



Pearson
Edexcel

Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE

In German (9GN0)

Paper 02: Written response to works and
translation

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

GCE A Level German

Paper 2 mark scheme

Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Marking principles

Accents: non-grammatical umlaut errors are tolerated, for example Buro rather than Büro unless they cause ambiguity (e.g. schon rather than schön).

Spelling: non-grammatical mis-spellings are tolerated, for example wunderbar rather than wunderbar, as long as they are not ambiguous or in the wrong language (e.g. Strom rather than Sturm).

Verb endings must be correct and will not be classed as spelling errors.

Case endings must be correct and will not be classed as spelling errors.

Repeated errors of capitalisation are not penalised.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

Text	Correct Answer	Acceptable Answers	Reject	Mark
1. 'What was it like in Germany	„Wie war es in Deutschland,			(1)
2. when you were young, Grandpa?’	als du jung warst, Opa?’			(1)
3. asked Michael.	fragte Michael.			(1)
4. 'Where shall I start?’	„Wo soll ich anfangen?’			(1)
5. 'With the fall of the wall!’	„Mit dem Fall der Mauer!’	Mit der Wende		(1)
6. 'Germany was reunified,’ began Grandpa,	„Deutschland wurde wiedervereinigt,’ begann Opa,		war startete	(1)

7. 'and then we had	„und dann hatten wir			(1)
8. the five 'new' federal states.	die fünf „neuer“ Bundesländer.	Accept without article fünf neue Bundesländer		(1)
9. However, they weren't really new,	Jedoch waren sie nicht wirklich neu,			(1)
10. but all had their own complicated history	aber alle hatten ihre eigene komplizierte Geschichte	sondern		(1)
11. – if politicians had recognised that,	– wenn Politiker das erkannt hätten,			(1)
12. perhaps we wouldn't have so many problems today.'	hätten wir heutzutage vielleicht nicht so viele Probleme.“			(1)
13. 'My teacher said that there are	„Mein Lehrer sagte, dass es ... gibt...“	Meine Lehrerin 13-15 so long as dass sends the verb to the end, there is some flexibility with the word order here, and 'als in Bayern' could come before 'gibt'.		(1)
14. more tourists here on the coast	mehr Touristen hier an der Küste ... als in Bayern.“			(1)
15. than in Bavaria.'				(1)
16. 'True,' said Grandpa thoughtfully,	„Stimmt,“ sagte Opa nachdenklich,			(1)
17. 'but wages are low, and lots of young people	„aber Löhne sind niedrig, und viele Jugendliche			(1)

18. leave the area to find work.'	verlassen die Gegend, um Arbeit zu finden."	Region		(1)
19. 'Why do they have to leave?	„Warum müssen sie weggehen?			(1)
20. Why can't they work from home, like Mum?'	Warum können sie nicht Homeoffice machen, wie Mama?"	von zuhause / zu Hause aus arbeiten? Mutti		(1)

Total (20)

Sections B and C, Questions 2 to 26 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3)

It is recommended that, in order to give a detailed analysis of the work, students write between 300-350 words for each essay. This is sufficient for students to give relevant, justified points of view, arguments and conclusions with evidence from the work. The whole essay will be marked regardless of length.

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on 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 bands 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, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1–4	<ul style="list-style-type: none">• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.• Limited ability to form arguments or draw conclusions.• Response relates to the work but limited focus on the question.
5–8	<ul style="list-style-type: none">• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.• Response relates to the work but often loses focus on the question.
9–12	<ul style="list-style-type: none">• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.• Response is relevant to particular aspects of the question, occasional loss of focus.

13-16	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"> • Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. • Limited range of vocabulary resulting in repetitive expression. • Limited use of terminology appropriate to literary and cinematic analysis.
5-8	<ul style="list-style-type: none"> • Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. • Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. • Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	<ul style="list-style-type: none"> • Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. • Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. • Some use of terminology appropriate for literary and cinematic analysis.

13–16	<ul style="list-style-type: none"> • Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. • Frequently varied use of vocabulary, resulting in regular variation of expression. • Frequent use of terminology appropriate for literary and cinematic analysis.
17–20	<ul style="list-style-type: none"> • Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. • Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. • Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns

- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns.
- using synonyms and a variety of expressions to say things in different ways.
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

Accuracy of language (A03)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none"> • Limited sequences of accurate language resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.
3–4	<ul style="list-style-type: none"> • Some accurate sequences of language resulting in some coherent writing. • Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5–6	<ul style="list-style-type: none"> • Frequent sequences of accurate language resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication
7–8	<ul style="list-style-type: none"> • Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9–10	<ul style="list-style-type: none"> • Accurate language throughout, resulting in consistently coherent writing. • Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity**:

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity**:

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed**:

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Indicative Content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

Question number	Indicative content
2(a)	<p>Andorra (Max Frisch)</p> <p>Responses may include:</p> <p>Andri's identity crisis is effectively portrayed using a range of techniques. Candidates must talk about the crisis not just about the changing identity, and must refer to the quotation.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none">• progression: Andri transforms from an apparently happy chap to accepting his otherness. Roles of abuse and social exclusion by the carpenter, the pub landlord, the soldier – all build up to a point where Andri rejects actual biological facts about himself because he has been made to feel different.• new information: Andri has accepted himself as a Jew, as the adopted son of the teacher. When the Senora tells him the truth about his birth he can't accept it. He has been excluded and alienated until the truth triggers a crisis.• self-identification: I am not your son. I am a Jew. We are presented identity as a constructed rather than natural thing. Andri clings to old certainties as part of his crisis. His reaction is desperate, angry and scared.

Question number	Indicative content
2(b)	<p>Andorra (Max Frisch)</p> <p>Responses may include:</p> <p>There are various linguistic techniques which are used to great effect to create the atmosphere, characters and meaning of the play.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none">• simple dialect-like language: whilst comprehensible to Germans, unlike many genuine dialects, the language marks the simple, working class community.• characterisation and marking changes in characters: Andri's language changes as he changes. Bärbel and the soldier use simple, recurrent phrases. Most characters repeat claims that it wasn't their fault.• repetition of 'our' in contrast to 'their'. Language is clearly used to define the communities, us and them, and create the strong sense of the belief that we are not like them.

