

A-level
GERMAN
7662/2

Paper 2 Writing

Mark scheme

June 2019

Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Assessment criteria

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

| AO3 | |
|------------|---|
| 17–20 | The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task. |
| 13–16 | The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task. |
| 9–12 | The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task. |
| 5–8 | The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task. |
| 1–4 | The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task. |
| 0 | The student produces nothing worthy of credit. |

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect spellings (unless the meaning is changed);
 misuse of lower case and capital letters;
 incorrect gender (unless the meaning is changed);
 incorrect adjectival endings.

Serious errors include:

incorrect verb forms;
 incorrect case endings, including pronouns;
 incorrect word order in main and subordinate clauses.

Complex language includes:

subordinate and relative clauses;
 conditional clauses;
 infinitive clauses with zu;
 subjunctive of indirect speech;
 prepositions with a non-literal meaning eg sich interessieren für;
 object pronouns;
 complex adjectival phrases eg die in Hamburg veröffentlichte Studie;
 adjectival and masculine weak nouns.

| AO4 | |
|-------|--|
| 17–20 | Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied. |
| 13–16 | Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied. |
| 9–12 | Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied. |
| 5–8 | Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied. |
| 1–4 | Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied. |
| 0 | The student produces nothing worthy of credit in response to the question. |

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

?

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

0 1

Heinrich Böll: *Die verlorene Ehre der Katharina Blum*

0 1 . 1

Betrachten Sie Katharina eher als Täterin oder als Opfer? Geben Sie Ihre Gründe an.

[40 marks]

Possible content

- Katharina can be seen as a victim of circumstances/chance.
- She did not know that Götten was sought by the police.
- She is pursued mercilessly by the press, who publish exaggerations and falsehoods.
- The *Zeitung* uses distortion and vilifies her friends and family.
- Tötges invades her personal space.
- The police storm her flat.
- Interrogation methods are questionable and their language crude.
- Her appeal for the police to rein in the press is ignored.
- However, she has committed a murder, which she planned.
- She feels no remorse whatsoever.

0 1 . 2

„Das ganze Werk ist nichts Anderes als eine bittere Gesellschaftskritik.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- Böll's work is critical of elements of society but is this the sole aim of the work?
- We know from the start what has happened and are interested in finding out why.
- There is a narrative and the format holds our attention.
- The characters are varied, although could be seen as 'types'.
- The press is condemned for their pursuit of 'a story'.
- They knowingly present opinion and conjecture as fact.
- The police are criticised for clumsiness, methods and language.
- The church is criticised via the narrow-minded pastor in Gemmelsbroich.
- Big business is represented by the self-aggrandising, arrogant Sträubleder.
- There is evidence of collusion between police, press, church and big business.

0 2

Bertolt Brecht: *Mutter Courage und ihre Kinder*

0 2 . 1

Wie wichtig sind die Lieder in *Mutter Courage und ihre Kinder*? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- Songs are an essential feature in this particular play.
- They are an important part of his *Verfremdungseffekt*.
- The illusion of conventional theatre is avoided.
- The songs interrupt the action and claim the spectator's attention.
- There is a song in virtually every scene; a few scenes consist almost entirely of songs.
- The songs of various characters complement and comment on the action.
- The songs make the audience think about what they are seeing on stage.
- They explain and extend Brecht's views on war in general and those whose lives are conditioned by war.
- They predict the action, particularly the fate of those caught up in war.
- Some underline mood and are very moving, eg *Eia popeia*.

0 2 . 2

„Will vom Krieg leben

Wird ihm wohl müssen auch was geben.“

Inwiefern drückt dieses Zitat das Hauptthema dieses Schauspiels aus?

[40 marks]

Possible content

- This rhyming couplet highlights a major theme.
- Courage has stated her goal of getting her children safely through the war.
- Courage is distracted by the *Werber* and the *Feldwebel*, and Eilif signs on.
- Ironically, her parody of foretelling death backfires, because Eilif does lose his life.
- She wants to protect her children, but the same fate befalls Schweizerkas and Katrin.
- The deaths are caused because Courage is too busy trying to make a living to profit from the war.
- The essential theme is that if you try to profit from war, you have to pay a price.
- By the end, Courage has lost all three children.
- She is left alone to drag her tattered cart in pursuit of armies fighting a war.

