



GCE A LEVEL MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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

COMPONENT 3: CRITICAL AND ANALYTICAL RESPONSE IN WRITING (40 total marks)

SUMMER 2023 MARK SCHEME

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.

When writing or speaking about themselves, gender identification should not be an issue as they should be using first-person pronouns. If candidates choose to write or speak in the third-person, they must be consistent in their pronoun choices, for example, use of 'they/them/xe/xhe' should not be seen as grammatically incorrect if the candidate is consistently using the chosen pronoun throughout their writing. Please be mindful of candidates' choices in assessing all work. When discussing another individual in the third person where gender or gender preference is unknown or undisclosed, WJEC expects consistent application of the gender agreement of the candidate's choice, for example, the discussion of a writer's craft could make reference to 'him/her' or 'they'.

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) Was symbolisiert Gregors Verwandlung, deiner Meinung nach? Begründe deine Antwort.

AO4	Gregor's transformation is central to this story. In response to the essay question the candidate may: • discuss how Gregor was before and after his transformation • consider the significance of his transformation • consider the impact of Kafka's use of symbolism <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 ist der Teil in der Erzählung, als Gregors Vater ihn mit Äpfeln bewirft, deiner Meinung nach?

AO4	A key scene in this story is when Gregor's father throws apples at him. In response to the essay question the candidate may: • comment in general on the father-son relationship • discuss what happened before this section • assess how the relationship changes after this incident <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) „Diese Bundis haben immer etwas zu meckern. Und die Angst, dass man ihnen etwas wegnehmen könnte.“ Von welcher Bedeutung sind Sabines Worte kurz nach der Mauereröffnung?

AO4	Sabine has mixed feelings about the fall of the Wall and reunification. In response to the essay question the candidate may: • explore reasons for why Sabine feels this way • discuss depictions of West Germans in the book • write about how prejudices are dealt with <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) Nach dem ersten Kapitel rückt die Handlung sechs Monate zurück in einer langen Rückblende. Der Roman hat auch viele Briefe und am Ende einen Tagebucheintrag. Wie bewertest du diese Struktur?

AO4	Karin König uses various structuring approaches in writing this novel. In response to the essay question the candidate may: • identify examples where the different approaches are used • comment on the impact on the reader • evaluate alternative 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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3. Friedrich Dürrenmatt: *Der Besuch der alten Dame*

[20]

- (a) Inwiefern kann man Claire Zachanassian als Opfer betrachten? Warum?

AO4	Claire Zachanassian obviously has immense power but also suffers in this play. In response to the essay question the candidate may: • comment on Claire's teenage life before and after she left Gullen • explore the corrupting effects of wealth and power on her • assess how happy/contented she is as a 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) Am Ende des Theaterstücks bekommen die Güllener Claires Geld. Inwiefern kann man behaupten, dass sie profitiert haben?

AO4	After Ill dies in the final act the Gülleners receive the money Claire had promised at the end of Act 1. In response to the essay question the candidate may: • explore ways in which the Gülleners profit as individuals and as a town • write about how being rich is represented in the play (e.g. in the character of Claire) • comment on the moral implications of sacrificing Ill in return for financial gain <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 wichtig ist Walters Chef Wickweber in dieser Geschichte, deiner Meinung nach? Begründe deine Antwort.

AO4	Walter, the main character in this book, is an electrician who fixes washing machines as an employee of Wickweber. In response to the essay question the candidate may: • discuss Walter's relationship with his boss • assess the significance of Walter stealing from his boss • comment on the extent to which Wickweber represents capitalism in West Germany at the time <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 seinem Buch benutzt Böll viele Tierleitmotive. Wie beurteilst du sie? Erkläre deine Meinung anhand von Beispielen.

AO4	Böll uses animals as a leitmotif in this book. In response to the essay question the candidate may: • assess Böll's reasons for using animals in this way • explore examples of the use of these leitmotifs • discuss how effective the use of these leitmotifs is <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 wird das Leitmotiv „Sehen“ in diesem Theaterstück benutzt und wie wirksam ist es, deiner Meinung nach?

AO4	“Seeing” as a leitmotif is introduced early on in this play. In response to the essay question the candidate may: • discuss the significance of seeing for Galileo • assess the role of science and technology as things which enable seeing • write about characters and groups resistant to seeing things in a new light <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 ist die Diskussion zwischen Galilei und Andrea in der ersten Szene?

AO4	In the first scene we see Galileo and Andrea involved in a discussion about discoveries and learning. In response to the essay question the candidate may: • assess what we learn about their relationship in this discussion • comment on Galileo’s passion for learning and discovery • discuss ideas that arise in the conversation which are important in the rest 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) Inwieweit können die Leser mit Hanna Sympathie haben, und warum ist dies wichtig?