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| | <ul style="list-style-type: none">• symbols: eg whitewashing. It becomes clear that Andorra really does need to be whitewashed. |
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Question number	Indicative content
3(a)	<p><i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i></p> <p>Responses may include: Alienation of the audience was supposed to keep them at a critical distance so that they thought about the play and the issues rather than engaging emotionally and leaving their critical faculties behind.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the „Chor“: this interrupts the flow, reminds the audience that this is a constructed piece. • the lack of individual characterisation. The characters are flat, often anonymous, so there is little to identify with. They are more often identified by their job than by their names. • actors as trees. Again, this reminds the audience that they are actors and jolts them out of acceptance of the fictional world. • grotesque. Mutilated servants and interchangeable husbands also keep the audience at a critical distance.

Question number	Indicative content
3(b)	<p><i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i></p> <p>Responses may include: Claire is morally problematic, both a victim and a perpetrator, a skilled manipulator who has no empathy for others. Whether this makes her a monster is up for debate.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Claire as a moral monster: her demand that Ill should be killed in return for money and her actions to impoverish Gullen. The way she treats her husbands and retinue. • Claire as a physical monster: so many accidents that she is half made of metal / artificial parts. Modern sensibility would be to see this as unfortunate, but at the time of writing it symbolised her artificial, monstrous character – ‘not natural’. • Claire as a victim. Claire was badly treated by Ill and the other inhabitants of the town. Does this make her revenge any less monstrous? • Claire provokes / incites murder rather than committing it. Does this make her more or less evil / monstrous? • Whether a morally bad person is a monster. This is a typical dehumanising technique, calling someone who does bad things a monster. Perhaps these days we should challenge it?

Question number	Indicative content
4(a)	<p><i>Der kaukasische Kreidekreis (Bertolt Brecht)</i></p> <p>Responses may include: Grusche is minimally characterised. Her main characteristic seems to be her persistence in the face of adversity. She takes actions, she is swept along by the tides of war and history, but she has little depth. It may well be reasonable to see her more as a symbol of the working class than as a fully rounded individual.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Grusche's characteristics which might qualify her to be called a character: she is sweet-natured, slightly cheeky, determined, motherly. However, there is little which would distinguish her from most other girls. • Grusche as representative of the solid, simple, peasant girl. She seems designed more to represent her class against the selfishness and money orientation of the governing class than to be an individual. • alienation – it was part of Brecht's strategy to alienate the audience so that they took a critical distance, and did not engage too strongly with the characters or their stories. Lack of character development was one device for achieving this.

Question number	Indicative Content
4(b)	<p><i>Der kaukasische Kreidekreis (Bertolt Brecht)</i></p> <p>Responses may include: Language is one of the many ways in which Brecht achieves the alienation of the audience.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the singer. This interrupts the story with obvious narration, making the working of the play evident, and creating an emotional distance between the audience and the characters. • simple language. Grusche and other poor characters use language which can be rough, obscene and focused on the senses and sensuality. • complex language. This is associated with wealthier characters and linked to cynicism and lack of respect, self-interested manipulation. This makes these characters hard to identify with. • contradiction and irony. Azdak in particular uses contradiction and is a contradictory character, which makes it hard to identify with him. Irony is also used here to undercut apparent points.

Question number	Indicative content
5(a)	<p><i>Der Vorleser</i> (Bernhard Schlink)</p> <p>Responses may include: Michael becomes older and more sophisticated, but in an important sense, he does not fully develop because he cannot get past Hanna / Hanna's abuse of him.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Michael as a boy. He appears to grow in confidence, but has to put up barriers around himself, as a defence. • Michael as a student. His trauma is showing at this stage of his life. He is more concerned with the impact on himself of loving a Nazi than about the world. • Michael as an older man. He is still unable to maintain a relationship, still revisiting and rewriting his own history, without ever really seeing the central elements. • Michael's inability to process the damage. Perhaps there is an indication of progress at the very end of the book?

Question number	Indicative content
5(b)	<p><i>Der Vorleser</i> (Bernhard Schlink)</p> <p>Responses may include: The historical context is of great importance. A – possibly the – key theme of the work is how Germans should come to terms with their history. The social context of Michael's middle class, comfortable, liberal home is also important.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Michael as second generation. His parents were not active National Socialists, but he still feels the need to process what was done by their generation. • Hanna's bewilderment at the trial – what would you have done? She is culpable, but there is a real question about what people should have done (in a situation where it may well have been kill or be killed). This raises further questions about the culpability of the many versus the few. • Michael's self-torture about having loved someone who committed atrocities.

Question number	Indicative content
6(a)	<p><i>Die Entdeckung der Currywurst (Uwe Timm)</i></p> <p>Responses may include: The work is rich with motifs which carry more meaning than the literal. They are effectively used to create multiple layers of reference and meaning.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • food: there are multiple food-related motifs relating to cooking, curry sausage, the loss of the sense of taste. These are central to the work. Frau Brücker discovers a love of creative cooking during the war when ingredients are sparse, and this eventually leads to the Currywurst. It could also be argued that this is a triumph of the normal person over desperate circumstances. Eating is central to survival, but more than that, it is a pleasure, it is possible to find a little paradise on the tongue even in despair. • knitting and the pullover. Frau Brücker brings together the strands of story without being able to see the big picture, just as she brings together the colours in the jumper to make an accurate picture that she can't see. • clothing and ornament. For example, uniform represents Bremer as soldier and deserter. • number 7 – there are seven trips to Hamburg, for example, which could be a reference to the fairy tale power of number seven – this telling is in the nature of a fairy tale.

Question number	<i>Die Entdeckung der Currywurst (Uwe Timm)</i>
6(b)	<p>Responses may include: There are various possible interpretations of the house and its meanings, which can change through the novella. Candidates may refer to both the house and the apartments within it, especially Frau Brücker's apartment.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the house as refuge. Initially, at least, the apartment is indeed a refuge for a deserting soldier who would be killed. • the house an oasis in the desert. For both protagonists, the relief and comfort associated with their affair in the house is like an oasis in the desert. • the house as a psychological prison. Frau Brücker doesn't tell Bremer that the war is over, and he daren't leave. He is not barricaded in, but psychologically, perhaps, the house becomes a prison.