0 3

Friedrich Dürrenmatt: *Der Besuch der alten Dame*

0 3 . 1

„Eine kapitalistische Gesellschaft führt immer zum Verfall der Moral.“ Inwiefern stimmt diese Aussage Ihrer Meinung nach für das Hauptthema des Stücks?

[40 marks]

Possible content

- Güllen is downtrodden and poor due to Claire's actions.
- Claire has become immensely wealthy by marrying for money.
- She has treated people shabbily without regard to feelings.
- The only hope of revival is to accept Claire's offer.
- All are horrified at first and reject it on moral grounds.
- As time passes, the citizens buy goods on credit.
- Even leading figures of the town buy on credit.
- They make excuses for not helping Alfred III out of his dilemma.
- The citizens do not allow Alfred to board the train to escape the town.
- Alfred's fate is sealed at the *Gemeindeversammlung*.
- Money is the central consideration for everybody's actions, not moral standards.

0 3 . 2

Welche Rolle spielt das Groteske in diesem Theaterstück? Finden Sie den Gebrauch von grotesken Elementen effektiv? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- The play consists of exaggerated figures and situations.
- Claire is a grotesque figure with her false limbs and thirst for revenge.
- She has had an unusually high number of husbands.
- She has brought a panther and empty coffin to Güllen.
- Her entourage has been robbed of their identity and manhood and their language is mechanical.
- Characters act as trees in the *Konradswellerwald* scene.
- The plot itself is grotesque; a whole town agrees to kill a man for money.
- The grotesque allows the audience to enjoy the humour provided by it.
- It allows the audience to become detached and reflect on the action before them.

0 4

Max Frisch: *Andorra*

0 4 . 1

Inwiefern tragen Ihrer Meinung nach **alle** Andorraner die Verantwortung für Andris Schicksal? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- Almost all the Andorraner are condemned in the *Vordergrundsszenen*.
- They vainly try to exculpate themselves for their treatment of Andri.
- The *Wirt*, *Tischler*, *Geselle* and *Jemand* all adopt a similar tone, in contrast to their actions.
- The *Doktor* is clearly still anti-Semitic.
- The *Soldat* offers no contrition at all for his treatment of Barblin and of Andri.
- None of the three women betrays Andri.
- The *Lehrer* committed the initial and fatal betrayal by labelling his own illegitimate son a Jewish foundling.
- The *Lehrer* treats his son poorly, simply to preserve his own social standing. The *Lehrer* hangs himself in the end.
- Only the *Pater* frankly admits his guilt and cowardice.
- To some extent he redeems himself. Others do not.

0 4 . 2

Warum findet Andri es unmöglich, seine wahre Identität zu akzeptieren?

[40 marks]

Possible content

- Andri believes that he is a Jewish foundling, rescued from the anti-Semitic *Schwarzen*.
- His real identity is fatally concealed.
- He becomes the victim of the anti-Semitic *Andorraner*.
- His treatment by some characters lead him to believe that he is a Jew.
- He interprets the *Lehrer's* refusal to let him marry Barblin, his half-sister, as anti-Semitism.
- The *Mutter* persuades the *Pater* to get Andri to accept his Jewishness.
- As the real barrier to the marriage emerges, the *Pater* tries to explain to him that he is an *Andorraner*, like everyone else.
- Andri has been so conditioned that he refuses to accept this new truth.
- It is too late to prevent Andri being blamed for the murder of the *Senora*, his real mother.
- When the *Schwarzen* invade, Andri is already the pre-selected victim, of the *Schwarzen* and the *Andorraner*.

0 5

Heinrich Heine: *Gedichte – Buch der Lieder*

0 5 . 1

„Heine ist ein unromantischer Romantiker.“ Wie stehen Sie zu dieser Behauptung?

[40 marks]

Possible content

- Poems should be clearly identified.
- Many poems in the collection may be chosen as typical of romanticism.
- Heine often adopts the theme of unrequited love for a woman.
- Heine's settings can be exotic, classical, historical or biblical.
- In some poems Heine makes use of the natural world.
- Heine's subject is often the poet himself who expresses his sadness.
- Heine's language and rhythms are lyrical, and many have been set to music.
- Eventually, Heine becomes weary of romanticism and turns more to philosophical themes.
- A distinctive feature of Heine's poems is his self-mocking approach
- Sometimes he can unexpectedly disrupt the mood by ironic comment.

