuss the author's reasons for defining other characters by their roles <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) Inwiefern hat sich Sabines Meinung über das Leben in Leipzig geändert, als sie im 19. Kapitel die Stadt mit Maria besucht?

AO4	After defecting to the West, Sabine returns to visit her hometown with her friend and colleague Maria. In response to the essay question the candidate may: • assess Sabine's reasons for leaving East Germany • consider how Sabine now feels about her old hometown • discuss how Leipzig had changed after the <i>Wende</i> <u>The above points are suggestions only and are not exhaustive.</u> <u>Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Wie entwickelt sich die Beziehung zwischen Sabine und ihrem Vater im Verlauf des Buches?

AO4	Sabine's relationship with her father grows and develops throughout this book. In response to the essay question the candidate may: • write about how well Sabine gets on with her father at the beginning of the book • identify key events which affect their relationship • assess the extent to which their relationship improves <u>The above points are suggestions only and are not exhaustive.</u> <u>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) Wie bewertest du das Glocke-Leitmotiv in diesem Theaterstück? Analysiere es anhand von Beispielen.

AO4	In this play bells are used by the dramatist as a leitmotif. In response to the essay question the candidate may: • comment on the pervasiveness of bells in the play • discuss the function of the leitmotif using examples • consider the effectiveness of the leitmotif <u>The above points are suggestions only and are not exhaustive.</u> <u>Look for and reward all relevant points argued by the candidate.</u>
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Oder

- (b) Von welcher Bedeutung sind Ills Worte an Claire im Konradsweilerwald im ersten Akt: „Dir zuliebe habe ich Mathilde Blumhard geheiratet..... ich wollte dein Glück. Da musste ich auf das meine verzichten“?

AO4	In the first act Alfred meets Claire in the woods and they discuss their past. In response to the essay question the candidate may: • explore what Alfred's words tell us about his character • discuss the significance of Alfred's underestimation of Claire • consider Claire's reaction to these words <u>The above points are suggestions only and are not exhaustive.</u> <u>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) Analysiere und erkläre anhand von Beispielen die Bedeutung von Materialismus in diesem Werk.

AO4	In Böll's depiction of post-war German reconstruction, there are many examples of greed. In response to the essay question the candidate may: • discuss at least two examples of acquisitive greed in the book • explain Böll's views on German society of the time • consider representations of kindness and generosity <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) Vergleich die zwei Szenen, in denen sich Walter mit Ulla und dann mit Hedwig im Kaffeehaus trifft. Welche Ähnlichkeiten und welche Unterschiede gibt es in den zwei Szenen?

AO4	In this story there are two occasions where the main character meets his old and new "lovers". In response to the essay question the candidate may: • illustrate the similarities and differences between these two meetings • discuss Böll's use of dialogue in the two scenes • assess the effectiveness of Böll's writing technique <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 bewertest du die Reaktionen von Galileis Familie und Schüler auf seinen Widerruf?

AO4	A key section in this play is when Galileo recants his theory that the earth moves round the sun. In response to the essay question the candidate may: • discuss the dramatic build up to his recantation • assess the significance of recanting • compare and contrast the reactions of other characters to Galileo's recantation. <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 sind Essen, Trinken und Komfort für Galilei? Was sagt uns dies über ihn aus?

AO4	Galileo is presented as a very human character in this play. In response to the essay question the candidate may: • explore Brecht's motivation for presenting him in this way • discuss the significance of Galileo's liking for simple pleasures • assess the implications of this in the wider context of 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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6. **Bernhard Schlink: *Der Vorleser***

[20]

- (a) Inwiefern kann man *Der Vorleser* als Detektivgeschichte verstehen?

AO4	<i>Der Vorleser</i> has elements of different novel forms including that of the detective novel. In response to the essay question the candidate may: • discuss the crimes committed in the book • explore how guilt is portrayed • comment on elements of other genres in 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) Im dritten Teil des Romans erhängt sich Hanna in ihrer Zelle. Welche Bedeutung hat dies?

AO4	Hanna kills herself shortly before her release from prison. In response to the essay question the candidate may: • write about the effect of Hanna's death on Michael • discuss Hanna's motives for suicide • assess Hanna and Michael's relationship while she was in jail <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 wichtig ist die Szene auf der Datsche gegen Ende des Films, deiner Meinung nach?