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| | <ul style="list-style-type: none">• other occupants. Perhaps the feeling of always being spied on makes the house into a psychological prison, to some extent for both protagonists. |
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Question number	Indicative content
7(a)	<p><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p>Responses may include: There is a complex interweaving of past and present, both in terms of Edgar's own narrative and also the way the statements of others are included.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the dead Edgar narrating his recent and more distant past, as if it were the present. At times we are reminded by interviews that the fictional present is after Edgar's death, but often we feel as if the fictional present is ongoing during Edgar's life. This gives us occasional jolts out of the fictional world, reminders that we are occupying a constructed world. • Edgar's relationship with Werther. Initially, Edgar sees Werther as old fashioned and irrelevant. He then begins to realise, first that he can express feelings using Werther that he couldn't express himself, and secondly that his own life is beginning to mirror Werther's. The past story and the present story become entangled, such that sometimes, Edgar is seeing his present through the past. • the reader's present and past. The story almost self-consciously realises that the reader will be living in a different present, and will thus be dealing with Edgar's present as the past. Perhaps we are now all the more conscious of the GDR as the past than Plenzdorf could have been, but there is merit in discussing how the readers' present affects their understanding of this story which reflects two different pasts.

Question number	Indicative content
7(b)	<p><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p>Responses may include: Edgar uses quotations from Werther initially to express things that he cannot, but increasingly, he uses them as a weapon to alienate those around him. His own language is very different.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Edgar's teenspeak and slang. This is in strong contrast to the very formal, old-fashioned language which Edgar takes from Werther, and makes his use of Werther seem more weapon-like. • Werther in the cassette recordings to Willi. These are context-less extracts from Werther, which confuse Willi; whilst Edgar feels that these are the only words which can express his feelings, they do not communicate. They could be seen as aggressive. • The Werther-Pistole – dropping Werther into the conversation. This can be almost aggressive, an attempt to stand out, to push

	<p>others back. Later, when Edgar is trying to work better with the team, he tries to use it less.</p>
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Question number	Indicative content
8(a)	<p><i>Die Verwandlung (Franz Kafka)</i></p> <p>Responses may include: The work has often been interpreted as Kafka's response to the social and historical situation he found himself in, and as being highly biographical.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • social status. The family is middle class, they can afford servants but need to watch money. • Jewishness. Already existing anti-Semitism almost certainly contributed to Kafka's own self-esteem problems and to the feeling of social exclusion that he experienced and externalised in the bug. • materialism, consumerism, work ethic: even at the beginning of the twentieth century, working to afford material goods was a theme – work as a never-ending hamster wheel – the „Prokurist“ is demanding, work demands don't let up. • the father. Candidate may mention „Brief an den Vater“, but should relate it to the social and historical context.

Question number	Indicative content
8(b)	<p><i>Die Verwandlung (Franz Kafka)</i></p> <p>Responses may include: It is unclear whether a clear version of the meaning of life emerges from the novella, but there is a very clear depiction of the lack of meaning in life.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • work and life. There is a clear depiction of Gregor working to live, hating it, and losing any sense of living a meaningful life. • connection. Gregor lacks meaningful connections to family and friends that would give his life a purpose. He feels excluded and demonised – partly by himself, partly by society. • family: how they develop gives us some indication. The father and Grete seem to gain more sense of self from contributing meaningfully to the family than from being dependent.

Question number	Indicative content
9(a)	<p><i>Die verlorene Ehre der Katharina Blum (Heinrich Böll)</i></p> <p>Responses may include: It could be seen as quite patronising to call Katharina just a simple girl. She is young and untested and perhaps naïve, but she has the skills to build up a business, for example.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Katharina’s background. Katharina comes from simple circumstances, and is not highly educated. But this is different from being simple. • Katharina’s personality. There is some complexity and contradiction in her personality. She is dependent and independent in different areas. She takes advice from Blorna (and others) in some areas but not others. She is quite clued up, except about Ludwig. • Katharina’s actions. She hides a criminal, won’t give him up, becomes obsessed with him and kills a man. She also runs a business. So we can see that she is not, in fact, a simple character.

Question number	Indicative content
9(b)	<p><i>Die verlorene Ehre der Katharina Blum (Heinrich Böll)</i></p> <p>Responses may include: The language is very self-conscious and self-referential, and it can be argued that the work is about the use of language to build up a story – the power and violence of language.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Katharina and prosecutors arguing about words. This may seem pedantic, but goes to the heart of how language affects us. • perspective – the narrator builds up the story, combined with extracts from ‘sources’. Some language directly refers to the events, some to the putting together of the events. • How language can manipulate and be manipulated. ZEITUNG offers many good examples of this. It shows the power and violence of language.

Question number	Indicative content
10(a)	<p><i>Ich fühl mich so fifty-fifty (Karin König)</i></p> <p>Responses may include: Sabine takes some pleasure from being one of the people who forged the path, who made it necessary to open the borders. But she didn't really leave from commitment, and she doesn't seem very happy in the West. She would probably have been better off staying in Leipzig and enjoying the freedoms that came with the borders opening whilst surrounded by friends. But it is possibly to argue either way.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the positives of Sabine leaving Leipzig. These include being part of the change and having at least attempted to take control of her life. • the negatives of Sabine leaving Leipzig. Working in an old people's home (rather than either teaching or studying psychology) is not an improvement on her career prospects at home. She misses home and her friends. • how to weigh up the positives and negatives. Towards the end we see the development of the friendship with Maria and the visit to Greece, which seems to point in a positive direction.

Question number	Indicative content
10(b)	<p><i>Ich fühl mich so fifty-fifty (Karin König)</i></p> <p>Responses may include: The parents are significant in that they represent the separation of a unit which ought to remain whole, like Germany, and demonstrate the negative consequences of separation. Their separation also triggers Sabine to leave.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • representation. Sabine's parents are used to show the negatives of the GDR. Her father suffered professionally because of his political beliefs. This stressed the relationship. Her mother is used to show the pain of family separation and to demonstrate the strength of the desire to travel freely. • separation and wholeness. The divided family represents divided Germany. Thus, the parents contribute to the central problematic of the work. • trigger. The departure of Mario, followed by the departure of the mother breaks up the family. It is this separation which triggers Sabine to leave. She has to debate with herself about the importance of each parent.

