



A-level
GERMAN
7662/2

Paper 2 Writing

Mark scheme

June 2023

Version: 1.0 Final



2 3 6 A 7 6 6 2 / 2 / M S

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.

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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 | <p>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.</p> |
| 13–16 | <p>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.</p> |
| 9–12 | <p>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.</p> |
| 5–8 | <p>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.</p> |
| 1–4 | <p>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.</p> |
| 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

? = unclear

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

Die einen nennen Katharina eine Nonne, die anderen eine Mörderbraut. Wofür halten Sie Katharina? Erklären Sie warum.

[40 marks]

Possible content

- Katharina overcame very difficult times growing up.
- She does not like intrusion into her private space.
- She divorces because her husband was too pushy.
- Some people call her prudish.
- Katharina lives frugally and does not demand much out of life.
- Her close friends admire her and help her in difficult circumstances.
- She is variously described as clever, hardworking, honest and loyal.
- Katharina is pushed over the edge by press lies and distortion.
- She had planned the murder of Tötges.
- She admits to feeling no remorse.

0 1 . 2

„Man kann sich in dieser Gesellschaft auf niemanden verlassen.“ Inwiefern stimmt diese Aussage für dieses Werk?

[40 marks]

Possible content

- The police are crude and tactically naïve.
- They do not help Katharina with her complaints against the press.
- The press is an unreliable source of news and information.
- Tötges hounds Katharina's mother and acquaintances.
- The pastor is indiscreet and critical of Katharina's family.
- Sträubleder is a coward and an unreliable friend.
- He abandons Katharina to protect his own name.
- There are exceptions; Else has helped Katharina for years.
- The Blornas have been loyal throughout.
- They break off their holiday to help Katharina.

0 2

Bertolt Brecht: *Mutter Courage und ihre Kinder*

0 2 . 1

Inwiefern spielt das Thema Treue eine wichtige Rolle in diesem Theaterstück?

[40 marks]

Possible content

- Loyalty in the play is shown on two levels – military duty and family relationships.
- The soldiers display at least some loyalty to their Catholic or Protestant causes.
- The Feldprediger loses his faith in the Church and with it his loyalty to the regiment.
- Eilif is pleased to be praised for his loyalty, but Mutter Courage boxes his ears.
- Schweizerkas is so loyal that he refuses to say where the cash box is hidden.
- All the children are loyal to Mutter Courage.
- Mutter Courage displays divided loyalty by disowning Schweizerkas but protecting Katrin.
- She remains loyal to Eilif in her misguided belief that he is still alive.
- Katrin and Mutter Courage show the closest family loyalty in the play.
- Mutter Courage shows genuine grief at Katrin's death and gives the peasants money for her burial.

0 2 . 2

Analysieren Sie die Rolle von Yvette in diesem Theaterstück. Wie beeinflusst sie die Handlung?

[40 marks]

Possible content

- Yvette is an interesting character who compares and contrasts with Mutter Courage.
- She is the Lagerhure who, like Mutter Courage, deals with both sides in the war.
- Like Mutter Courage she is a woman making a living in a man's world.
- She was involved with the Koch, whose advances Mutter Courage rejects.
- Her involvement with the Obrist means she can offer to buy the Planwagen.
- She acts as intermediary in the haggling between Mutter Courage and the Feldwebel.
- Katrin looks up to Yvette as someone attractive and covets her red shoes.
- Like Mutter Courage she exploits opportunities.
- By Scene 8 Yvette is a fat, well-off widow who has done well out of the war.
- This contrasts with Mutter Courage, whose lonely situation at the end is worse than before.

0 3

Friedrich Dürrenmatt: *Der Besuch der alten Dame*

0 3 . 1

Wie effektiv finden Sie den Gebrauch von Farben und Symbolen in diesem Theaterstück? Geben Sie Ihre Gründe an.

[40 marks]

Possible content

- Colours are important, each connected to a specific theme.
- The citizens wear yellow shoes and act as one.
- Gold is mentioned many times; the name of the hotel and Claire's first rich husband.
- The policeman's gold tooth is symbolic of a prosperous future.
- Red can symbolise love; Claire receives red roses on arrival.
- It is also symbolic of blood that will be spilled, demanded by red-haired Claire.
- Black is associated with death throughout.
- The black panther stands for Alfred's past with Claire and his imminent death.
- The sound of bells is symbolic at the station and in the church.
- The bell in Ill's shop moves from a faint to an almost joyous ring at the end.

