



A-Level

German

7662/2 Writing

Report on the examination

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General

There were responses, in varying numbers, to all texts and films in this year's examination. The number of students who did not complete the paper within the allowed time or attempted only one question was in very low single figures, indicating that the paper was accessible and that students were generally well-prepared.

As always, there are two sections on the paper. Section A consists of prescribed literary texts and section B of six films. Students are asked to choose either one question from section A and one from section B or two questions from section A. Although the majority chose to respond to one question in each section, some students answered two questions from Section A.

There were some rubric infringements, the most serious of which was answering two questions on the same work. This is not a permitted combination. The specification and instructions on the front cover sheet of the paper inform students clearly how they should answer, and they should be advised to read the rubric carefully before attempting the paper. A few students did not complete the boxes to show which question was attempted (for example, 11.1, 07.2, etc) and this sometimes made it difficult to identify answers until well into the essay. Several scripts were escalated to senior examiners because of illegible handwriting and although this does not affect the mark awarded, students need to be reminded of the importance of legibility in a written paper.

AO3

Students scoring in the lower bands of AO3 produced too many errors of a basic nature, including incorrect verb forms even in the present tense. For example: *Weil er helfen wollen; Claire kommen nach Güllen und verraten die Güllener.*

Many more instances of incorrect verb forms (including past tenses) occurred which is surprising at this level of examination.

Reports in the past have highlighted the lack of students' awareness of the difference between *Tod / tot; töten / sterben; Kraft / Macht; stark / streng; bekommen / werden; einige / einzige / eigene; wenn / wann / als; versuchen / probieren*. Consequently essays contained sentences such as *er war die nur Person im Gericht; er bekommt wütend mit Gregor; Katharina entscheidet Tötges zu sterben*. Essays awarded marks in the lower bands also revealed inadequate and inaccurate use of cases e.g. *sein Sohns Verwandlung, die Tochtters Studienplatz, die Elterns Behandlung von Grete, er sagt zu die Mutter, Wiesler spricht mit das Kind*, as well as frequent misuse of the possessive adjectives *sein / ihr*.

The present and perfect tense of *verraten* was not known by the majority of students answering Question 03.1. Similarly, the perfect tense of *lügen* caused problems.

The use of *dafür* or *davor* for *daher* / *deshalb* was a frequent error and in concluding paragraphs too many students still use *Überall* to introduce a conclusion. Despite comments in past reports, it is still too common to see: *Überall muss man sagen, dass*. The use of *will* for the future tense was a widespread error: *Wir können sehen, dass Ill sterben will; leider will Andri keinen (sic) Tischler werden*.

Examples of good introductory and concluding paragraphs can be found in AQA resources, particularly in the PowerPoint presentation "Preparing for A-level 2025."

On a positive note, there were many examples of highly accurate language for which students were rewarded with marks in the top bands. Their responses indicated a consistently sound grasp of grammar and possession of a wide vocabulary:

Es könnte behauptet werden, dass; In diesem Moment tritt Wiesler aus der Rolle des Beobachters in die des guten Menschen; Wenn Hanna eine mitfühlende Person gewesen wäre, hätte sie die Tür der Kirche geöffnet; Wenn Ill sie nicht verraten hätte, hätte sie die Stadt nicht zugrunde gerichtet.

AO4

The choice of questions on each text or film offered students plenty of scope to show sound knowledge and also presented the opportunity to make personal comments.

The general impression this year was very positive overall. High-scoring scripts showed ample evidence of consistent, thorough knowledge of the chosen work with many points that were made concisely and were supported by examples from the text or film. Insightful opinions and impressive evaluation of the issues served to strengthen the answer. Many students who achieved lower marks for quality of language still displayed good knowledge of the text or film. It was often clear that they knew the characters and events in the work, even if they did not always use this to their advantage. It is important to read the question on the paper carefully and to focus on what is required in the response.