Question number	Indicative content
11(a)	<p><i>Sansibar oder der letzte Grund (Alfred Andersch)</i></p> <p>Responses may include: The book has rich, poetic imagery, and uses it to create the sense of place, the atmosphere, and to symbolise the more general state of affairs in National Socialist Germany.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Rerik. Towers and spires rise above the town, watching, entrapping. Rerik is portrayed as both a place of apparent sanctuary and as a trap. In the end, it does offer an escape route. • the sea and other water. The escape route is via water, but there is always a sense of the danger, both of the water and of the escape. • religious imagery. Churches dominate the town; religion plays an important role in at least some characters' minds. We are aware of Helander's wish for writing on the wall of the church. The religious figure needs to be saved – perhaps we see this as religion being in need of saving from the regime instead of being able to actively save the people? • Sansibar – it is portrayed as an exotic other, adventure, fantasy, potential destination.

Question number	Indicative content
11(b)	<p><i>Sansibar oder der letzte Grund (Alfred Andersch)</i></p> <p>Responses may include: Either figure can be argued to be of greater importance. Responses must be justified.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • attitudes. Gregor is trying to escape the responsibility of reorganising communist resistance in Rerik but finds an inner freedom, whereas Knudsen wants to escape, but is worried about his wife who needs protection from 'the others'. These attitudes are thematically important. • plot: Knudsen provides the boat, which is necessary, but needs to be persuaded, at times with violence, to do the right thing. Gregor is significant in ensuring that both the wooden figure and Judith are brought to safety. • connections: Gregor creates connections between the other characters, who are previously isolated. • resistance: both figures resist the regime, but are in different ways resisting the Communist party. They also resist each other which is important for the plot.

Question number	Indicative content
12(a)	<p><i>Sommerhaus, später und andere Erzählungen (Judith Hermann)</i></p> <p>Responses may include:</p> <p>The sense of freedom to float through life with no great threats and no great restraints which pervades these stories was, perhaps, typical of the nineties in Berlin and further afield. The Wall had fallen, Communism had collapsed, and there was no longer the pervading sense of the eighties that Cold War might lead to nuclear war. Socially speaking, the ease of travel, the attitude to drugs, the lack of family or social demands on the individuals is also typical of the time and place – but also contributes to the aimlessness, rootlessness and lack of meaningful connection which is the disturbing counterpoint to the freedom. Candidates might also mention nineties postmodernism and how it is clearly visible in the stories.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • freedom to travel. The characters are constantly travelling – to the Caribbean, between Hamburg and Berlin, to all the different parts of Berlin. This is in contrast to the limits on travel in previous decades. • sex and drugs. There is a free and easy attitude to sex and drugs, and in some respects the whole feeling of the stories is of a state of semi-permanent high. Sex is a casual activity which does not need to be linked to commitment. • young people free of conventions. Through the stories there is a sense of young people being free of conventions, free of family or social demands which is typical of the time. • postmodernism. Unreliable narration, self-reflexivity, temporal distortion, emotional distance ... these are all present, and all typical of postmodern works.

Question number	Indicative content
12(b)	<p><i>Sommerhaus, später und andere Erzählungen (Judith Hermann)</i></p> <p>Responses may include:</p> <p>The author uses a variety of techniques to create the atmosphere in the stories. Generally there is a feeling of lassitude, of nothing pressing to do, and having no clear path forward, although the stories do differ. The lassitude in <i>Rote Korallen</i>, for example, is heavier and mustier than in <i>Hurrikan (Something Farewell)</i>.</p> <p>Candidates may discuss:</p>

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| | <ul style="list-style-type: none">• looming disaster. The anticipated arrival of the hurricane symbolises emotional as well as physical destruction. Repeated references to the hurricane, to the end that is anticipated, offset the almost everlasting present moment.• expanded present. The use of the present tense and weather descriptions create the atmosphere of a permanent heat and stillness and brooding; there are descriptions of small, insignificant events and references to cigarettes, alcohol and drugs, which make the present moment feel eternal.• non-chronological narrative. In many of the stories the reader must piece the story together creating a fragmented atmosphere.• impersonal tone. The descriptions and narration in <i>Rote Korallen</i> for example, create a dissociated atmosphere, as if nothing mattered. |
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Question number	Indicative content
13(a)	<p><i>Stern ohne Himmel</i> (Leonie Ossowski)</p> <p>Responses may include: Food is important in this novel as the stuff of life in times of hardship, as the symbol of kindness and hospitality, and as the source of much of the dramatic tension in the work.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • shortage of food in time of war. There are descriptions of hunger, poor food, arguments and power play regarding food. Paul, for example, bullies others so that he can eat more. • sharing food. Hospitality is offered, and limited food is shared with refugees. This is an important theme. • the cellar. Finding a secret source of good food is so important to the underfed children, and there are many descriptions of the feeling of eating well. Abiram is a threat to the children primarily because he has also found their secret source of food. However, it also becomes clear that he is someone who needs food and shelter even more than the children. Much of the work turns on the dilemma of whether to offer help and hospitality at personal cost in times of danger.

Question number	Indicative content
13(b)	<p><i>Stern ohne Himmel</i> (Leonie Ossowski)</p> <p>Responses may include: Key to the work is the discussion of what counts as goodness or evil, and what counts as the right thing to do in a difficult situation. Some actions are clearly seen as bad – such as persecuting Abiram because he is Jewish. But others are seen in shades of grey, and we understand how they can seem good or bad from different perspectives. One of the book’s strengths is that it helps us to understand how people accept beliefs or actions that seem clearly bad to us today, without actually condoning them. It also clearly illustrates how, in some circumstances, there seem to be no good actions.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • keeping the food secret. Is this morally reprehensible? We empathise with the children who do this, but it seems at best selfish, until they share with Abiram. Yet they have been taught that showing concern for people like Abiram is bad, so they have to work their way through this. • Jähde making people stay in town. This seems bad, but he is sticking to rules he believes in, unlike the hypocritical officials who tell others to stay but disappear themselves.

