

LITERATUR, DIE ANKOMMT

GOTTFRIED KELLER

Clothes Make the Man

Sample materials

Final Project · Student Materials

Trial edition · EN_V1_1

06_1_Final_Project_Student_Materials_EN_V1_1.pdf

Pages: 3, 4, 5, 6, 7, 8

These excerpts show the October 2026 edition. Original pages are unchanged. Access to the complete teaching package is arranged individually with Edwin Zschaler.

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One Cloak - Three Views

KML-AP01 · Your complete task

Create two A4 pages for a small literary exhibition about Wenzel Strapinski. Readers should recognise how different pictures of the same person arise and what is questionable about them. Your two-page spread contains three short voices and a critical commentary.

KML-AP01-A1 · Create three voices

Write 60–80 words for each of these three views: a Goldach voice at Wenzel’s arrival; a Seldwyla voice at his public exposure; and a Goldach voice after his later return. Give each voice a suitable title. Clearly label it “Imagined voice”. Each voice should interpret a visible sign or an action and reveal what matters to it about Wenzel. Respect what it can know at that moment. Use at least one suitable passage from Reading Section 1, 4 and 7 respectively. Your invented sentences must not appear as quotations from Keller.

KML-AP01-A2 · Examine the images

Write a commentary of 180–240 words. Answer: who makes Wenzel into the person he appears to be? Compare the three views, taking account of his own contribution and Nettchen’s decision. Explain, through a specific expression, how the narrator influences our view. Examine counter-evidence to your interpretation. Use precise references and at least one short direct quotation from the Teaching Edition. At least four different passages must be meaningfully integrated across the complete project. End with a reasoned answer that does more than repeat the title.

KML-AP01-A3 · Explain your creative decisions

In 60–80 words, explain two decisions in your presentation: for example, a voice’s word choice, the sequence, a heading or a deliberate contrast. Show which textual observation supports each decision. Also identify a limitation of your invented voices. Briefly list the resources and support you used underneath. That list does not count towards the word guidance.

Submit: two exhibition pages containing A1/A2 and your creative rationale A3 with a resources/support list. Total guidance: 420–560 words. Titles, reference lines and the resources/support list are excluded; quoted words within prose are included. Count contractions and hyphenated compounds as one word. A simple text layout is enough; images are optional. You may use pages 9–11 or your own A4 pages.

Your route to the final version

Lesson	Steps · 45 minutes each
1 · Plan	10 min clarify task and criteria; 25 min choose evidence; 10 min plan structure.
2 · Draft	20 min write the three voices; 25 min draft the commentary.
3 · Revise	10 min one partner check; 30 min independent revision; 5 min check references.
4 · Finish	20 min final version; 10 min creative rationale A3; 10 min portfolio P04; 5 min submission check.

These timings guide planning. Additional work at home is not assumed. Write P04 in the portfolio, page 13, after completing the project. That learning reflection remains ungraded and is not part of the project points.

What you may use

Work individually over four lessons of 45 minutes each. You may use the Teaching Edition EN_V1_1, your own exercise-book and portfolio work, your own diagnostic responses and feedback, a dictionary and the published criteria. Ready-made texts by other people or generated texts are not permitted aids in the core model.

The teacher clarifies understanding but does not provide an individual interpretation during the assessed work. Once, a partner may ask clarifying questions and point to missing evidence; you write and revise the text yourself. Individual support is agreed beforehand.

What should be new

You may develop your earlier ideas. Now select the three views, compare them and bring them together in the commentary. Placing unchanged old answers alongside one another does not fulfil the task.

Before starting, agree qualitative feedback or announced grading (page 7).

Start: _____ **Submission:** _____

Digital submission route, if used: _____

Find and use passages

Plan in your own notes: voice – sign or action – interpretation – evidence. Check what the voice can know at that moment. You do not need a second neat copy of the plan.

Purpose	Possible search windows in the Teaching PDF
Arrival · Goldach voice	RS 1, lines 38–64 (pp. 5–6)
Exposure · Seldwyla voice	RS 4, lines 83–154 (pp. 29–31)
Later return · Goldach voice	RS 7, lines 115–139 (pp. 46–47)
Wenzel's own contribution	RS 2, lines 205–220 (p. 18); RS 3, lines 98–123 (pp. 22–23)
Nettchen's questions and decision	RS 6, lines 33–79 (pp. 38–39); RS 6, lines 151–170 (pp. 41–42); RS 7, lines 1–19 (p. 43)
Narration and language	RS 1, lines 20–26 (p. 4); RS 4, lines 114–152 (pp. 30–31); RS 5, lines 27–55 (pp. 32–33)

These are aids, not a checklist to complete. Other suitable evidence is possible. Each voice still needs evidence from Section 1, 4 or 7 respectively; the whole project needs at least four different passages.

