



GCE A LEVEL MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL GERMAN

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

SUMMER 2024 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) Wie zeigt Kafka die Macht von Gregors Vater in diesem Buch?

AO4	Gregor lives with his family in this story at a time when fathers were seen as head of the household. In response to the essay question the candidate may: • discuss the father's position in the family • examine the father-son relationship • consider the effects of Gregor's metamorphosis on the father <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 dieses Zitat: „Obwohl Gregor als Ungeziefer im Buch erscheint, ist er menschlicher als die anderen Figuren.“? Warum?

AO4	Despite his physical transformation Gregor retains his humanity in this story. In response to the essay question the candidate may: • discuss reasons why they might agree with the statement • discuss reasons why they might not agree with the statement • give an overall conclusion on whether they do or do not agree with the statement. <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) „Obwohl das Leben in Ostdeutschland vor der Wende schwierig war, wollten viele Ostdeutsche da bleiben.“ Analysiere diese Idee im Buch anhand von Beispielen.

AO4	Although many characters in the book attempt to flee East Germany there are also many who choose to stay. In response to the essay question the candidate may: • discuss the quotation using at least two characters as examples • explore the difficulties East Germans experience • consider characters' reasons for staying in the East <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 für die Geschichte ist Herr und Frau Dehnerts Besuch bei Mario und Sabine in Hamburg?

AO4	In Chapter 18 Herr and Frau Dehnert visit their son and daughter in Hamburg. In response to the essay question the candidate may: • assess the extent to which this visit illustrates the parents' acceptance of a new situation for the family • consider Herr Dehnert's previous lack of contact with Mario and Sabine • assess the significance of the long discussion the family has during the visit <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) Dürrenmatt bezeichnete sein Werk als „eine tragische Komödie.“ Wie würdest du es bezeichnen und warum?

AO4	There are many tragic and comic elements in this play. In response to the essay question the candidate may: • discuss elements of tragedy • explore elements of comedy • write about the playwright's motivation for using this mixture <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) Welchen Eindruck macht Claires Ankunft am Bahnhof auf die Zuschauer, deiner Meinung nach? Begründe deine Meinung.

AO4	Claire arrives in Gullen by train in the first act of this play. In response to the essay question the candidate may: • write about what we learn about Gullen before Claire arrives • assess the hopes of the Gulleners regarding her visit • explore the significance of Claire's stopping the train <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) Vergleiche die Beziehungen zwischen Walter und den beiden Frauen, Ulla und Hedwig. Welche Unterschiede und welche Ähnlichkeiten gibt es? Begründe deine Meinungen.

AO4	Walter's renewed relationship with Hedwig leads to changes in his attitude and approach to life. A major change is that he ends his relationship with Ulla. In response to the essay question the candidate may: • explore Walter's relationship with Ulla • assess the changes within Walter after he meets Hedwig • consider the symbolism of his new 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) Wie bewertest du die Szene, als Walters Mutter im Krankenhaus liegt? Warum?

AO4	When Walter was younger his mother spent time in hospital, where he and his father visited her. In response to the essay question the candidate may: • assess Walter's relationship with his mother • explore the significance for the mother of feeding her son • discuss the man's reaction to the missing corned beef <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 beurteilst du die Szene, in der Galilei dem Dogen das Fernrohr übergibt? Begründe deine Antwort.

AO4	Galileo copies an imported telescope and passes it off as his own invention in scene 2. In response to the essay question the candidate may: • talk about Galileo's motivation for this deception • explore Galileo's attitude to authority • discuss implications for Galileo's relationship with Andrea <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 Beispiel des kleinen Mönchs wird klargestellt, dass dieses Werk nicht gegen die Kirche ist.“ Inwiefern teilst du diese Meinung?

AO4	Brecht is very critical of the power of the church and how it is exercised in this play. In response to the essay question the candidate may: • explore elements of the play where the church is portrayed negatively • discuss the role of the Little Monk as both a priest and a scientist • make an overall assessment of Brecht's representation of the church <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 Rolle spielt „Scham“ in diesem Roman? Begründe deine Meinung.

AO4	Shame is a central feature in this novel. In response to the essay question the candidate may: • write about Hanna's shame regarding her illiteracy • explore the extent to which Michael feels shame • comment on wider implications for post Second World War German society <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 Michaels Besuch im Konzentrationslager Stuthof? Warum?