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| | <ul style="list-style-type: none">• Kimmich's resistance. As someone who resists the National Socialists and encourages kindness and patience, Kimmich seems to be a positive force – or good. Yet, he is a subversive communist, which today would be seen as quite bad. |
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Question number	Indicative content
14(a)	<p><i>Tonio Kröger (Thomas Mann)</i> Responses may include: The novella discusses Tonio Kröger's tortured self-discovery and his battle between his „Bürgertum“ and his essence as an artist – with the underlying assumption that one can't be both a bourgeois, solid citizen and an artist. How far he actually is an artist can be discussed. Candidates may discuss:</p> <ul style="list-style-type: none"> • Tonio as published author. It can be argued that Tonio is a published author, so he is an artist (on the broadest definition of artist). Furthermore, he spends his time feverishly writing, at least some of the time, and more time agonising about writing – that's precisely what artists do. • Tonio as a lost citizen. Tonio's father is a solid northern businessman, the epitome of bourgeois citizenship, and Tonio's upbringing was in keeping with this. He yearns for belonging in this unpoetic world. After his long monologue to Lisaweta, she tells him that his is, “ein Bürger auf Irrwegen ... ein verirrter Bürger”. • Tonio as both: “ich stehe zwischen zwei Welten, bin in keiner daheim ... Ihr Künstler nennt mich einen Bürger, und die Bürger sind versucht, mich zu verhaften ...”

Question number	Indicative content
14(b)	<p><i>Tonio Kröger (Thomas Mann)</i> Responses may include: The work is highly descriptive, at greater length than most twenty-first century readers will be used to. There is a rhythmic poetry to the descriptions which both conjures vivid scenes, fragments of different worlds, and lulls the reader into somnolent acceptance – which can be dangerous, as much of what Tonio believes should absolutely be challenged. Candidates may discuss:</p> <ul style="list-style-type: none"> • a sense of place. The descriptions create a strong sense of place, and particularly the differences between the northern places and the southern places, although it can be argued that the north is described more fully, with more feeling and more love. There is frequent reference to water, the weather, the sky and the buildings to create this contrast. • people. Descriptions tend to come from Tonio's particular perspective and through the lens of his preconceptions. Hans and Inge are described very physically, whereas Lisaweta is described more emotionally, critically and less flatteringly, obscuring her value as a friend. She listens to him, he

undervalues her. Perhaps all of these are seen through the lens of Tonio's preconceptions? To the reader it seems clear that Lisaweta is the most valuable friend, and if Tonio weren't hung up on the beautiful, 'superior' blonds, he might be able to see this.

- Inner life. Tonio's inner life is described in painful detail. At times this can perhaps be rather less effective – although it does communicate his turmoil, it might alienate readers rather than encouraging empathy.

Question number	Indicative content
15(a)	<p><i>Almanya, Willkommen in Deutschland (Yasemin Samdereli)</i> Responses may include: This seems to be a rather harsh judgement on a film which makes some important points, even if it does so through emotional drama rather than gritty realism. Substantiated alternative views can gain credit. Candidates may discuss:</p> <ul style="list-style-type: none"> • emotion. The film is emotional, but whether it crosses the edge into sentimentality can be discussed. ‘Sentimental’ is usually reserved for the overly emotional, with little of substance to offset the excess of emotion. Othis is a different fontn this basis, it seems a harsh judgement of this film. There is humour, the serious topics such as integration, memory and family dynamics offset any sadness, and the film does not overdo the sadness of Hüseyin’s death. • nostalgia. Again, this judgement seems unfair to the film. Although Hüseyin clearly misses Turkey and wants to die there, Fatma is happy with her Germanness. There is neither longing for Turkey as such, nor longing for the early days in Germany. It feels very much as if the family is grounded in the present, and their memories are part of their identities, their narratives, rather than gilded images of a romanticised past. • moralising. The film has points to make, and makes them rather well, in the context of a believable narrative. It does have a particular moral perspective, but does not <i>preach</i> a certain moral point of view, as a moralising piece would.

Question number	Indicative content
15(b)	<p><i>Almanya - Willkommen in Deutschland (Yasemin Samdereli)</i> Responses may include: Humour comes from many sources in the film, and is used to a number of effects. Candidates may discuss:</p> <ul style="list-style-type: none"> • contrast and juxtaposition. Fatma and Hüseyin’s different reactions to getting a passport, for example, are well used to create humour. Fatma’s varying reactions to the toilets is also very funny. • visual humour. This often stems from the child’s perspective – for example the reaction of the young son to the crucifix. This is funny, but also helps us to question our own cultural understandings, at least a little. • stereotypes and subverting expectations. For example, when Fatma, the serious matriarch, tells Canan that she, too, was pregnant when she got married, this subverts both expectations

	<p>and the narrative that has been told during the film about Fatma and Hüseyin. Candidates might comment on the use of irony as a subversive technique.</p>
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Question number	Indicative content
16(a)	<p><i>Das Leben der Anderen</i> (Florian Henckel von Donnersmarck)</p> <p>Responses may include:</p> <p>Art and politics are both highly thematically important in the work – it's an investigation into the situation of artists in a politically difficult time. It would be possible to argue that either is more important, but the artistic elements in focus would not be possible without the political background.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • art as hampered by politics. Artists must write, compose or perform what is politically acceptable. Jerska's suicide is caused by political censorship, and this brings the themes of art and politics together. • the background political situation: it is extremely important, in particular the role of the Stasi, but it can well be argued that this is simply the pressure that is put on the artists – the artists themselves are often at the centre. Even Wiesler's transformation relates to art and emotion rather than to political doubts. • art as the locus of change. It is experience of art which leads to a change in Wiesler, rather than political arguments. • politics driving the action. It is the abuse of power by a Minister in pursuit of his sexual harassment of an actress which leads to the surveillance of Dreymann and Sieland, and in turn to Dreymann's rebellion being spotted and Sieland's death.

Question number	Indicative content
16(b)	<p><i>Das Leben der Anderen</i> (Florian Henckel von Donnersmarck)</p> <p>Responses may include:</p> <p>The atmosphere is of increasing instability and threat in a world that was originally at least superficially stable. The closeness of Sieland, Dreymann and Wiesler, and the audience knowledge which is not shared by Sieland or Dreymann, lead to an increasing feeling of dread, which creates tremendous dramatic tension.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • camera – there is effective use of close ups to show facial expression and intensity; two shots particularly to show the changing relationships between Dreyman and Sieland, but also with Sieland and either Hempf or Wiesler. Parallel montage is used to great effect: we are very visually aware of Wiesler alone

listening to the couple below, hearing things he should not hear, and this creates great dramatic tension.

- lighting and colour: the light on Wiesler's face as he sits in the gloomy attic is very tense to watch.
- music. The use of music from the time creates the atmosphere, but also adds to the suspense of the audience knowing about the threat to the couple while they do not. There is a leitmotif for Wiesler, which is used to indicate his emotional side, and leads to tension about what he might or might not do. The Sonata vom Guten Menschen is pivotal in creating emotional tension.
- surveillance. This is fundamental to the plot, and creates a sense of dread.

