



GCE AS MARKING SCHEME

SUMMER 2025

**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 2025 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

1. Franz Kafka: *Die Verwandlung*

[40]

- (a) Inwieweit kann man *Die Verwandlung* als Familiengeschichte betrachten, deiner Meinung nach?

AO4	This story about Gregor's metamorphosis takes place in his family home. In response to the essay question the candidate may: • write about how important his family is for Gregor. • discuss important relationships within the family. • consider other ways of understanding Kafka's story. <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) *Die Verwandlung* bleibt immer noch relevant als Geschichte für junge Leser/Leserinnen von heute. Inwieweit stimmst du mit dieser Meinung überein?

AO4	Although written over a hundred years ago, this story has remained popular with young readers. In response to the essay question the candidate may: • assess the extent to which young readers can understand Gregor's situation. • comment on the lack of time/place references. • make an overall conclusion as to how relevant the story is today. <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) In diesem Roman lernt man viel über Entwicklungen und Ereignisse in Ostdeutschland vor und nach der Wende. Welche sind für dich am wichtigsten und warum?

AO4	This novel is very clearly set in a time of major upheaval and change in East Germany. In response to the essay question the candidate may: • discuss the significance of the events depicted in the novel. • assess the impacts of these events on the characters. • evaluate which events are most significant for them and explain why. <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 für ein Bild vom Leben im Westen bekommt man in diesem Werk? Wie bewertest du dieses Bild und warum?

AO4	This novel is written from the perspective of an East German family, and the narrative starts off in a divided Germany. In response to the essay question the candidate may: • discuss the views of individual characters about life in the West. • write about characters' reasons for defection. • evaluate whether the main character Sabine's defection makes her more content 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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3. Friedrich Dürrenmatt: *Der Besuch der alten Dame*

[40]

- (a) In diesem Theaterstück handeln viele Figuren sehr schlimm. Welche Figur handelt/ Welche Figuren handeln am schlimmsten, deiner Meinung nach?

AO4	There are many examples of despicable moral behaviour in this play. In response to the essay question the candidate may: • identify a character / characters who behave(s) badly and assess their reasons. • discuss the extent to which Alfred Ill changes from a bad to a good person throughout the course of the play. • write about the implications for modern society of the negative effects of monetary wealth. <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) Analysiere anhand von Beispielen die Rolle von grotesken Elementen in diesem Theaterstück.

AO4	In Dürrenmatt's play there are many grotesque elements. In response to the essay question the candidate may: • identify and discuss grotesque elements. • evaluate the impact of the grotesque elements. • consider Dürrenmatt's reasons for presenting these elements in this way. <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) Welche Rolle spielt Christiane Kerner in diesem Film?

AO4	Wolfgang Becker's film is about an East German family and the mother, Christiane, plays a central role. In response to the essay question the candidate may: • discuss Christiane's character. • evaluate the impact of Christiane's ill health on her children Alex and Ariane. • consider the symbolism of Christiane's ill health and subsequent death 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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Oder

(b) „Ost- und Westdeutschland werden im Film als zwei verschiedene Welten dargestellt.“ Wie macht der Film dies und welche Bedeutung hat es?

AO4	Becker often presents the two Germanys as being two different worlds in his film about how Germany was reunited. In response to the essay question the candidate may: • write about how East Germany is depicted in the film. • discuss the changes brought about by the fall of the Berlin Wall. • evaluate the role of rockets and space imagery 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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5. Dennis Gansel: *Die Welle*

[40]

- (a) Inwieweit kann man diesen Film als Warnung verstehen? Begründe deine Meinung.

AO4	Critics have defined this film as a warning about how people can be easily misled. In response to the essay question the candidate may: • assess exactly what the film could be a warning about. • write about parallels between what happens in the classroom and how dictatorship developed in Nazi Germany. • consider other interpretations of 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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Oder

- (b) Wie bewertest du die Eröffnungsszene dieses Films, als Rainer Wenger unterwegs zur Schule ist?

AO4	The film starts with teacher Rainer Wenger in his car, driving to his school. In response to the essay question the candidate may: • comment on their expectations of the film based on the opening scene. • evaluate the extent to which this scene sets the tone for the film. • contrast this scene with the closing one, when Rainer is under arrest in a police car. <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) Welche Rolle spielt Jan in diesem Film?

AO4	Jan is a key figure in the <i>Edukator</i> group. In response to the essay question the candidate may: • evaluate the extent to which Jan is the brains behind the group. • assess Jan's political ideals especially with reference to important conversations he has with Jule and later with Hardenberg. • write about Jan's relationships with other 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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Oder

- (b) Erkläre die Bedeutung von Freundschaft im Film *Die fetten Jahre sind vorbei*.

AO4	Throughout the course of the film Jan, Jule and Peter develop close relationships. In response to the essay question the candidate may: • write about Jan and Peter's friendship at the beginning of the film. • assess the impact of Peter going to Spain without Jule. • evaluate the extent to which Hardenberg appears to become friends with Jan, Jule and Peter in the Alps. <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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