AO4	In the second part of the book, an older Michael decides to visit a concentration camp. In response to the essay question the candidate may: • consider Michael's reason for the visit • discuss what he discovers there • explore the impact of his visit on him <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 Raketen-Leitmotiv im Film verwendet und wie wirksam ist es, deiner Meinung nach?

AO4	Different kinds of rockets are used throughout this film. In response to the essay question the candidate may: • discuss different instances in the film when rockets are used • write about the symbolic significance of rockets • discuss the overall effect of using rockets as a leitmotif <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 unterschiedlich reagieren die ältere und jüngere Generation im Film auf die Wende? Begründe deine Meinung.

AO4	Becker's film shows how different generations in East Berlin react to the changes brought about by the fall of the wall. In response to the essay question the candidate may: • comment on how the younger generation of characters reacts to developments • comment on how the older generation of characters reacts to developments • compare and contrast these reactions <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 bewertest du das Leitmotiv „Wasser“ in diesem Film? Begründe deine Meinung anhand von Beispielen.

AO4	Water is a pervasive element in this film and functions as a leitmotif. In response to the essay question the candidate may: • comment on the film title • discuss the significance of Rainer's house being on a lake • explore the significance of water as a primal force <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 sagen, dass Tim ein Opfer der Welle war? Warum?

AO4	The <i>Welle</i> group becomes very important to Tim. In response to the essay question the candidate may: • write about Tim's character • discuss how and why being a member of the <i>Welle</i> group was important to Tim • assess Tim's suicide 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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9. Hans Weingartner: *Die fetten Jahre sind vorbei*

[20]

- (a) Wie wichtig ist die Zeit, die die Gruppe mit Hardenberg auf der Almhütte verbringt? Begründe deine Antwort.

AO4	After they are caught by Hardenberg in his house, the group decides to kidnap him and hold him captive in a cabin in the Austrian Alps. In response to the essay question the candidate may: • write about what led to the abduction of Hardenberg • comment on the group's tactics before and after their time in the Alps • explore what happens while they are there <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) „Jan, Jule und Peter wollten gegen die Ungerechtigkeit protestieren und rebellieren.“ Wähle eine Person und beurteile seine/ihre Motivation. Begründe deine Antwort.

AO4	Although the three characters have shared goals, they each have different reasons for being in the <i>Edukator</i> group. In response to the essay question the candidate may: • discuss their chosen character's background situation • explore their chosen character's political views • compare their chosen character's motivation to that of other members of 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) Wie bewertest du die Beziehung zwischen Christa-Maria und Minister Hempf?

AO4	Hempf abuses his position and power in his dealings with Christa-Maria. In response to the essay question the candidate may: • discuss Minister Hempf's character • discuss Christa-Maria's character • explore the significance of Hempf's treatment of Christa-Maria for her relationship with Dreyman <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 Regisseur schafft eine Atmosphäre der Angst und des Misstrauens in der DDR in diesem Film.“ Inwieweit stimmst du mit diesem Urteil überein? Warum?

AO4	Director von Donnersmark depicts life in the former East Germany. In response to the essay question the candidate may: • comment on the extent to which they agree with the judgement • explore how von Donnersmark creates this atmosphere • discuss von Donnersmark's reasons for depicting East Germany in this way <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) Inwiefern kann man Lolas Handeln als moralisch gut bewerten?

AO4	Lola's behaviour in this film can be viewed as morally ambiguous. In response to the essay question the candidate may: • discuss examples of times when Lola behaves in a morally good way • discuss examples of times when Lola behaves in a morally bad way • make an overall assessment of whether she is a morally good person or not <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 Darstellung von den männlichen Figuren in diesem Film, und von welcher Bedeutung ist dies?

AO4	Although the main character is female, there are also a number of male characters in this film. In response to the essay question the candidate may: • select at least two male characters and discuss how they are represented • compare how these characters are represented with how female characters are represented • make an overall assessment of why male characters are depicted in this way <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) Von welcher Bedeutung ist Kommunikation in diesem Film, deiner Meinung nach?

AO4	As this film is in many respects a family film, communication is an important aspect. In response to the essay question the candidate may: • explore the significance of Trudi's concealing Rudi's health condition from him at the start of the film • discuss the implications of Rudi not eating his daily apple • comment on communication between the generations in this family <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) Welches Bild vom Leben in Bayern bekommen die Zuschauer und warum ist dies wichtig für den Film?

AO4	At the beginning of the film Rudi and Trudi live in rural Bavaria. In response to the essay question the candidate may: • discuss how important routine and predictability are for Rudi • assess how routine and predictability are depicted in the film • explore Trudi's desire to have different experiences <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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