Question number	Indicative content
17(a)	<p><i>Das Wunder von Bern</i> (Sönke Wortmann)</p> <p>Responses may include:</p> <p>The film does foreground the historical context in a way typical of historical films, and the focal point of the action is the football match which gives Germany its pride back – so to that extent, it is a historical film. But it is possible to argue that most historical films deal with important historical figures, whereas this one deals with the concerns of a boy from a struggling family, making it a family drama.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • historical aspects. The film portrays significant historical issues, including men returning from Russian imprisonment, the scars of the war, industry, poverty, increasing wealth and football as a national victory. However, the film does not really interrogate these issues, it more uses them as background to the emotional story. • family aspects. You could argue that this is predominantly a story about a little boy getting to know his damaged father, and how the rest of the family copes with the return of the father. Certainly the drama and humour of the film come from the personal, the emotional and the familial. • both. On a very generous reading of the film (which is good entertainment but perhaps lacks depth), it could be argued that there are aspects of social realism, which consider the family in the social context of the time.

Question number	Indicative content
17(b)	<p><i>Das Wunder von Bern</i> (Sönke Wortmann)</p> <p>Responses may include:</p> <p>Music and other sound effects are used to good effect, underscoring the emotional messages of the piece and creating the atmosphere and sense of time and place.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Music. There is considered, not over-patriotic use of the German national anthem. The music does not over-emotionalise the themes, but has a light touch, with orchestral music, piano solos and a clarinet theme. There are references to 50's music, often as background music, for example in the dance scene in the pub, helping to recreate the atmosphere of the time. The final football game has much more rhythmic action music, increasing the tension.

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| | <ul style="list-style-type: none">• Other sounds. We hear the sounds of footballs, utensils in the home, radio, environmental noises. Again, these effectively create the atmosphere of the time.• Cheering. This is particularly important in the atmosphere of the stadium scenes. |
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Question number	Indicative content
18(a)	<p><i>Der Untergang (Oliver Hirschbiegel)</i></p> <p>Responses may include: There is a strong feeling in the bunker of a feverish, delusional isolation from reality, both by the physical isolation and by the strength of loyalty to Hitler and belief in his ideals. Occasional reports of reality are filtered through the layers of protections.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • difficulty knowing what is actually happening. There is information coming into the bunker about the reality of the dire situation Germany is in, but people are afraid to tell Hitler, and other figures are often not privy to the information. This makes it hard to gain an accurate, informed view of reality. • distortion by loyalty. Many characters have their perceptions of reality distorted by their total loyalty to Hitler. Some believe that Hitler will implement a master plan to rescue them. • distortion by belief. Several characters prefer death to facing up to a reality without Hitler and the National Socialists. Magda Goebbels, for example, prefers to kill her children – this is clear indication of an unusual perception of reality. • illness. Hitler's perception of reality seems to be distorted by mental and physical illness, as well as a refusal to believe in facts which are uncomfortable.

Question number	Indicative content
18(b)	<p><i>Der Untergang (Oliver Hirschbiegel)</i></p> <p>Responses may include: Music and sound are certainly effective contributors to the overall atmosphere, creating sadness, a sense of doom and, in particular the non-musical sound effects, a sense of overwhelming threat.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • music. The music is predominantly piano and string music written for the film, combined with extracts from Purcell's opera Dido and Aeneas and two jazz tracks, which contribute to the sense of time and place. The tracks „Peter im Nebel“ and „Gute Nacht, Kinder“ are both associated with the fate of children and are particularly despairing. Overall, the music significantly contributes to the atmosphere of bitter tragedy. • contrast. Inside the music is quiet, voices are muted and small sounds are all the more menacing. Outside, the guns are

increasingly loud and there is a much more palpable sense of physical danger.

- Hitler's voice. The changes between quiet words and shouting emphasise the uncertainty, the sense of everyone's destiny depending on a man with declining mental and physical health.
- footsteps, bullets etc. Every sound is charged with menace and dread.

Question number	Indicative content
19(a)	<p><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p>Responses may include: Melanie has a number of weaknesses, and arguments can be made for many of them to count as the greatest. But perhaps her stubborn unwillingness to accept help causes her the most problems.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Insecurity. Melanie seems deeply insecure and needs others' validation in order to value herself. This contributes significantly to her decline – and indeed, forms part of a destructive cycle. • Unwillingness to accept help. Melanie is determined to do everything her way, doesn't take the teachers' advice, lies to her mother that everything is ok, and won't talk to Thorsten about what is wrong. Accepting help and talking about her problems would improve her life considerably. • Snobbism. Melanie has a fairly clear idea of what she wants her life to be like, and who should be a part of that life. Snobbism is not quite the right word, but she has a clear hierarchy of who is worthy of her. This affects her ability to integrate. • Tactlessness. Melanie alienates people who could have supported her by her tactless assumption that she knows better, especially in school. Later in the film, she has a talent for saying exactly the wrong thing. This is perhaps a symptom of bigger problems rather than a cause of her problems.

Question number	Indicative content
19(b)	<p><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p>Responses may include: Both the classroom and staffroom scenes are important in portraying Melanie's decline, especially in taking her initial weaknesses and magnifying them, excluding her from social circles and driving her decline.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Loss of control. The classroom scenes show that, despite her ideals, Melanie cannot control a classroom. There is a feedback loop between her loss of control in the classroom and in her private life. • Melanie's talk in the staff room. This shows Melanie's complete failure to grasp her place in the hierarchy of the staffroom, or the need for tact in introducing new ideas from training college. She believes that she is in a position to educate them rather than to

listen and be educated. This leads to alienation and isolation, which contributes to her decline.

- Loss of respect. Scenes in both the classroom and the staffroom show how pupils and teachers lose respect for Melanie and target her weakness, almost like a pack. This further contributes to Melanie's decline.