0 5 . 2

Untersuchen Sie **mindestens zwei** Gedichte aus dieser Sammlung, in denen der Dichter den Kontrast zwischen seiner Stimmung und der Realität darstellt.

[40 marks]

Possible content

- Poems should be clearly identified.
- For the Romantics mood was everything.
- Frequently, the poet expresses love for a woman, which remains unrequited.
- Philosophical questions, inspired by contemplation of sea and sky, are shattered by the poet calling himself a fool for asking – *Fragen*.
- Often Heine treats his sorrow ironically, holding it at arm's length.
- He suffers but can still smile at his sorrow – „Sie saßen und tranken am Teetisch“.
- Reality sometimes stands as an implicit background to the impossibility of romantic love.
- Romantic love only exists in the poetic imagination – „Auf Flügeln des Gesanges, Ein Fichtenbaum steht einsam“.
- Even the treatment of an historical theme, like *Die Grenadiere*, a tribute to the charisma of Napoleon, achieves its effect by the unreality of the resurrection of the soldier and of Napoleon himself.

0 6

Jana Hensel: *Zonenkinder*

0 6 . 1

Was will Hensel dem Publikum sagen? Inwiefern hat sie Ihrer Meinung nach ihre Ziele erreicht?

[40 marks]

Possible content

- Wants to present a positive view of the everyday past in East Germany.
- Wants to keep past alive for her generation with no other sources for a collective or individual past.
- Wants to present her experiences as being representative of childhood in GDR.
- Not all *Zonenkinder* shared these experiences
- It is neither a book about childhood nor a book about the transition.
- Aims to show that their life does not all need to be erased from history.
- Wants to avoid *Ostalgie*, but through her anecdotes is often unsuccessful.
- Presents the state influence on her childhood life ironically but comments on the economic transition to the united Germany with pride.
- She highlights the loss of identity as an East German and her enforced transition to Western lifestyle.
- Contrast the differences in family relationships in East and West Germany
- Portray the differences between her and older generations in dealing with the *Wende*.

0 6 . 2

„In Hensels Buch *Zonenkinder* geht es mehr um ein individuelles Erwachsenwerden als um das Verschwinden des Lebens in der DDR.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- Hensel is not looking at the GDR with a critical distance - she cannot claim to speak for the *wir* beyond the superficial.
- Hensel wants to provide somewhere for a museum for **her** childhood memories.
- Hensel states she wants to know where she comes from.
- She does not want to be *enttarnt* as a former Easterner.
- She is just as nostalgic for some Western products as for Eastern ones.
- She does not like presenting the Westernised version of East Germany to visitors but presents what she remembers from **her** childhood.
- She criticises the rush to move away from GDR life to something better.
- Hensel does not regret some East German disappearances.
- The book switches between how unification has affected East Germans and her own nostalgia.
- Hensel has difficulty in accepting some changes to places and customs.
- She is an individual coming to terms with the older generation's fallibilities and inability to move with the times.

0 7

Franz Kafka: *Die Verwandlung*

0 7 . 1

Halten Sie *Die Verwandlung* für ein optimistisches oder pessimistisches Werk? Erklären Sie warum.

[40 marks]

Possible content

- The work depicts the breakdown of family relationships and could be seen as pessimistic.
- A father has deceived and abused his son.
- A sister has loved, neglected and finally abandoned her brother.
- Gregor feels dissatisfied with his professional and personal life.
- He wishes for but cannot find a stable relationship with women.
- He is capable of human thought but unable to express them after his metamorphosis.
- His demise is described in detail, first suffering alienation, being fed on scraps and waste and finally totally abandoned by those close to him.
- The story can be seen as a criticism of capitalist society.
- At least Gregor is released from his situation and is free of his woes.
- His demise symbolises a new optimistic beginning for the Samsa family.

0 7 . 2

Bewerten Sie den Gebrauch von Symbolen und Motiven in dieser Erzählung. Finden Sie diesen Gebrauch effektiv? Geben Sie Ihre Gründe an.

