



GCE AS MARKING SCHEME

SUMMER 2019

**AS
GERMAN - COMPONENT 3
B820U30-1**

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.

COMPONENT 3: Critical response in writing (40 total marks)

MARK SCHEME

General Advice for Examiners

The candidate is required to answer **one** question; either question (a) or (b), on one work he/she has studied for AS. The work can be a literary work or film. 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 Component 3 AO4 will be in the context of the literary work or film studied. There is one marking grid; you will apply the mark scheme as set out in the marking grid. There are five mark bands for AO3 and AO4, each containing 4 marks. The mark for AO3 is added to the mark for AO4 to give a total out of 40.

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 their 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 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 AS, knowledge and understanding of the work must include a critical 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 is 250 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.

Component 3: Mark scheme

One question 40 marks.

For each question the marks are divided as follows between the two Assessment Objectives; AO3 and AO4.

Marks	AO3	AO4	Total marks
Question (a) or (b)	20	20	40
Total	20	20	40

Component 3: Marking grid for critical response in writing : 40 marks

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 to, different aspects of the culture and society of countries/communities where the language is spoken
17-20	- Accurate manipulation of the language of study, with only minor errors. - Use of a good range of lexis and grammatical structures. - Style and register is mostly appropriate for the task set.	17-20	- A detailed, critical appreciation of the literary work / film which is well supported by evidence. - Points of view are justified and fully developed, with valid conclusions. - Entirely relevant response to all aspects of the question.
13-16	- Generally accurate manipulation of the language of study, with few significant errors - Use of a reasonable range of lexis and grammatical structures. - Style and register is generally appropriate for the task set.	13-16	- A critical appreciation of the literary work / film which is supported by evidence. - Points of view are justified and developed, with valid conclusions. - Mainly relevant response to all aspects of the question.
9-12	- Reasonably accurate manipulation of the language of study, but with some significant errors. - Some vocabulary is lacking or used inappropriately. - Style and register is sometimes appropriate for the task set.	9-12	- A sound knowledge of the literary work / film but some evidence is irrelevant. - Points of view are expressed with some supporting evidence and some valid conclusions. - Response is relevant to most aspects of the question.
5-8	- Many significant errors in manipulation of language, which affect accuracy. - Sentences are short or incomplete. - Style and register is very simple.	5-8	- 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 or conclusions. - Response is relevant to some aspects of the question.
1-4	- Little if any understanding of grammar. - Sentences are fragmented with very few correct patterns and features of language of study. Short phrases predominate. - Almost total reliance on anglicised structures.	1-4	- 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; any conclusions rarely link to views expressed. - Response has limited focus on the question.
0	Nothing of value.	0	Nothing of value.

*Please refer to the subject specific additional notes when assessing AO4

GCE AS GERMAN - COMPONENT 3

SUMMER 2019 MARK SCHEME

Die Literatur

1. Franz Kafka: *Die Verwandlung*

[40]

- (a) „In *Die Verwandlung* ist Gregors Mutter eine schwache Figur. Sie ist oft nicht stark genug, ihre Position gegen Grete und den Vater durchzusetzen.“ Inwiefern stimmst du mit dieser Meinung überein?

AO4	Gregor's mother and how she relates to other family members is of great significance in this story. In response to the essay question the candidate may: • consider instances where the mother shows weakness • discuss the impact of her anonymity (being defined as a role, not as an individual) • compare and contrast her character with that of the other characters <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) Was hältst du von Gregors Beziehung zu Autorität/Autoritätsfiguren? Begründe deine Meinung.

AO4	An important idea in this story is how Gregor relates to authority. In response to the essay question the candidate may: • identify various authority figures • consider how Gregor relates to these different figures • comment on what we learn about Gregor through his approach to authority figures <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*

[40]

- (a) Das Buch gibt viele Beispiele von Beschränkungen/Schwierigkeiten in der DDR. Welche waren die schlimmsten, deiner Meinung nach und warum?