Question number	Indicative content
20(a)	<p><i>Die fetten Jahre sind vorbei</i> (Hans Weingartner)</p> <p>Responses may include: The revolutionary energy of youth, and how it turns into the compliance and complicity of age is central to the film.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • The revolutionary energy of youth. Jan and Peter, and later Jule, certainly have the energy to challenge the system and to try to make the world a fairer place. Smoking dope does not seem to slow them down – although perhaps they would be more realistic and effective sober? • Conversations with Hardenberg. Hardenberg’s revolutionary energy certainly was, eventually, suffocated, but it is questionable whether this was because of cannabis. • The role of dope. It is interesting to think about cannabis, often seen as the drug of choice of the young, as a rebellion in itself, actually being almost an agent of the system, suffocating revolutionary energy.

Question number	Indicative content
20(b)	<p><i>Die fetten Jahre sind vorbei</i> (Hans Weingartner)</p> <p>Responses may include: There are clear differences in the portrayal of Berlin and the mountains. Both are probably stereotypical.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Camera and perspective. In Berlin there are flashing floor plans, speeding hand-held cameras, overwhelming colours, lots of single faces in the shot, conveying chaos and unrootedness. In the mountains the camera is calmer, and although still often hand-held, there is less wobbling and fewer arc shots. There are also more group shots, group discussion in the mountains. It seems as if the young people are gaining a degree of stability. • Light, dark, colour. Berlin is darker and the colour more chaotic than the mountains. Life is darker and more confusing there. When Jule grapples with Hardenberg, she is wearing darker colours, whereas he wears light clothes. In the mountains, they all wear light colours, and there is generally more light. At the end of the film, when Hardenberg is back at home, he sits in stripes of darkness and light, which perhaps reflects his moral situation. In the mountains there are more lamps and candles, which is a softer light than the neon and electric lights of Berlin, perhaps reflecting the way that the protagonists see each other in a softer light.

Question number	Indicative content
21(a)	<p>Die Welle (Dennis Gansel)</p> <p>Responses may include: On one level, the film includes female rebels who oppose the Wave, and have their own opinions, which would indicate that there are some positive female role models. However, there are also a number of stereotypes and factors which remain quite sexist.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the Bechdel test. The film passes the very low bar of having at least two named female characters who talk to each other about something other than a man – Moni and Karo talk about the leaflets, for example. • Moni and Karo: they are both female characters with their own opinions, which turn out to be worth listening to – but no one (especially not the men) actually does listen to them. • many of the men: they seem to feel undermined and belittled by the women in their lives. For example Marco and Tim have problematic mothers, Wenger feels belittled by his wife and head teacher (although it is not at all clear that they actually do so). This represents some problematic views of women. • the film focuses on the men and their concerns. The women are somewhat marginalised, or, like Lisa, only there as a foil to the men.

Question number	Indicative content
21(b)	<p>Die Welle (Dennis Gansel)</p> <p>Responses may include: Water symbolism runs through the whole film and relates strongly to the idea that the movement is a 'wave'. There is also aural symbolism, with many water sounds. Water typically represents life, and sometimes baptism, but the film also makes much of the destructive power of water.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Wenger swimming. When he is swimming Wenger is calm, quiet, strong and in his element. The water is still and he can master it. Perhaps this represents his belief that he can control the Wave? Perhaps this is also why he underestimates the power of a wave, which takes on its own energy? • water polo. Towards the end of the water polo match there is a scene where one player holds the other under water to attempt to drown him, because of a disagreement. This symbolises the violent, destructive aspects of the movement.

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| | <ul style="list-style-type: none">• the Wave. The symbol of the movement is a towering wave – exciting, but short lived and destructive. |
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Question number	Indicative content
22(a)	<p><i>Good Bye, Lenin!</i> (Wolfgang Becker)</p> <p>Responses may include: Alex's father in many ways represents West Germany. There are also clearly psychological aspects to his absence from Alex's life.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • separation. As Alex is separated from his father, so East Germany is separated from the Fatherland, and becomes a motherland. For English speakers this is perhaps emotionally harder to process? • different worlds. Alex's father represents the wealth and freedom of the West, while the East faces limitations. • betrayal. The father is blamed for his betrayal of Alex and his family, although this turns out to have been Christiane's propaganda. She chose to stay out of fear. There are arguments to be had about how far this is a parallel to the relationship between West and East Germany. • effects on Alex. Alex clearly lacked a positive male role model (hence the cosmonaut?) in his immediate family.

Question number	Indicative content
22(b)	<p><i>Good Bye, Lenin!</i> (Wolfgang Becker)</p> <p>Responses may include: This quotation expresses the unhappiness of many East Germans, especially older people, who felt that they had been sold out. It is an important alternative perspective to the Western assumption that all so-called Ossies should be delighted at the changes in their lives.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • The negative effects of the fall of the wall on many. For example, people lost their secure jobs, communities were disrupted by change, money became a driving force. The film shows that the process of reunification was almost entirely the East fitting in with the West, and to a great extent, people in the East lost what they had had, without gaining the material goods. 'We waited forty years for this' – perhaps people were looking back to an older Germany? • the strength of feeling of betrayal. People had believed in the old system and many of its values. Perhaps the film doesn't actually do justice to the effort and pain required by such a huge adjustment. We are almost invited to laugh at Herr Ganske as he expressed his pain.

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| | <ul style="list-style-type: none">• complexity. The quotation shows the complexity of the situation, with many different people with different opinions making up the situation, especially in contrast to other characters, who make the transition more easily. |
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Question number	Indicative content
23(a)	<p><i>Lola rennt</i> (Tom Tykwer)</p> <p>Responses may include: Initially, Lola does appear to be a strong, empowered female protagonist, who rescues rather than being rescued. However, Lola seems to be responsible for sorting out problems that men have made. So, it is possible to argue that there are limits to how strong a female role model she is.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • rescuing rather than being rescued: Lola is certainly not a fairy tale princess waiting for her prince. She is the epitome of action. To this extent, she is a strong role model. Whether that action is focused and productive, is another matter, so to be a really strong role model, we would expect a little more direction in her activity. • Lola's emotional position: emotionally, Lola is much less empowered. She is very dependent on Manni for her self-esteem and goes to extreme lengths to keep him happy. This seems much less satisfactory as an example to other women. • clearing up after men: although Lola isn't seen doing housework, she is very much cleaning up Manni's mess, which is rather less empowered – perhaps a truly strong female role model would not run around after the men in her life. Alternatively, it would be possible to argue that her love and self-sacrifice make her an excellent female role model.