[40 marks]

Possible content

- The metamorphosis can be seen as symbolic of Gregor's mental anguish.
- It can also be an expression of his dissatisfaction with all aspects of his life.
- Before his transformation, Gregor already felt distant from his family.
- His exclusion is almost complete and the father has a reason to ostracise his son.
- The picture of the woman in Gregor's room symbolises his desire for a relationship.
- The window is his only connection to the outside world, from which he is now cut off.
- The door is a barrier between Gregor and his family. It is easy for them to close it and lock him out of their life.
- The sun at the end symbolises hope and a new start for the Samsa family.
- The apple lodged in his back symbolises the forbidden fruit; he is driven from his Paradise.
- It could also be that all who eat of it will have to pay for their sins in future.

0 8

Wladimir Kaminer: *Russendisko*

0 8 . 1

Wie werden die multikulturellen Aspekte des Lebens in Berlin dargestellt? Finden Sie diese Darstellung überzeugend?

[40 marks]

Possible content

- Many migrants of varying nationalities in Berlin.
- Kaminer and Misha wanted to meet as many people as possible.
- Author met Vietnamese and gypsies, whom they befriended but spoke no German.
- Living conditions were isolated – Ex-Stasi building in Marzahn with Vietnamese.
- Author found an unoccupied flat in Prenzlauer Berg and occupied it; resourcefulness.
- Survival instinct of different cultures is depicted in many accounts.
- Often difficult to find work but somehow migrants get by.
- Graphic details of human relationships provide a picture of life for the Russians in Berlin.
- All kinds of people from all walks of life are described, often as a ‘type’ rather than a developed individual character.
- Chaotic situations and lives of migrants are evident in all accounts.
- Idea of adapting to the point of taking up German citizenship seems a step too far.

0 8 . 2

Analysieren Sie die Bedeutung von Beziehungen für die Migranten in Kaminers Erzählungen.

[40 marks]

Possible content

- Jaundiced view of life in the West acquired from those in Soviet Union returning from visits to East Germany.
- Author's accounts include his experiences with Vietnamese, gypsies, Turks and many others.
- Accounts paint a vivid image of life for migrants and their alternative sub-culture.
- Many examples of migrants coming to terms with life in Berlin – Russian who took a business course and was convinced that a bankrupt Turkish restaurant would be a gold mine; Russian disco organised monthly.
- Accounts include everyday situations for migrants and their acquaintances.
- Together, characters show a stoic attitude to life in post-communist Europe.
- Many Russians, after living and working in the country, showed a will to become part of establishment in Berlin.
- They often failed a language test in the citizenship exam.
- Author poses question: what is the point of citizenship? Survival is possible without it.

0 9

Siegfried Lenz: *Fundbüro*

0 9 . 1

Welche Aspekte der modernen Gesellschaft kritisiert Lenz in seinem Roman? Finden Sie diese Kritik überzeugend?

[40 marks]

Possible content

- Neff works in a lost property office, symbolic of the throw-away society.
- The auction contrasts to the modern world; each item is revered.
- Fedor is from a country which is a utopian contrast to modern-day Germany.
- Henry lives in a concrete jungle frequented by a racist motor bike gang.
- The railway is making cutbacks and redundancies. Lenz criticises economic policies which take no account of human feelings.
- The company Neff and Plumbeck represent an old, traditional family business.
- Henry has rejected the business and shows no ambition in the 'rat race' society.
- There is no place for sentiment in modern society.
- The racism shown towards Fedor is critical of modern day intolerance.
- Hannes Harms cares for his elderly father - unusual in the hectic modern world.
- By taking blame for the rail accident, Hannes shows loyalty, another rare characteristic today.

0 9 . 2

Analysieren Sie die Freundschaft zwischen Henry Neff und Fedor Lagutin. Was ist die Bedeutung der Freundschaft für den Roman?

[40 marks]

Possible content

- Henry and Fedor meet when Henry returns a lost bag containing important documents to Fedor.
- They are contrasting characters who are drawn together.
- They both reject the world of 'go-getters' with no time for compassion and friendship.
- Henry has no drive or ambition; he does not want to work for the affluent family firm. He shuns promotion, whereas Fedor has made significant career progress.
- Fedor comes from a country where racism does not exist.
- Henry stands up against the racist attacks on Fedor; here he is drawn to act.
- Fedor left abruptly after the racist comments he heard made about him.
- In his farewell note, he states that physical violence can be overcome but the verbal abuse sticks forever.
- Henry introduces Fedor to his mother, an older, affluent German who speaks slowly in simple German because he looks foreign.
- At the end, we are left to wonder if Henry will ever hear from Fedor.