Some essays were too narrative and with little or no comment or analysis. Many students missed opportunities to develop their answers. Their conclusions were often a long repetition of points already made rather than a brief final statement justifying views. Students like to present evidence by using quotations. Direct quotation is usually an effective way of supporting a point, but it must be accurate to gain credit. It is always safer to express ideas in simple and accurate language and to paraphrase direct quotation, such as *Sophies Vater glaubt, dass* or *Wiesler berichtet, dass*, rather than risk inaccuracy that will not gain full credit.

Responses do not have to agree with any view suggested in the chosen question. Students' assessments and opinions are accepted as valid provided there are attempts at justification

and analysis. For example, in Q14.1 some students argued that Cenk does not fulfil the *Hauptrolle*, but rather Hüseyin. This is perfectly acceptable.

In section A, *Der Vorleser* attracted the most responses, although *Der Besuch der alten Dame* and *Die Verwandlung* were also popular. In section B, the questions on *Good-bye Lenin!* and *Das Leben der Anderen* were the most popular to be chosen by students.

Question 10.1

This question elicited some excellent answers. Students clearly described inconsistencies in Hanna's behaviour, especially towards Michael. Almost all felt sympathy for her because of the problems in her life caused by her illiteracy, but that did not excuse her from the atrocities caused during her work as a *KZ-Aufseherin*. Condemnation for what she did in the war was universal but many students concluded their essay with a mixture of commiseration and criticism.

Question 10.2

Outstanding answers considered all aspects of the theme of love. Both positive and negative effects of Michael's first love were described as well as the fact that he grew in self-confidence and genuinely enjoyed his time with Hanna. Students often considered how this love turned into an obsession, affecting the rest of his life disastrously. This led to an analysis of Michael's relationships with Sophie and Gertrud. Students were also aware of love or lack of it in Michael's family and the distant relationship with his father. Many students concluded by asking whether Hanna ever really loved Michael and whether there were any successful loving relationships in the novel.

Question 11.1

This question gave students with a thorough knowledge of the film the chance to write impressive answers. Rainer is a representative of the arrogant west, while Denis is portrayed as a positive figure from the west. Lara influences Alex and stands for honesty and truth. Robert was opposed to the stifling regime in the GDR. The neighbours long for a return to old and familiar times. Sigmund Jähn is symbolic of technical advance and pride in the GDR. Excellent answers described their role in the film, such as humorous relief or symbols of criticism, but also that by cooperating it is possible to accommodate each other and live together peacefully.

Question 11.2

Students rightly recognised the most important events and personalities that influenced the film. Mention was made of the Monday demonstrations, the fall of the wall, the regime under Honecker, the rapid westernisation of the GDR and the significance of space exploration for the East German regime. Examples were given of the impact of all these events and

characters on the lives of ordinary people. In many cases, the analysis was thorough and impressive.

Question 12.1

Most responses agreed that despite minor positive aspects of life in the GDR, the overwhelming conclusion was that the film painted a damning view. Brutality, insensitivity, bugging and intrusion into private lives, fear, corruption, hypocrisy and selfish ambition outweighed the fact that people could change for the better.

Question 12.2

Most essays on this question explained how at the start of the film, Dreyman and Wiesler are total opposites and Wiesler thinks that Dreyman is an arrogant type. Insightful answers from students recognised the importance of Christa-Maria's role since it is through her that Wiesler learns of Hempf's interest in an affair with her. Many essays described lucidly and with relevant points the development in Wiesler's character which is caused by secretly observing Dreyman's and Christa-Maria's lives. Many students pointed out that despite never meeting in person, Dreyman and Wiesler become closely connected through an appreciation of music and literature.

Some reminders for students

- Read the question carefully.
- Give a short introduction to show how you will tackle the essay.
- Make points clearly and unambiguously.
- Amplify and explain the points.
- Support the points by direct reference to the text or film. If a quotation is used it must be accurate.
- Make personal comments as part of the critical and analytical response.
- The conclusion summarises final thoughts. There is no need to repeat points already made in the main body of the essay.
- Use German you know to be correct.
- There is no word limit, but concise essays in accurate German with support from the film or text will have access to the higher bands in AO3 and AO4.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.