Question number	Indicative content
23(b)	<p><i>Lola rennt</i> (Tom Tykwer)</p> <p>Responses may include: The sound track is fast, breathless, and significantly contributes to the hectic atmosphere in which some of life's big questions are addressed. However, it also distracts from the reflection that usually accompanies these big questions, and so perhaps underscores the idea that everything depends on fate.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • relentless rhythms: the fast-paced techno music underscores Lola's pounding through the streets, creating the atmosphere of urgency and tension. • slower music in the casino: this is more thought provoking, but also serves to increase the tension by making everything slow down, making the audience wait for the decisive moment (over which no one has any control).

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| | <ul style="list-style-type: none">• quieter scenes in the bedroom, where Lola and Manni discuss love. Perhaps this reflects the way that their love and support for each other creates a calm centre in the hectic, hostile world.• Other sounds – ticking, footsteps, silence. |
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Question number	Indicative content
24(a)	<p><i>Nirgendwo in Afrika</i> (Caroline Link)</p> <p>Responses may include: The landscape contrasts with the conflicts to create a number of effects, including putting the European disputes in context and conveying the dislocation of the family.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • perspective: the majestic landscapes have a beauty and a dignity which seems to float above the conflicts of the Europeans (from marital battles through to actual battles), making them seem like distant, petty squabbles. • dislocation: because of the panoramic views, we are always aware that the family are far away from the causes of their troubles, that they are dislocated. • homesickness: at least regarding the domestic squabbles, the landscape is part of the problem, because it is so foreign, so alien to the family, that they also always feel foreign and alien. There is a constant yearning for home. • privilege: not only the Kenyan landscapes but also the people are taken away from their own concerns and involved in European conflicts. Both landscapes and people are scarred by this.

Question number	Indicative content
24(b)	<p><i>Nirgendwo in Afrika</i> (Caroline Link)</p> <p>Responses may include: Both Ouwor and Walther Süßkind, the neighbour, are important male figures in the film, and they are mostly positive. It can be argued that either is more important.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Ouwor's loyalty to the family: he is helpful to Regina, and later travels to find the family at the new farm. He represents the welcoming, hospitable aspects of Africa. However, it could also be argued that he also represents colonial servitude, and the director's acceptance of this. • Jettel's response to Ouwor: she is initially unpleasantly racist towards him, and others' reactions to this prompts her to have to reassess some of her prejudice. Ouwor is therefore important in getting across part of the message of the work. • Walther Süßkind's help: he is the closest white / German neighbour and offers a presence which is both interrupted by

distance and continuous over the years. His help is rough around the edges, but effective – if a bit colonial.

- Walther Süßkind's relationship with Jettel.

Question number	Indicative content
25(a)	<p>Rosenstraße (Margarethe von Trotta)</p> <p>Responses may include: Ruth's excessive grief, which contradicts her previous beliefs and personality, can certainly be seen as a reaction to the trauma of her youth – the current loss triggers the memories and feelings of the bigger loss of her parents, way of life and country.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the extent to which Ruth is genuinely grieving for her husband. It seems likely that losing him has triggered her feelings about earlier losses – her mother, her country. The loss of a life partner is great, but the film does not show us the relationship between Ruth and her husband. • the loss of Ruth's childhood. Ruth was threatened and in danger at a very young age and did not have the space to grow and develop in a safe environment. Her parents were killed because they were Jewish and she had to save herself until Lena took care of her. • whether it is her childhood as such that Ruth is mourning. It was cut short by the events of the war, and she had to grow up too quickly – but it could be the losses of parents, culture and country rather than childhood itself.

Question number	Indicative content
25(b)	<p>Rosenstraße (Margarethe von Trotta)</p> <p>Responses may include: Music is important, and contributes to the atmosphere in a variety of ways, including the oppressive silence of Ruth's mourning, the gaiety of the pre-war scenes, the melancholy of loss due to the passing of time, and the fear and solidarity during street scenes.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the silence in the mourning room in New York, which is oppressive. This highlights the enormity of Ruth's mourning and signals a clear change in her behaviour, leading to Hannah's investigations. • the dance music in the early scenes when Lena and Fabian meet, which expresses gaiety, freedom, love and possibility. Here, the atrocities which come later seem almost impossible. • Lena's reaction to the records when she is old. Here the same music creates a poignant feeling of love lost, of youth lost, and of present loneliness contrasted with the togetherness in the earlier scenes.

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| | <ul style="list-style-type: none">• music and sounds during street scenes. There are threatening footsteps, silence in which a little Ruth must hardly breathe in order to escape, and later, the sounds of tanks menacing. |
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Question number	Indicative content
26(a)	<p><i>Sophie Scholl – Die letzten Tage (Marc Rothemund)</i></p> <p>Responses may include: This quotation from Mohr, the officer interrogating Sophie, raises a question important to the work, about the purpose of the law, and when it is right to break the law.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Mohr’s idea that law creates order: this idea is not unreasonable, nor is his belief that order is desirable. Yet he lacks the insight into the idea that certain laws can be unjust. Mohr is a good advocate for the need for law and order. • Sophie’s response that laws can change but what is moral doesn’t: she makes an important point about the relationship between law and morality (although we believe that she was right, her attitude is as inflexible as Mohr’s, and what is understood as moral does change). • the importance for the meaning of the film: this quotation provides understanding of why some people were afraid of the rebels (as we would be today) and offers a more balanced platform for a discussion of when it is acceptable to break the law, than the more extreme expressions of National Socialism.

Question number	Indicative content
26(b)	<p><i>Sophie Scholl – Die letzten Tage (Marc Rothemund)</i></p> <p>Responses may include: A film is necessarily an interpretation, which might need to deviate from facts to recreate an emotional journey, but great efforts were made in this film to be authentic, as interviews with cast and crew show.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • use of original transcripts from the interrogation of the historical Sophie Scholl and original locations, such as the Scholl’s house and the University. This reinforces the authenticity and factual precision of the film. However, it does not mean that other aspects were not sentimental – there are choices about how to portray words, using various film techniques. • Julia Jentsch, who played Sophie Scholl, spent time reading Sophie’s letters, diaries and the transcripts, to get a feeling for who she was, which probably led to a fairly historically precise portrayal. She also says that she looked at photos of Sophie partying to get an all round impression of her. • Perhaps the dramatic focus on the young woman, rather than on the many men in the movement, is a romanticisation.