1 0

Bernhard Schlink: *Der Vorleser*

1 0 . 1

„Hannas Leben ist ein einziger Kampf mit ihrer Schwäche.“ Wie stehen Sie zu dieser Aussage? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- Hanna's illiteracy can be seen either as a reason or an excuse for her actions.
- She reveals no personal details of her past, even to Michael.
- Hanna's early kind behaviour is sometimes followed by verbal or physical violence.
- Hanna moves from place to place and disappears suddenly from Michael's life without any contact or explanation.
- Her illiteracy has affected her working life and promotion prospects.
- Covering up her illiteracy has consequences in the courtroom.
- In prison, she learns to read and write and is proud of the achievement.
- She is friendly enough to inmates but remains *unzugänglich*.
- Her suicide is linked to her past.

1 0 . 2

„*Der Vorleser* stellt das Scheitern menschlicher Beziehungen dar.“ Erklären Sie, warum Sie dieser Aussage zustimmen oder nicht.

[40 marks]

Possible content

- There are no examples of long-lasting close relationships.
- Hanna and Michael's relationship is based on the latter's fascination with an older woman.
- It is also based on Hanna's immorality and lack of scruples; it cannot last.
- Michael cannot form any permanent relationships with females after Hanna.
- He flirts and has casual sex, but this is unsatisfactory for him.
- His marriage to Gertrud lasts only five years.
- He feels guilty about his treatment of his daughter.
- Michael's relationship with his family is distant; except for his older sister, Michael never felt close to them.
- Hanna does not mention anything at all about past relationships.

1 1

Good bye, Lenin!: Wolfgang Becker (2003)

1 1 . 1

Halten Sie Christiane für eine tragische oder eine komische Figur? Geben Sie Ihre Gründe an.

[40 marks]

Possible content

- On one level, she may be heroic in her commitment to socialism.
- She raised her children on her own.
- Robert left for the West on the understanding that she and the children would follow, but fear deterred her.
- She lies to the children about Robert's abandonment of them.
- The concealment of his letters is a flaw in her character.
- She did not want to tell her children the truth; she did not want to hurt them.
- Her commitment to the DDR, when it was clearly collapsing, makes her seem loyal but naive.
- We sympathise with her fatal condition.
- She is the unwitting catalyst for much of the comedy in the film.
- She is a tragic figure to the extent that she incurs our pity.

1 1 . 2

Welche Aspekte des wiedervereinigten Deutschlands findet Alex enttäuschend und warum?

[40 marks]

Possible content

- Alex's part in the demonstration shows he hopes for better things to come.
- He and Lara venture into Western nightlife, but its lurid licentiousness does not appeal to them.
- Many become unemployed after reunification.
- Alex does get a job but criticises the hospital doctor for leaving for something better in the West.
- Alex disapproves of the children's demand for payment to perform at the 'socialist' birthday celebration.
- Too late to exchange his mother's life savings into DM, Alex angrily sees this as some kind of Western contempt for her years of economy.
- The fictitious DDR, which Denis and Alex create, becomes the sort of republic Alex would have liked to live in.
- The corollary is that the re-unified Germany is not completely to his liking.
- Alex's final cosmic view of the defunct DDR reinforces *Ostalgie*, an implied criticism of 'Coca-Cola materialism'.

1 2

Das Leben der Anderen: Florian Henckel von Donnersmarck (2006)

1 2 . 1

Analysieren Sie den Gebrauch von Musik und Farben in diesem Film.

[40 marks]

Possible content

- The music for *Sonate vom guten Menschen* is vital for the changes in Wiesler and Dreyman
- Music is never 'alone' in the film; it is always associated with sounds or language.
- Jazz and East German music enliven some scenes.
- The composers' pieces are sad and moving.
- The evil nature of the Stasi is captured by the background music.
- The bare dim colours of the prison reflect the menacing nature of the regime.
- The *Sonate* mirrors Dreyman's anger and sadness at Jerska's death and is the trigger for Wiesler's transformation.
- Drab colours of Wiesler's flat symbolise his inner loneliness and the grey of his uniform reflects his personality.
- Dreyman and Christa-Maria are both dressed in white at her death.
- The graffiti and the colours added to the grey buildings of post-*Wende* East Berlin reflect a more decadent life style.