AO4	Towards the end of the film, Christiane visits the family <i>Datsche</i>. In response to the essay question the candidate may: • compare this scene with the opening scene in the film • consider the effect(s) of Christiane's revelations on Alex and Ariane • discuss the significance of Christiane admitting that she had lied <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) Im Laufe des Films äußert Alex viele Off-Kommentare über Ereignisse in Deutschland und in seiner Familie. Kommentiere anhand von Beispielen die Bedeutung von mindestens zwei Kommentaren.

AO4	An ongoing distinctive feature of this film is Alex's commentary on developments. In response to the essay question the candidate may: • explore Alex's use of humour in his comments • consider how Alex characterises events • write about the director's reasons for using this filmic approach <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) Wie beurteilst du Marco und Karos Streit am Ende der Projektwoche?

AO4	Marco and Karo are boyfriend and girlfriend in this film. In response to the essay question the candidate may: • discuss how their relationship develops throughout the film • assess their different attitudes to what happens in the <i>Welle</i> group • consider the extent to which their relationship mirrors Rainer and Anke's 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) Rainer Wengers Welle-Gruppe „funktioniert, weil die meisten von uns einsam sind, weil sie keine Familie haben, keine Gemeinschaft, kein Zugehörigkeitsgefühl zu einer Gruppe“. Inwieweit stimmt dies für die Figuren in diesem Film?

AO4	Many of the high school pupils in this film have friendship and family issues. In response to the essay question the candidate may: • write about a character/characters with family issues • write about a character/characters with friendship issues • assess the extent to which the <i>Welle</i> group could “solve” the social/family problems of members with such issues <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) Wie wirksam ist die Nutzung von Musik in diesem Film, deiner Meinung nach? Erkläre dies anhand von Beispielen.

AO4	Music is used throughout this film for a variety of effects. In response to the essay question the candidate may: • explore the significance of Hardenberg singing in the van after using the public phone • discuss how and when the song <i>Hallelujah</i> is used • make an overall assessment of how music is used <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 Entscheidung von den Erziehungsberechtigten am Ende des Films, die Fernsehantennen auf der Mittelmeerinsel zu demolieren?

AO4	Jan had planned this operation early in the film as a way of ramping up the group's activity. In response to the essay question the candidate may: • discuss the significance in the film of television viewing • assess the probable impact of this operation • compare this action with previous actions by the group <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) Welche Rolle spielt die Beziehung zwischen den zwei Stasi-Beobachtern Oberfeldwebel Leye und Wiesler?

AO4	The two Stasi officers are depicted together at various points in this film. In response to the essay question the candidate may: • compare the two characters • discuss their attitudes to their work • comment on Wiesler's treatment of Leye as the film develops <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) „Der Dichter ist der Ingenieur der Seele.“ Inwieweit ist dieses Zitat von Kulturminister Hempf wichtig für den Film?

AO4	Hempf makes a speech in which he uses this quotation. In response to the essay question the candidate may: • comment on Hempf's discussion with Hauser • discuss the East German state's attitude to writers • assess how Hempf is portrayed in 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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11. Tom Tykwer: *Lola rennt*

[20]

(a) Wie beurteilst du Lolas dritten Lauf?

AO4	In this film Lola has three runs. In response to the essay question the candidate may: • compare this run with the previous two runs • discuss the significance of the film's three run structure • assess important aspects of the third run <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 Farbe Rot in diesem Film?

AO4	In <i>Lola rennt</i> the director uses red in a deliberate way. In response to the essay question the candidate may: • explain how red applies to Lola • talk about the bed scenes between Lola's runs • discuss other examples of how red is used in 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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12. Doris Dörrie: *Kirschblüten Hanami*

[20]

- (a) Wie verändert sich Rudi's Charakter im Laufe des Films? Wie beurteilst du diese Änderungen?

AO4	Rudi's character is affected by events and situations in this film. In response to the essay question the candidate may: • comment on the importance of routine for him • assess the impact of Trudi's death on him • discuss the significance of Rudi's trip to 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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Oder

- (b) Inwiefern kann man *Kirschblüten Hanami* als Familiengeschichte verstehen?

AO4	Family relations are an important element of <i>Kirschblüten Hanami</i>. In response to the essay question the candidate may: • write about Rudi and Trudi's relationship • explore the relationships between the generations in the family • comment on the funeral scene at 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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