



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**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 2025 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) Welche Rolle spielt Isolierung in *Die Verwandlung*?

AO4	In Kafka's story Gregor becomes increasingly isolated. In response to the essay question the candidate may: • discuss Gregor's feelings of social isolation. • identify other examples of isolation and how they are represented. • consider the wider implications of isolation for contemporary society. <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 die anderen Familienmitglieder über Gregor denken und ihn behandeln, verändert sich im Verlauf dieser Geschichte. Wie bewertest du diese Änderungen?

AO4	An important aspect of this story is Gregor's relationships with other family members and how they change. In response to the essay question the candidate may: • assess how Gregor gets on with his family at the start of the story. • examine how and why the relationships change. • consider Kafka's wider views on how families function in society. <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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2. Karin König: *Ich fühl mich so fifty-fifty*

[20]

- (a) Von welcher Bedeutung ist die Beziehung zwischen Sabine und ihrem Bruder Mario in dieser Geschichte?

AO4	Sabine's elder brother Mario is an important member of the Dehnert household. In response to the essay question the candidate may: • assess the significance of their relationship being mentioned at the very start of the novel. • write about how their relationship develops throughout the novel. • evaluate the impact of his defection to the West. <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) Welche Rolle spielt Flucht im Roman *Ich fühl mich so fifty-fifty*?

AO4	Fleeing East Germany is an issue faced by many characters in this book. In response to the essay question the candidate may: • write about Sabine's escape from East Germany in Chapter 1. • evaluate the impact of Mario's defection on the family. • discuss Herr and Frau Dehnert's attitude to remaining in or leaving East Germany before Reunification. <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) Im zweiten Akt sagt III : „Ich bin ein alter Sünder, Hofbauer, wer ist dies nicht? Es war ein böser Jugendstreich, den ich ihr [Claire] spielte....“ Was lernen wir über Alfred III durch diese Worte und warum ist dies wichtig?

AO4	After Claire's offer of a fortune to the impoverished town, III seeks the support of the Gülleners. In response to the essay question the candidate may: • evaluate the impact of Claire's words at the end of Act 1 on Alfred III. • discuss Alfred's attempts to gain the support of the Gülleners. • assess the role of hypocrisy both in Alfred's words and more widely in the play. <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) Die Güllener sagen, sie seien ehrliche, anständige Menschen aber handeln immer anders. Inwiefern stimmst du dieser Meinung zu?

AO4	In his play, Dürrenmatt highlights the potentially corrupting power of money. In response to the essay question the candidate may: • use examples to illustrate how various Gülleners act in a hypocritical way. • assess the extent to which the Gülleners let Claire down when she had to leave the town as a young woman. • write about the wider implications of money's potential to corrupt in modern society. <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) In diesem Buch gibt es sowohl pessimistische als auch optimistische Aspekte. Von welchen gibt es mehr, deiner Meinung nach? Begründe deine Antwort.

AO4	The picture given by the author Böll of life in post-war West Germany is at times quite bleak. In response to the essay question the candidate may: • identify and discuss positive aspects in the book. • identify and discuss negative aspects in the book. • evaluate the overall impact of author Böll's depiction of life in West Germany. <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) Analysiere und erkläre anhand von Beispielen die Bedeutung von Hunger in diesem Werk.

AO4	Life in Germany immediately after the end of World War II is characterised by hardship and hunger in this book. In response to the essay question the candidate may: • assess how hard life is depicted when Walter was younger. • evaluate the effect of hunger on characters in the story, using at least two examples. • discuss the use of bread as a symbol throughout the work. <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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5. Bertolt Brecht: *Leben des Galilei*[20]

- (a) Inwieweit kann man *Leben des Galilei* als Machtkampf verstehen?

AO4	In order to let the world know about his scientific discoveries, Galileo has to confront the vested interests of the Catholic Church. In response to the essay question the candidate may: • discuss why Galileo's findings might represent a threat to the status quo. • write about the power of the Catholic Church and its ability to restrict/enable scientific discovery. • evaluate conflict within Galileo as a character. <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) Außer Galilei gibt es andere wichtige Figuren in diesem Theaterstück. Wähle eine. Welche Rolle spielt er oder sie? Begründe deine Wahl.

AO4	Although Galileo is of course the central character, he is by no means the only important one in this drama. In response to the essay question the candidate may: • select a character and justify the choice. • examine the role the character plays in the drama. • discuss why Brecht depicts the character in a certain way. <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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6. **Bernhard Schlink: *Der Vorleser***

[20]

- (a) Welche Bedeutung haben das Vorlesen und die Werke, die Michael für Hanna liest?

AO4	Part of Michael and Hanna's love ritual was for him to read out works of literature to her. In response to the essay question the candidate may: • write about the significance of Hannah's illiteracy for Schlink's novel. • assess the role of literature in transmitting culture and values. • discuss the significance of the international authorship. <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 bewertest du Hannas lebenslange Freiheitsstrafe? Inwiefern wird dadurch Gerechtigkeit erreicht?

AO4	In this novel Hannah is sentenced to life imprisonment. In response to the essay question the candidate may: • write about the circumstances of Hanna's trial. • assess the extent to which Hanna is guilty. • discuss the implications of Michael's silence during the trial. <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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Die Filme

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

- (a) „Die DDR, die ich für meine Mutter schuf, wurde immer mehr die DDR, die ich mir vielleicht gewünscht hätte,“ sagt Alex. Von welcher Bedeutung sind diese Worte, deiner Meinung nach?