1 2 . 2

„Georg Dreyman ist ein größerer Held als Gerd Wiesler.“ Analysieren Sie diese Aussage.

[40 marks]

Possible content

- Dreyman is a loyal citizen of the DDR and a successful writer.
- His professional and personal relationship with Christa-Maria Sieland – affords him a privileged existence in East Germany.
- Dreyman's dissident friends have a cynical view of his acceptance of GDR society.
- The suicide of Jerska and the *Sonate* prompt a transformation in the attitude both of Dreyman and Wiesler.
- Wiesler is also a loyal citizen and married to his role as a Stasi officer.
- His life is drab and soulless and is in stark contrast to Dreyman's life.
- The bugging of Dreyman's apartment brings the two characters into contact.
- Wiesler is profoundly affected by his surveillance of Dreyman and Christa-Maria; a world of literature and music causes a transformation.
- Wiesler acts to spare Dreyman from arrest following his suicide article.
- After the fall of the Wall, Dreyman discovers his Stasi files and his link to Wiesler.
- Dreyman dedicates his new book to Wiesler. Both men have heroic qualities.

1 3

Die fetten Jahre sind vorbei: Hans Weingartner (2005)

1 3 . 1

Was sind Ihrer Meinung nach die wichtigsten Botschaften des Films? Wie und mit welchem Erfolg werden diese Botschaften vermittelt?

[40 marks]

Possible content

- The poor have little to smile about in a capitalist society.
- The film depicts the life of 'the haves and have-nots'.
- Weingartner uses the rebels and their actions to illustrate the chasm between rich and poor.
- The rebels live in dingy flats, but their exploits show how the wealthy live.
- The rebels are angry at the exploitation of workers and the poor (shoe shop, restaurant and public transport scenes).
- Radicalism is questioned when Hardenberg is kidnapped; they had no plan.
- Idealism gives way to reality and expediency as we become older.
- Hardenberg was once a young activist but re-joined mainstream society.
- Social injustice is not conquered by the end of the film.
- Wheels of society keep turning; what do we need to do to make it more equal?

1 3 . 2

„Die Figuren in diesem Film sind langweilig, oberflächlich und unentwickelt.“ Wie stehen Sie zu dieser Aussage?

[40 marks]

Possible content

- Jan is the angry young man, who makes people aware of social injustice.
- He is the idealist, who wants to change society.
- He has a great sense of fun, but also has a serious side.
- Peter is less bitter and his employment is important to him.
- Fun turns to serious matters when Jule, Peter's girlfriend, falls for Jan.
- Jule is the catalyst for much of the action; she owes Hardenberg money, she leaves her phone in Hardenberg's house.
- Hardenberg, a self-made millionaire, was once a political activist.
- As time goes by in the Alpine hut he seems to warm to the rebels.
- At the end he can be seen as manipulative and unreliable.
- The characters could be seen merely as vehicles for Weingartner's ideas.
- There is some development in the characters in the course of the film.

1 4

Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)

1 4 . 1

„Wenn Oma und Opa Türken sind, warum sind sie denn hier?“ – so sagt Cenk.
Analysieren Sie diese Aussage.

[40 marks]

Possible content

- Cenk is faced with a crisis of identity as the youngest member of the family.
- As the 1,000,001st guest worker in Germany Hüseyin sets up home.
- Fatma has received a German passport.
- Hüseyin orders a family visit to Anatolia; this trip highlights conflicts of identity.
- The flashbacks and the language issues depict how life was for guest workers.
- Language difficulties add comedy, but highlight a real problem.
- Inter-marriage and the adaptation of Hüseyin's children to German culture show how different life is today for Turks in Germany.
- The importance of family and traditional values remains untouched.
- Hüseyin shows great understanding towards his granddaughter's pregnancy,
- Hüseyin's funeral emphasises family identity and links.
- Although life will go on in Germany, the link to Turkey and the past will not fade.

1 4 . 2

Wie und mit welchem Erfolg werden in dem Film Sprache und Komödie benutzt?

