



GCE A LEVEL MARKING SCHEME

SUMMER 2019

**A LEVEL (NEW)
GERMAN - UNIT 5
1820U50-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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.

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Critical and analytical response in writing (40 total marks)

General Advice for Examiners

The candidate is required to write **one** essay on the literary work they have studied; 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 forms, using a wide range of lexis and structure. For AO4 the candidate must show knowledge and understanding of, and respond critically to, different aspects of the culture and society of countries or communities where German is spoken. In Unit 5, AO4 will be in the context of the literary work studied. There is one marking grid; You will apply the mark scheme as set out in the marking grid. In the marking grid there are five bands for AO3 and AO4. Each band contains 4 marks. 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 learner'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 learner'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 learner'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 learner'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 their marks with those of the Principal Examiner. When marking, you can use these examples to decide whether a learner'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 present and justify points of view, develop arguments and draw conclusions based on understanding. At A Level, knowledge and understanding of the work must include a critical and analytical response to aspects such as structure of the plot, characterisation, and use of imagery or other stylistic features, as appropriate to the work studied.

The approximate number of words advised for the essay response is 400 words. 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 provided with the mark scheme 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 indicative content but must meet the requirements of the highest mark band. Where a response is not creditworthy, that is, contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

When marking you should have the titles to hand as the questions require the candidate to deal with a specific idea or ideas. The candidate is expected to answer the questions as set and not provide a **general** comment on the subject matter as a whole. If a candidate adopts a broad-brush approach he/she will be unlikely to focus on the questions as set, leading to digression and irrelevance.

Unit 3: Mark scheme

For each question the marks are divided as follows between the assessment objectives AO3 and AO4.

Task	AO3	AO4	Total marks
One essay either (a) or (b)	20	20	40
Total	20	20	40

Additional Notes

Beantworte eine Frage, entweder (a) oder (b). Schreib ungefähr 400 Wörter auf Deutsch.

1. Bertold Brecht: *Der gute Mensch von Sezuan* [40]

- (a) Welche Unterschiede gibt es zwischen Shen Te und Shui Ta und inwiefern sind beide Figuren wichtig für das Stück?

In response to the question the candidate may consider:

- Shen Te represents the character which tries to be good.
- Shui Ta represents capitalist attitude and behaviour.
- Shen Te's figure demonstrates the impossibility to be good in an unjust society.
- Shui Ta's figure demonstrates how to survive in an unjust society.

The above points are **suggestions** only and are **not exhaustive**. Look for and reward all relevant points argued by the candidate

Oder

- (b) Welche Aussage steht hinter dem „Lied vom achten Elefanten“, und welche Rolle spielt es im Stück?

In response to the question the candidate may consider:

- The song summarises and emphasises the desperate situation of the workers in the tobacco factory.
- The seven elephants stand for the workers, who like the elephants, suffer from health problems because of the heavy and relentless work they have to carry out.
- The eighth elephant stands for Sun who supervises and exploits the workers.
- Like the eighth elephant, Sun receives extra gratification so that he treats the workers very badly for his own gain and the gain of his boss.

The above points are **suggestions** only and are **not exhaustive**. Look for and reward all relevant points argued by the candidate

2. **Friederich Dürrenmatt: *Die Physiker***

[40]

- (a) Inwiefern kann man behaupten, dass Möbius ein verantwortungsvoller Wissenschaftler ist?

In response to the question the candidates may consider:

- Möbius gives up any contact with his family in order to save the world from his research findings.
- He is prepared to be sane in an insane environment in order to save the world.
- It was, however, irresponsible to take his research findings to the asylum where Dr Zahnd got hold of them.
- He should have thought about the implications of his research before starting it.

The above points are **suggestions** only and are **not exhaustive**. Look for and reward all relevant points argued by the candidate

Oder

- (b) Wie effektiv ist das Ende des Stücks deiner Meinung nach?

In response to the question the candidates may consider:

- In spite of all of Möbius' efforts to protect his research findings, Dr Zahnd managed to get hold of them and intends to gain control of the world with them.
- The end makes us think about the implications/ dangers of research findings.
- The end also teaches us not to take anything for granted e.g. that the director of an asylum should be sane.
- We wonder about the safety of recent research findings e.g. nuclear power, genetic research.

The above points are **suggestions** only and are **not exhaustive**. Look for and reward all relevant points argued by the candidate

3. Dirk Kurbjuweit: *Zweier ohne*

[40]

- (a) Wie wichtig ist Ludwigs Schwester für die Entwicklung der Handlung?

In response to the question the candidate may consider:

- Johann falls in love with Vera and thereby threatens the friendship between the boys.
- Vera is the catalyst for the deterioration of the friendship between the two boys.
- Vera and Johann are a couple for two years after Ludwig's death.
- The relationship comes to an end when Vera claims that Ludwig tried to kill himself and Johann as a revenge for the love between Vera and Johann.

The above points are **suggestions** only and are **not exhaustive**. Look for and reward all relevant points argued by the candidate

Oder

- (b) Welche Rolle spielt der Tod in dem Roman?

In response to the question the candidate may consider:

- Johann and Ludwig's friendship begins when they find a suicide victim in Ludwig's garden.
- Ludwig and Johann play "chicken".
- When they find another corpse in Ludwig's garden they hide it from the police.
- In the end, Ludwig meets his death on the motor bike, and he also intended to take Johann with him.

The above points are **suggestions** only and are **not exhaustive**. Look for and reward all relevant points argued by the candidate

4. **Siegfried Lenz: *Das Fundbüro***

[40]

- (a) Wie wichtig sind die Motive des Findens und Verlierens im Roman?

In response to the question the candidate may consider:

- The motives of finding and losing are central to the novel, especially as its action takes place in a lost property office where staff are being made redundant.
- Through working in the lost property office Henry finds his identity and his new friend Fedor.
- Henry finds a new focus in his life.
- Fedor loses his trust in other people and his opportunity to build a new life in Germany.

The above points are **suggestions** only and are **not exhaustive**. Look for and reward all relevant points argued by the candidate

Oder

- (b) Welche Rolle spielt die Freundschaft zwischen Fedor und Henry in dem Roman?

In response to the question the candidate may consider:

- Through his friendship with the Russian Fedor Henry becomes aware of the fact that he needs to get involved in the fight against hatred towards foreigners.
- Henry gets closer to his sister Barbara when Fedor takes an interest in her.
- Through his friendship with Fedor, Henry realises that abusive comments are more hurtful than actions against foreigners.
- The friendship between Fedor and Henry also demonstrates the motif of finding and losing, which runs through the novel.

The above points are **suggestions** only and are **not exhaustive**. Look for and reward all relevant points argued by the candidate