AO4	Alex's initial motivation for recreating the old East was to protect his mother, but this changes. In response to the essay question the candidate may: • write about how important Alex's mother is for him. • assess how successful Alex is in recreating East Germany for his mother. • discuss the significance of Alex's insight into his motivation. <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) Vergleiche die unterschiedlichen Reaktionen von Ariane und Alex auf ihren Vater Robert, als sie ihn kurz vor dem Tod von Christiane sehen. Von welcher Bedeutung sind sie?

AO4	Towards the end of the film, Ariane serves her estranged father at the drive-through fast food restaurant where she works. In response to the essay question the candidate may: • evaluate Ariane's apparent wish to keep a distance between herself and Robert. • assess the significance of Alex meeting his father in Wannsee. • compare and contrast the reactions of Robert's grown-up children. <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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8. Dennis Gansel: *Die Welle*

[20]

- (a) Welche Rolle spielen Kleidung und Uniform in diesem Film?

AO4	Clothes are of course an important way for people to express their identity, and this is an important aspect of this film. In response to the essay question the candidate may: - comment on how Rainer Wenger dresses in school and compare this with how his colleagues dress. - write about the different styles of clothing different groups and individuals wear in the film. - discuss the process the <i>Welle</i> group goes through in deciding on the uniform. <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 ist die Szene der Auseinandersetzung zwischen den Anarchos und der Wellegruppe unter der Brücke in der Stadtmitte?

AO4	In this important scene, one of the few scenes not set in the school, some of the <i>Welle</i> group members are confronted by a rival group. In response to the essay question the candidate may: - write about why the <i>Anarcho</i> group feels threatened by the <i>Welle</i> group. - discuss the significance of Tim's drawing a gun. - assess the effect the <i>Welle</i> was having on people and groups outside the school setting. <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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9. Hans Weingartner: *Die fetten Jahre sind vorbei*

[20]

- (a) Inwiefern kann man sagen, dass die Entführung von Hardenberg ein Wendepunkt in diesem Film ist?

AO4	Abducting Hardenberg marks a departure from the <i>Edukators'</i> normal activities. In response to the essay question the candidate may: • assess the effectiveness of the tactics previously used by the group. • evaluate how the decision to kidnap Hardenberg is made. • reflect on whether it is a good idea for the group to kidnap and later to release Hardenberg. <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) In der Erziehungsberechtigtengruppe ist Jan eher der Denker und Peter der Tuer. Inwieweit stimmst du mit dieser Meinung überein?

AO4	Jan and Peter have different roles in the original <i>Eduktor</i> group. In response to the essay question the candidate may: • assess Peter's role in the group. • discuss Jan's ideas in the light of the discussions he has with Jule and later with Hardenberg. • evaluate the extent to which these roles are complimentary. <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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10. Florian Henckel von Donnersmarck: *Das Leben der Anderen*

[20]

- (a) Welche Rolle spielt Kultusminister Hempf in diesem Film?

AO4	Kultusminister Hempf is an important secondary character in this film. In response to the essay question the candidate may: • write about Hempf as a person. • discuss the important decisions he makes and their impact on other characters in the film. • consider the significance of his opinion that people don't change. <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 leisten Figuren in diesem Film Widerstand gegen die ostdeutsche Regierung, und wie wirksam ist dies, deiner Meinung nach?

AO4	Faced with an often oppressive regime, many characters actively oppose it in von Donnersmarck's film. In response to the essay question the candidate may: • write about the repressive nature of the East German regime. • discuss examples of how characters oppose the government. • assess how successful acts of opposition are. <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) Tykwer wollte in seinem Film die Frage stellen, ob man sein Schicksal selbst beeinflussen kann. Inwiefern zeigt die Figur von Lola, dass es möglich ist?

AO4	In many respects Lola overcomes her difficulties in this film so that she can eventually rescue Manni. In response to the essay question the candidate may: • write about what motivates Lola to do her three runs. • discuss the role of chance in the film. • assess whether the director gives a good answer to the question he poses. <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 unterschiedlich und wie ähnlich sind die zwei Liebhaber Lola und Manni und warum ist dies wichtig?

AO4	The relationship between Lola and Manni is the catalyst to the action in this film. In response to the essay question the candidate may: • compare and contrast the two characters. • assess the importance of the scenes between the runs when they are alone together. • discuss the importance of their relationship for the film. <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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12. Doris Dörrie: *Kirschblüten Hanami*

[20]

- (a) Welche Rolle spielt Zeit in diesem Film?

AO4	Time is an important aspect of this film. In response to the essay question the candidate may: • evaluate the importance of routines for Rudi. • write about Rudi and Trudi not feeling they had spent enough time with their grown-up children to know them properly. • assess the symbolic significance of the cherry blossoms being in bloom for only a limited time. <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) Erst nach dem Tod seiner Frau Trudi lernt Rudi seine Frau richtig kennen. Wie bewertest du diese Meinung?

AO4	Trudi's unexpected death allows Rudi the time to assess their relationship. In response to the essay question the candidate may: • comment on Trudi going to the "Butoh" performance on her own. • write about Rudi and Trudi's relationship before their trip to the Baltic. • assess Rudi's motivation for his trip to Japan after Trudi's death. <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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