Keep voice and commentary distinct

An imagined voice is your invented text from a particular perspective. It may be one-sided. In the commentary you investigate: compare, explain and test those views against the novella.

Support and examine a claim

Give RS and lines; counting restarts in each reading section. Copy a short quotation exactly inside quotation marks and explain its significance. Counter-evidence limits or complicates your interpretation; examine its effect on your answer rather than merely attaching it.

References may appear within prose or clearly underneath. Each voice's evidence must remain identifiable. If you choose to use images, give their source; they do not replace textual evidence.

What matters in your project

The five criteria apply to A1–A3 together. Each receives 0–3 level points. The first three count double, the last two once: maximum 24. Your reasoned work is assessed, not a prescribed opinion.

1 • Understanding and chronology | Weight × 2 • maximum 6

Level	Descriptor
3	Events, the voices' knowledge and changes are securely distinguished. Deliberate misreadings within a voice are clearly placed in context by the commentary.
2	The overall account is accurate; isolated inaccuracies have little effect on it.
1	The broad outline is recognisable, but moments, information or characters' positions are repeatedly confused.
0	A textual basis essential to the task is missing or fundamentally misunderstood.

2 • Perspectives and independent interpretation | Weight × 2 • maximum 6

Level	Descriptor
3	The three views are meaningfully distinct; the commentary connects others' assumptions, Wenzel's contribution, Nettchen's actions and counter-evidence into an independent answer.
2	The views and a reasoned interpretation are present; one connection or the counter-evidence remains brief.
1	The voices differ little, or the commentary remains mainly retelling or a sweeping judgement.
0	No recognisable interpretative achievement is evident.

3 • Evidence and explanation | Weight × 2 • maximum 6

Level	Descriptor
3	At least four different, accurate passages from the required sections support the statements; quotation and invented voice are clearly separated. The significance of the evidence is explained.
2	Statements are mostly supported; individual references or explanations remain imprecise.
1	Evidence is limited, partly unsuitable or mostly unexplained; important statements cannot be checked.
0	No usable handling of textual evidence is evident.

Narration and presentation

4 • Narrator and effects of language | Weight × 1 • maximum 3

Level	Descriptor
3	A specific choice of language or narration is explained precisely through its wording; the character's position and the narrator's presentation are accurately distinguished.
2	A suitable observation is accompanied by a clear but still brief explanation of its effect.
1	A device or aspect of narration is named, but its function remains largely unexplained or imprecise.
0	No suitable observation about narrative presentation is evident.

5 • Clear structure and reasoned presentation | Weight × 1 • maximum 3

Level	Descriptor
3	The two pages guide readers clearly through the three views and commentary. The creative rationale explains two specific decisions and one limitation of the voices.
2	Structure and explanation are mostly clear; one decision or limitation remains brief.
1	Finding a way through the work or connecting its parts is noticeably difficult; the rationale remains general.
0	The parts are not meaningfully accessible, or the required explanation of creative decisions is entirely absent.

Record the assessment mode before starting

The teacher indicates the agreed form: ☐ Qualitative feedback ☐ Graded work

Without advance notice of grading, feedback remains qualitative. If grades are used, the local conversion must be stated before work begins and recorded here or attached.

Agreed grade conversion, or reference to attached sheet:

The final project is assessed. Drafts, work habits, portfolio and diagnostics do not retrospectively receive grades. If evidence is missing or cannot be assessed, the teacher first clarifies what has been submitted. An additional oral examination is not part of the core task.

Read the draft with fresh eyes

One partner check · Lesson 3

Read the two-page spread. Mark one place where you can clearly recognise the perspective. Ask exactly two questions: one about a textual reference that is still unclear, and one about the limits of a statement. Do not write new paragraphs for the other person. The author decides and writes independently.

Feedback from: _____ **Date:** _____

Where I can clearly recognise the perspective:

My question about an unclear reference:

My question about the limits of a statement:

You decide how to revise

Check the questions against the novella. Decide which change makes your claim more precise; you need not accept every comment. Your partner does not supply a new interpretation or finished paragraph. Revise directly in the draft; no additional written feedback report is required. This page is a support tool, not another assessed submission.

Use the criteria

Levels describe overall quality within each criterion. One missing line number does not determine a level by itself; a long list of unexplained references is also insufficient. Do not count a single error repeatedly across criteria without examining its actual effect. Images, software, print quality and drawing skill bring no extra points. Language errors matter where they affect understanding. There is no additional spelling grade or automatic word-count penalty.