AO4	In many ways life in East Germany is described in a way that underlines its restrictive nature. In response to the essay question the candidate may: • give examples of restrictions faced by main characters in the book • assess the impact of these restrictions on characters in the book • comment on how he/she (i.e the reader) might find living in such a situation <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 wollte Herr Dehnert deiner Meinung nach die DDR nicht verlassen?

AO4	Sabine's father Herr Dehnert finds life in many respects difficult in the East, but still decides to stay there. In response to the essay question the candidate may: • discuss how Herr Dehnert found life in the East overall • consider how his age and temperament might make leaving difficult • reflect on the extent to which Herr Dehnert's attitude typified the attitudes of real East Germans at the time the book is set <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*

[40]

- (a) Wie und warum entwickelt sich Ills Beziehung zur erwachsenen Claire Zachanassian während ihres Besuchs in Gullen?

AO4	There is a marked change in this relationship (especially from Ill) throughout the course of the play. In response to the essay question the candidate may: • write about Ill's attitude to Claire when she first arrived • analyse how and why his attitude changed • assess what is positive and negative about the developing 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 ist die finanzielle Situation für die Leute in Gullen am Anfang des Stücks und von welcher Bedeutung ist dies?

AO4	The picture Dürrenmatt paints of Gullen in the opening scene is one of abject poverty. In response to the essay question the candidate may: • give examples of material poverty • illustrate how this poverty affects how people think and behave • discuss the significance of poverty for the plot 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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Die Filme

4. Wolfgang Becker: *Good Bye Lenin!*

[40]

(a) Inwiefern ist *Good Bye Lenin!* ein guter Titel für diesen Film?

AO4	Although a German film, the title is the combination of an incorrectly written English greeting (goodbye) and a Russian surname. In response to the essay question the candidate may: • analyse the significance of Lenin to East Germany • consider how characters in the film say “goodbye” to an old way of life • discuss the impact of a “non-German” title <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 und warum reagiert Alex auf Arianes Entscheidung, mit Rainer eine neue Wohnung zu suchen? Begründe Alex' Reaktion.

AO4	Late on in the film, Ariane announces her intention to leave the family home. In response to the essay question the candidate may: • analyse Alex's reactions to Ariane's plan • illustrate possible consequences for Alex and his deception • consider the context in which this decision is being made <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. Dennis Gansel: *Die Welle*

[40]

- (a) Wie wichtig ist die Beziehung zwischen Marco und Karo für den Film, deiner Meinung nach?

AO4	Marco and Karo play key roles in this film. The <i>Welle</i> group places a considerable strain on their close relationship. In response to the essay question the candidate may: • discuss their relationship at the start of the film • compare their differing attitudes to the <i>Welle</i> group • comment on the scene where Marco strikes Karo and its impact on both of them. <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 Wasser im Film *Die Welle*?

AO4	A constant leitmotif in this film is water. In response to the essay question the candidate may: • give different examples of how water is present in the film, both as an idea and as a reality • analyse the symbolism of water in the context of the film • assess whether it is appropriate 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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6. Hans Weingartner: *Die fetten Jahre sind vorbei*

[40]

(a) Inwieweit kann man mit Hardenberg Sympathie haben?

AO4	Overall Hardenberg is portrayed quite negatively. However at times viewers can feel some empathy for him. In response to the essay question the candidate may: • discuss Weingartner's overall depiction of Hardenberg • give examples of when Hardenberg is portrayed as a victim • give examples of when Hardenberg is portrayed as not likable. <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 ist der Name „die Erziehungsberechtigten“ passend für die Gruppe?

AO4	The “Educators” are a group of committed people with serious aims, and the group’s name encapsulates this. In response to the essay question the candidate may: • analyse the significance of a group naming itself • discuss different elements of the compound word (i.e. “Erziehung” “berechtigten”/ “berechtigt”) • discuss the group’s aims and tactics and decide whether they live up to their name <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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