[40 marks]

Possible content

- When Hüseyin arrives in Germany, neither side can understand the other.
- The language problem is depicted by the clever juxtaposition of Turkish speaking Germans and the made-up language of the Turks.
- Language barriers are shown in a comical manner.
- Language reveals cultural collision, conflicts and ambiguities.
- Language is used cleverly to poke fun at stereotypes of German people.
- Jokes highlight cultural differences.
- Scenes parody Angela Merkel's speech about multiculturalism.
- The trip to Anatolia and the road journey to the village depict many comic moments.
- When Cenk delivers Hüseyin's speech, there is a mixture of comedy and poignancy.

1 5

Sophie Scholl – die letzten Tage: Marc Rothemunde (2005)

1 5 . 1

„Die Gerichtsverhandlung ist ohne Zweifel die wichtigste Szene im ganzen Film.“
Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- The court scene gives an insight into the Nazi concept of justice.
- The trial is a farce with the outcome pre-determined.
- Sophie's parents are refused entry and most present are in Nazi uniform.
- The cruelty of the Nazi regime is shown; the judge will not hear pleas for clemency for Christoph Probst.
- Hans points out the folly of Nazi tactics on the Eastern front.
- There is a contrast between Sophie's calmness and logic and the judge's ranting.
- Sophie's conscience, commitment and bravery are highlighted.
- The question of retribution is a theme: „*Bald werden Sie hier stehen, wo wir jetzt stehen.*“
- Other scenes are important, but this one highlights the entire Nazi approach as well as differences in ideology and character.
- From the cinematic point of view it creates tension.

1 5 . 2

Inwiefern ist Sophie Ihrer Meinung nach für ihr eigenes Schicksal verantwortlich?
Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- From the start Sophie engages in anti-Nazi behaviour.
- She takes part in illegal activity by printing and distributing leaflets.
- She makes a fatal mistake by not fleeing the university building in order to empty the suitcase of leaflets.
- She has hope when Mohr says she might be released.
- Her initial convincing statements are found to be untrue.
- She betrays no names and accepts responsibility for her actions.
- She refuses Mohr's offer of a way out because of her conscience and religious beliefs.
- When Mohr softens his approach, she continues to criticise the regime.
- In court she infuriates the judge by her insistence on criticising the Nazis.
- Does she think of the effects that her fate will have on others, such as her fiancé?
- Is her fate down to Nazi intolerance or her own stubbornness?

1 6

Lola rennt: Tom Tykwer (1998)

1 6 . 1

Analysieren Sie das Motiv des Spiels und des Spielens bei *Lola rennt*. Wie effektiv finden Sie den Gebrauch dieses Motives?

[40 marks]

Possible content

- Film is Lola's game of learning by experience, having three tries at same situation.
- Football motif locates the film in a competitive setting without a predefined outcome.
- Computer game animation is a metaphor for life's game of chances and risks.
- The computer game footage distances us from the character.
- Computer animation is a reminder that it is a fictional fairy-tale character.
- Chessboard and strategy contrasts with the pure 'luck' of the casino roulette.
- Dominoes game chain visually reinforces the role of causality in fate.
- Director plays with the plot/ending and with audience expectations, especially the 'Happy End'.
- Film plays with the chronological sequence of events by the use of flash-forwards and split-screen shots.
- Director 'plays' with the characters, changing their *Ausgangssituation*.
- The events and their reactions affect the outcome.
- Director plays with camera and montage techniques, as well as music to create different effects on the viewer.

1 6 . 2

Inwiefern kann man den Film als Lolas Suche nach Selbsterfüllung beschreiben? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- Lola is a young person looking for happiness and her place in the world.
- She questions her love for her partner, such as in the "red scenes" with Manni.
- Lola's mission is to save her world from collapsing, though a part collapses when her relations with her father change.
- Lola wants to solve her quest in a race against time.
- She is running in a labyrinth of the city for her grail to save life as she knows it.
- Lola's quest for money is as a means to the end of preservation of her life.
- Lola's quest relies on chance, coincidence, timing, speed of thought and fate.
- A quest can go right or wrong due to changes in fate and circumstances.
- Lola's place in the world changes as she finds she can affect the future of others in the ambulance scene.
- Lola 'learns' from her previous quests to avoid the same mistakes.
- She can thus fulfil her original quest for happiness.