0 3 . 2

„Die Versuchung ist zu groß und unsere Armut zu bitter.“ Von welcher Bedeutung sind Ihrer Meinung nach die Worte des Lehrers für dieses Theaterstück?

[40 marks]

Possible content

- No trains stop in the once prosperous town of Gullen.
- Factories are closed and the town is dilapidated.
- Claire arrives and offers a fortune for the death of Ill.
- Initially the mayor rejects the offer on moral grounds.
- Claire's history is evidence of the power of money.
- As time goes by the citizens buy luxury items on credit.
- Alfred's pleas for help go unheeded.
- The mayor offers Alfred a gun, with obvious implications.
- Alfred is murdered at the Gemeindeversammlung.
- At the end of the play the future for the town is bright.

0 4

Max Frisch: *Andorra*

0 4 . 1

„Sie werden sich wundern, wenn ich die Wahrheit sage.“ Von welcher Bedeutung sind diese Worte des Lehrers?

[40 marks]

Possible content

- There is clear irony in the statement, since the Lehrer’s lie is central to the play.
- He adds to the lie by not answering the Doktor’s questions about Andri.
- He later says “Einmal werd ich die Wahrheit sagen” without yet having done so.
- He tells Andri he wants to come clean, but in his drunken state he fails to do so.
- With the Señora he says he will tell the truth, but when he does, Andri cannot accept it.
- When he finally says to the Andorraner “Andri ist mein Sohn” no one believes him.
- There are many missed opportunities to tell the truth in the play.
- The truth has been denied for so long that when they hear it the Andorraner simply do not want to believe it.
- Had the Lehrer corrected the lie earlier he may have been able to convince others.
- By hanging himself in the classroom he removes the need for Andorra to agonise over his guilt.

0 4 . 2

Inwiefern spielt Geld eine wichtige Rolle in diesem Theaterstück?

[40 marks]

Possible content

- The Andorraner all criticise Andri for his perceived interest in money.
- In fact, it is the Andorraner who are preoccupied with money.
- The Tischler moans about leaving tips but demands an exorbitant sum for Andri’s apprenticeship.
- He tells a customer that he doesn’t haggle but reduces Andri’s pay immediately.
- The Geselle would rather sell his old football boots instead of giving them to Andri.
- The Wirt associates Jewish people with money.
- Hypocritically he tells the Lehrer that he always buys land if the price is right.
- At first Andri spends his tips freely on the juke box.
- However, once he is convinced he is a Jew he becomes obsessed with money.
- At the Judenschau Andri’s pockets are turned out and the coins are proclaimed as “Judengeld”.

0 5

Heinrich Heine: *Gedichte – Buch der Lieder*

0 5 . 1

Analysieren Sie mit Bezug auf zwei oder drei Gedichte, wie Heine Kontraste benutzt.

[40 marks]

Possible content

- Contrast is used to show the difference between the old and the new.
- Heine uses the contrast of good and evil.
- He contrasts simple country life with middle-class society life.
- Heine contrasts high-flown language with everyday speech.
- His poems contrast light and darkness, warmth and cold.
- He uses contrast in the height of mountains and the depth of seas.
- Movements between low and high show the contrast in the poet's emotions.
- Heine contrasts the seasons and how nature behaves.
- Contrast is usually achieved by juxtaposition of elements.
- He contrasts the poet's younger self with his older self by using irony.

0 5 . 2

„Heines Gedichte sind sehr naiv und enthalten idealisierte Figuren und Situationen.“
Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- The images and themes are simple and uncluttered but not necessarily naïve.
- Heine uses exaggeration to emphasise feelings of joy and despair.
- The poet portrays simple feelings of unrequited and idealised love.
- Women are often idealised as potential lovers or as mythical figures.
- The images used are traditional.
- Swings in emotion could be seen as youthfully naïve.
- Heine deflates naivety and exaggeration with irony.
- Heine contrasts the ideal with the everyday.
- Language varies from the lyrically expansive to the everyday colloquial.
- The reader can empathise easily with the poet's emotions.

0 6

Jana Hensel: *Zonenkinder*

0 6 . 1

Will Hensel Ihrer Meinung nach mit diesem Werk die DDR kritisieren oder feiern?
Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- Hensel does not want to create a political work.
- Controversial aspects of the GDR are brushed over to focus on small details.
- Hensel wants to celebrate forgotten aspects of the GDR.
- A child’s perspective of the anecdotes frees her from objectivity.
- Hensel uses the opinions of her parents or of Westerners for indirect or direct criticism.
- She criticises the overly structured lifestyle for children.
- Hensel has an ambivalent attitude to sporting success.
- She is defensive against Western criticism of the GDR.
- She feels there has been a rush to westernise.
- Hensel focuses on the material and the concrete in everyday life.

