GCE AS MARKING SCHEME

SUMMER 2017

AS (NEW)
GERMAN - COMPONENT 3
B820U30-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2017 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.

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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.

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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**

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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

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GCE AS GERMAN

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Additional notes:

1. Franz Kafka: *Die Verwandlung* **[40]**

(a) „Gregors Leben als Käfer ist so schrecklich und unmöglich wie ein schlechter Traum." Inwiefern bist du auch dieser Meinung?

AO4	In response to the essay the candidate may: • examine dream-like sections in the text • explore Kafka's reasons for this choice of story-telling approach • discuss the impact on the reader of using this approach • consider autobiographical aspects from Kafka's own experience and how they contributed to the story The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) Wie siehst du die Beziehung zwischen Gregor und seinem Vater in *Die Verwandlung*? Warum?

AO4	In response to the essay the candidate may: • explore the father-son relationship especially as it affects Gregor • develop the idea of the father being an emotionally distant authoritarian figure and its effects on both of them • consider the father's reactions to different events in the story and how Gregor perceives these events • discuss changes in the father's attitude towards Gregor The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

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2. Karin König: *Ich fühl mich so fifty-fifty*

(a) Welche Bedeutung hat die Familie im Buch *Ich fühl mich so fifty-fifty*?

AO4	In response to the essay the candidate may: • illustrate the extent to which this is a family story • consider the extent to which the Dehnert family is represented as a "normal" family with good and bad aspects of family relations • consider the extent to which the Dehnert family is representative of East German families of the time • discuss the effect the above might have on a teenage reader The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) Wo war Sabine glücklicher – in Ost- oder in Westdeutschland? Warum bist du dieser Meinung?

AO4	In response to the essay the candidate may: • explore Sabine's general impressions of life in Leipzig at the (chronological) beginning of the book • discuss the impact of Mario's departure for Hamburg on Sabine and her family and later the departure of her mother • assess Sabine's initial happiness in the West when she gets there • also assess Sabine's subsequent unhappiness about things she missed in the East The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

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3. Friedrich Dürrenmatt: *Der Besuch der alten Dame*

(a) „*Der Besuch der alten Dame* skizziert ein sehr pessimistisches Bild vom modernen Leben". Inwiefern stimmst du mit dieser Meinung überein?

AO4	In response to the essay the candidate may: • discuss the corrupting role of money in the play • explore how Claire Zachanassian manipulates the Gülleners • consider the initial and subsequent reactions of the townspeople to the offer of money • explore the hypocrisy of key characters The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) Alle Güllener (auch seine Familie) sollten vom Tod von Alfred Ill profitieren. Wie findest du die Reaktionen von Ills Familie, als sie herausfinden, dass er sterben soll?

AO4	In response to the essay the candidate may: • explore the reactions of the mother, son and daughter to the mortal threat to Alfred Ill • highlight the lack of individuality in their responses • explore the family's passivity in the face of this threat to a family member • explain how s/he might or should have reacted as a family member. The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

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4. Wolfgang Becker: *Good Bye Lenin!*

(a) Wie siehst du die Beziehung zwischen Ariane und Christiane. Hat sie ihre Mutter wirklich geliebt?

AO4	In response to the essay the candidate may: • give and explain examples of how Ariane helped Alex in his efforts to keep his mother alive and happy • show how this was motivated by affection • illustrate how Ariane showed her love in her own ways independent of Alex • discuss the extent to which Ariane's personal situation affected how she could demonstrate her love The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) Welche Bedeutung haben Technologie und Weltraum im Film? Wie kann man sie interpretieren?

AO4	In response to the essay the candidate may: • explore the symbolism/significance of rockets by using particular examples • discuss the extent to which rockets/space are used in the film as a refuge/retreat from reality • highlight the pervasiveness of rockets in the film • develop the idea of the representation of East and West Germany as being two different worlds and consider the validity of this metaphor The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

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5. Dennis Gansel: *Die Welle*

(a) Welchen Einfluss hat die Welle auf den Lehrer Rainer Wenger? Inwiefern ist dies realistisch?

AO4	In response to the essay the candidate may: • discuss how and why Rainer began to enjoy his own role as leader in the group • consider whether die Welle was “an ego trip” for him • track the development of die Welle from idea to dangerous reality • consider whether Rainer should have been more aware of the potential dangers The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) Warum nannte sich Rainer Wengers Gruppe „die Welle“ in der Projektwoche? Inwiefern war dies ein passender Name?

AO4	In response to the essay the candidate may: • discuss the significance of choosing a name for a group • consider the significance of the students choosing the name themselves • explore rejected options • comment on the nature of the name “Die Welle” and what it symbolised The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

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6. Hans Weingartner: *Die fetten Jahre sind vorbei*

(a) Wie hat Geld das Leben von Hardenberg verändert? Wie siehst du diese Veränderungen?

AO4	In response to the essay the candidate may: • assess the extent of Hardenberg's present wealth • consider Hardenberg's credibility and motives when he says he is like "The Edukators" • highlight that he reveals details about his past <u>while they are taking drugs</u> • explore if the film presents a pessimistic view of people (that we lose idealism with age, wealth and responsibility) The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

(b) „Jule ist gegen Ausbeutung und wird selber ausgebeutet". Inwiefern stimmst du mit dieser Meinung überein?

AO4	In response to the essay the candidate may: • discuss the extent to which Jule was exploited • consider parallels between her poor living situation and the poverty and exploitation in poorer parts of the world • assess how effective her action against exploitation was • explore whether kidnapping Hardenberg itself was exploitative of him The above points are **suggestions** only and are **not exhaustive**. Look for and reward **all relevant points** argued by the candidate.

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