AO4	In this novel it can be very easy to focus on the bad things Hanna did, but it is also possible to have some sympathy for her. In response to the essay question the candidate may: • discuss the extent to which her illiteracy has detrimental effects on her life • explore how she was made a scapegoat at her trial in part 2 of the book • consider the bad things she was clearly responsible for which might not cause sympathy <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 Namen/Kosenamen in Hanna und Michaels Beziehung?

AO4	Names and pet names are a significant feature of Hanna and Michael's relationship. In response to the essay question the candidate may: • evaluate the significance of Hanna and Michael exchanging names some time after they had started their relationship • discuss Hanna's persistent use of <i>Jungchen</i> throughout the book • consider the choice of the animal nicknames they thought up for each other in chapter 14 <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) Von welcher Bedeutung sind Robert Kernalers Briefe an die Familie, die Ariane in der Küche findet, deiner Meinung nach?

AO4	While at the <i>Datsche</i> Christiane tells Alex and Ariane that their father had sent them letters after his defection. In response to the essay question the candidate may: • consider Christiane's reasons for concealing the letters • assess the impact on Ariane and Alex of finding out they hadn't been abandoned • discuss the significance of deception 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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Oder

- (b) Welches Bild vom neuen kapitalistischen System im neuen Berlin bekommen die Zuschauer und wie bewertest du dies?

AO4	After the fall of the Wall there are many significant changes in East Berlin. In response to the essay question the candidate may: • discuss the main changes • evaluate how these changes are presented • assess what had been lost and gained in the changes <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) Inwiefern war das Wasserballspiel gegen Ende des Films eine Schlüsselszene im Film?

AO4	Rainer Wenger's water polo team competes against another school's team towards the end of the film. In response to the essay question the candidate may: • discuss <u>how</u> the team plays • evaluate the reactions of the crowd • compare the team's play in this scene with previous depictions <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 Macht im Film *Die Welle*?

AO4	Power is an important element in this film. In response to the essay question the candidate may: • comment on powerful characters in this film • comment on weak/vulnerable characters in the film • discuss the <i>Welle</i>'s power and its effect on the high school students <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) Ein sehr wichtiger Aspekt von diesem Film ist, dass es nur wenige Figuren gibt. Wie bewertest du dies?

AO4	A defining feature of this film is that there are very few characters in it. In response to the essay question the candidate may: • assess how well viewers get to know each character • discuss the importance of relationships in the film • evaluate effects on the overall atmosphere 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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Oder

- (b) Inwiefern wird Jan als „zorniger junger Mann“ dargestellt?

AO4	Jan is a member of the <i>Educators</i> group and a main character in this film. In response to the essay question the candidate may: • examine Jan's political views • explore his reasons for being "angry" (or not) • make an overall assessment of Jan in the light of the question <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) Vergleiche die zwei Wohnungen: die eine von Dreyman und Christa-Maria und die andere von Wiesler. Welche Unterschiede und welche Ähnlichkeiten gibt es, und warum sind sie wichtig?

AO4	Much of the action in this film takes place in Dreyman/ Christa-Maria's flat, but we also have a view of Wiesler's home. In response to the essay question the candidate may: • compare the atmosphere in the two flats • comment on the use of lighting and colour • evaluate the extent to which the flats reflect the personalities of inhabitants <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 Lügen/Betrug und Wahrheit in diesem Film? Erkläre deine Antwort anhand von Beispielen.

AO4	Lies/deceit and truth are important ideas in this film. In response to the essay question the candidate may: • assess the significance of the initial interrogation scene • discuss lies/deception in Dreyman and Christa-Maria's relationship • consider Dreyman's search for truth by consulting Stasi documents 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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11. Tom Tykwer: *Lola rennt*

[20]

- (a) Wie wichtig ist der Vorspann in den ersten 4-5 Minuten dieses Films?

AO4	The opening section of this film introduces many key ideas and elements of this film. In response to the essay question the candidate may: • assess the extent to which this section sets the tone for the whole film • write about how time is presented • discuss the effect of the music 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) „Warum ausgerechnet heute? Du bist immer so pünktlich. Immer!“, sagt Manni zu Lola im ersten Telefongespräch. Von welcher Bedeutung sind diese Worte, deiner Meinung nach?

AO4	Manni phones Lola to ask for her help. In response to the essay question the candidate may: • consider what these words tell us about Manni's situation • assess the role of time and timing in this film • evaluate the impact on Lola of these words <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) Was symbolisiert Kleidung für Rudi und Trudi in diesem Film?

AO4	Clothes have a special significance in this film, especially for Rudi. In response to the essay question the candidate may: • explore the connection between items of clothing and routines • discuss the significance of Rudi taking Trudi's clothes to Japan after her death • comment on the final scene in the film where Rudi wears Japanese clothes <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 Szene in Japan mit den zwei Prostituierten?

AO4	While staying with his son in Japan, Rudi visits some Japanese prostitutes. In response to the essay question the candidate may: • reflect on Rudi's motivation for his visit • discuss Rudi's reactions in the scene • compare this scene with later ones when Rudi gets to know Yu <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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