



GCE AS MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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.

GCE AS GERMAN

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

SUMMER 2023 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.

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

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

Additional Notes

Die Literatur

Franz Kafka: *Die Verwandlung*

[40]

1. Warum beschließt die Familie gegen Ende der Geschichte, dass Gregor gehen muss? Welche Bedeutung hat dies für Gregor, deiner Meinung nach?

AO4	The family's decision that they should get rid of Gregor was a critical one for him. In response to the essay question the candidate may: • discuss the family's general treatment of Gregor • comment on how the decision is made • assess the impact of the decision on Gregor <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

2. Wie entwickelt sich die Beziehung zwischen Greta und Gregor im Verlauf der Erzählung?

AO4	Greta and Gregor's relationship undergoes many changes in this story. In response to the essay question the candidate may: • assess the relationship at the beginning of the story • comment on important events in the story and how they affect the relationship • discuss Greta's reasons for "abandoning" Gregor at the end <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. Wie wichtig ist Sabines Freundschaft mit Maria?

AO4	When Sabine defects to the West, she finds a job in Hamburg and befriends a Greek girl called Maria. In response to the essay question the candidate may: • discuss their friendship • comment on how they are treated by West German colleagues • write about their trip to Leipzig <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

4. Wie bewertest du das Ende des Buches? Warum?

AO4	In the final chapter of the book, Sabine is on holiday in Greece. In response to the essay question the candidate may: • assess whether Sabine has found happiness • write about the significance of the East German cars • comment on what the chapter says about identity and belonging <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. Wie erklärst du Claires Behandlung von den zwei Eunuchen Koby und Loby? Von welcher Bedeutung ist dies?

AO4	Koby and Loby are members of the entourage Claire brings with her when she visits Gullen. In response to the essay question the candidate may: • comment on how Claire succeeds in locating both characters when they leave Gullen • discuss Claire's drastic punishment of the two men • consider the implications of Claire giving them new identities <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

6. Warum ist die Szene im dritten Akt, als der Lehrer und der Bürgermeister Claire in der Peterschen Scheune besuchen, eine Schlüsselszene?

AO4	Realising that disaster was imminent for Ill, the teacher and mayor seek an audience with Claire. In response to the essay question the candidate may: • explain their reasons for speaking with Claire • assess the significance of what the characters learn in their conversation • comment on Claire's reaction to 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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Die Filme

Wolfgang Becker: *Good Bye, Lenin!*

[40]

7. Welche Rolle spielt Humor in diesem Film?

AO4	There are many comedic features in this film. In response to the essay question the candidate may: • discuss the director's reasons for using humour • give examples of how humour is used • explore the effects of using humour <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

8. Was für ein Bild von Kindheit in der DDR bekommen wir in diesem Film? Wie denkst du darüber und warum?

AO4	There are many depictions and references to childhood in the film. In response to the essay question the candidate may: • explore depictions of Alex and Ariane's childhood • assess how happy these depictions are • consider the effects of Robert's defection <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. Welche Rolle spielt Anke, Rainer Wengers Frau, in diesem Film?

AO4	Rainer Wenger lives with his wife Anke on a houseboat. In response to the essay question the candidate may: • discuss how Anke and Rainer's relationship develops throughout the film • consider how Anke reacts to Rainer's role in the <i>Welle</i> group • comment on her reaction to Tim visiting Rainer on their houseboat <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

10. Von welcher Bedeutung ist die Szene, als Tim seine alten Klamotten verbrennt?

AO4	In a key scene during <i>Projektwoche</i>, Tim burns his old clothes. In response to the essay question the candidate may: • assess Tim's social situation before <i>Projektwoche</i> • comment on his enthusiasm for the <i>Welle</i> group • discuss the symbolism of fire <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. Wie beurteilst du den Titel des Films „Die fetten Jahre sind vorbei“? Warum?

AO4	Film titles are designed to create a specific impact. In response to the essay question the candidate may: • discuss the significance of the words • write about the written messages the group leaves behind in the houses they have broken into • explore whether it is a good title 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

12. Am Ende des Films ist Jan und Peters Freundschaft stärker als am Anfang. Inwiefern teilst du diese Meinung?

AO4	Jan and Peter's friendship is an important aspect of this film. In response to the essay question the candidate may: • compare the two characters as individuals • identify and assess the major developments in their relationship • illustrate the extent to which the relationship changes in 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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