



GCE AS MARKING SCHEME

SUMMER 2024

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

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 AS GERMAN

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

SUMMER 2024 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/xen/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

Die Literatur

1. Franz Kafka: *Die Verwandlung*

[40]

- (a) Inwieweit kann man Greta als eine gute Schwester betrachten, deiner Meinung nach? Begründe deine Meinung.

AO4	In this story the relationship between Gregor and his sister plays an important part. In response to the essay question the candidate may: • discuss Greta and Gregor's relationship at the beginning of the story • explore how and why Greta's attitude changes towards her brother • explain Greta's conclusion at the end that the family should get rid of Gregor <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) „Man kann sich mit Gregor und seiner Situation identifizieren.“ Wie bewertest du diese Meinung? Warum?

AO4	Despite his transformation Gregor retains his humanity and the reader can identify with him and his situation. In response to the essay question the candidate may: • discuss reasons why they might agree with the statement • discuss reasons why they might not agree with the statement • give an overall conclusion on whether they do or do not agree with the statement <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 erste Kapitel schafft Spannung und gibt den Ton für das ganze Buch an.“
Inwiefern teilst du diese Meinung?

AO4	The first chapter covers Sabine's attempt to cross the border to Austria. In response to the essay question the candidate may: • assess how the author generates excitement in this chapter • discuss the importance of escape for East Germans of the time • explore the impact of positioning the escape right at the beginning of the book <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 die Beziehung zwischen Thomas und Sabine in diesem Buch?

AO4	Thomas and Sabine have an important relationship in this book. In response to the essay question the candidate may: • comment on how the relationship is depicted when they first meet • consider how and why their relationship develops throughout the story • assess the impact of Sabine's move to the West on their 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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3. Friedrich Dürrenmatt: *Der Besuch der alten Dame*

[40]

- (a) Von welcher Bedeutung ist Geld in diesem Theaterstück, deiner Meinung nach? Warum?

AO4	Money plays an important part in this play. In response to the essay question the candidate may: • write about the financial condition of Gullen • contrast the Gulleners' poverty with Claire's wealth • discuss the impact of Claire's offer <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) In diesem Theaterstück lernen wir viel über Claires Vergangenheit als junge Frau in Gullen. Was ist das Wichtigste deiner Meinung nach? Warum?

AO4	Claire spent her youth in Gullen before being forced by circumstances to leave. In response to the essay question the candidate may: • assess the events which led to Claire's departure • comment on her treatment by Alfred III and other Gulleners • explain which aspects of her youth were the most significant <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) Ariane sagt über ihre Ostklamotten: „Guck mal! So einen Schrott hatten wir an!“ Was lernen wir durch diese Worte über ihre Meinung über die DDR, und warum ist dies wichtig?

AO4	Ariane briefly looks back on her previous life in East Germany in a scene which takes place after the fall of the Wall. In response to the essay question the candidate may: • discuss Ariane's character and situation • explore the extent to which she typifies young East Germans in Germany after the fall of the Wall • compare Ariane's and Alex's attitude to the changes <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 bewertest du die Vor- und Nachteile der Wende für die ostdeutschen Figuren in diesem Film?

AO4	This film depicts the changes which happened in Germany around the time of the fall of the Wall. In response to the essay question the candidate may: • assess advantages for East Germans of the fall of the Wall • assess disadvantages for East Germans of the fall of the Wall • comment on the significance of these changes for characters 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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(a) Wie wichtig ist Karo in diesem Film, deiner Meinung nach?

AO4	Karo is one of the characters who opposes the <i>Welle</i> group. In response to the essay question the candidate may: • talk about Karo's initial interest in the topic "autocracy" • discuss how and why her attitude to the class's experiment changes during the film • assess the significance of her discussion with Rainer when she tells him the <i>Welle</i> is out of control <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) Von welcher Bedeutung ist die Graffiti-Aktion in der Stadt, deiner Meinung nach?

AO4	During the project week some of the <i>Welle</i> group members spray their logo on walls and buildings around the town. In response to the essay question the candidate may: • write about which of the group members take part • assess the significance of the <i>Welle</i> moving beyond the school • comment on Tim's recklessness in climbing the tower <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) „Das Verhältnis zwischen Jan, Peter und Jule ändert sich im Laufe des Films.“ Was denkst du darüber? Warum?

AO4	As the three characters are drawn together by circumstances in the film, so their relationships with each other change. In response to the essay question the candidate may: • explore their relationships at the beginning of the film • discuss what changes in these relationships and why • consider whether their relationships grow stronger <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 bewertest du Hardenbergs Entscheidung, Jules Schulden bei ihm zu vergessen?

AO4	At the beginning of the film, Jule owes Hardenberg money due to a car accident. In response to the essay question the candidate may: • discuss Hardenberg's reason(s) for cancelling her debt • explore what happens before he makes this decision • consider whether Hardenberg can be trusted <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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