0 6 . 2

„Hensel präsentiert ihre individuellen Erinnerungen als eine kollektive Wahrheit.“
Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- The thematic structure means that she contradicts herself.
- The work is not an autobiography; she feels she can assume generality.
- Hensel wants to create a “Generationenporträt” from her experiences.
- She intends to evoke a feeling rather than give a detailed depiction.
- The journalistic style allows her to make generalisations.
- Hensel does not acknowledge that her position in the GDR is privileged.
- She wants to defend her country that has been engulfed by the West.
- Some of her memories have been supplemented by further information from family or others.
- Hensel does not acknowledge any GDR subcultures.
- “Wir” and “ich” are used interchangeably throughout the work, making her opinions into generalised statements.

0 7

Franz Kafka: *Die Verwandlung*

0 7 . 1

Worauf ist der Erfolg dieser Erzählung zurückzuführen? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- It is a short story in three parts, depicting stages in Gregor’s metamorphosis.
- The content is highly unusual and interesting.
- Readers are invited to interpret the metamorphosis for themselves.
- Some might see humour in Gregor’s situation.
- The story can be seen on two levels – entertainment or thought-provoking.
- The language is uncomplicated and easy to read.
- Readers are interested in Gregor’s family’s reactions.
- Some might become involved in the story and feel sympathy for Gregor.
- Outside the family there is a range of characters.
- Symbolism plays a significant part in the work.

0 7 . 2

Inwiefern tragen Ihrer Meinung nach andere Figuren zu Gregors Situation als Außenseiter bei?

[40 marks]

Possible content

- At first Grete still considers Gregor to be her brother.
- She is initially caring and considerate towards him.
- In time Gregor becomes a burden and Grete says “Weg muss es!”
- The mother cries or faints at the sight of her son.
- Herr Samsa weeps briefly, but has lied to Gregor.
- The father becomes violent and beats Gregor back into his room.
- On seeing Gregor the Prokurist is angry and flees.
- The lodgers complain about the filthy house and demand their rent back.
- For the maid Gregor is nothing but a Mistkäfer.
- Nobody actually talks to Gregor or tries to understand him.

0 8

Wladimir Kaminer: *Russendisko*

0 8 . 1

„Kaminer erzählt in diesem Werk von einem schwierigen, aber auch glücklichen Leben für die Migranten in Berlin.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- Accounts chart the author’s origins in Russia, arrival in Berlin and his subsequent life there.
- In their quest to find accommodation, Kaminer and Mischa meet gypsies and Vietnamese.
- Migrants arriving in the city seek work, relationships and social life.
- Migrants of different nationalities mix together despite their national peculiarities.
- There are many examples of friendship forged through circumstance and chance.
- The migrants are resourceful and have an instinct for survival.
- Language barriers are an issue; many migrants failed the language test.
- Migrants have to deal with German officialdom and the difficulty this presents.
- Women often play a central role, such as the accounts of the role of Russian brides.
- There are many examples of migrants coming to terms with life in Germany, such as the Russian convinced that a bankrupt Turkish restaurant would be a gold mine.

0 8 . 2

Inwieweit spielen Beziehungen eine bedeutende Rolle in Kaminers Erzählungen?

[40 marks]

Possible content

- Love is claimed to be the most powerful force of all.
- Olga’s strong character has been forged by her difficult and often violent upbringing.
- Berlin is described as a city of relationships rather than of single people.
- There are many female acquaintances of the narrator, at work and leisure.
- Marina experiences many fleeting relationships in Berlin.
- The Russian bride is the solution to all problems!
- The narrator discusses the women involved in telephone sex calls.
- Katja ends up in a psychiatric unit.
- Katja raises rare dogs and two children in an apartment full of overgrown plants.
- Lena, widowed with mafia connections, is elevated to the role of Countess in Rome.

0 9

Siegfried Lenz: *Fundbüro*

0 9 . 1

Wie und mit welchem Erfolg versucht Henry Neff, den Stress der modernen Welt zu vermeiden?

[40 marks]**Possible content**

- Henry Neff has no ambition to have a successful career at all.
- Henry is a philanthropist, helpful and popular, almost an exception in our self-centred modern world.
- Henry never ceases to be astonished by the things that people leave or lose in trains.
- Through his work Henry rejects the idea of a throw-away society.
- The lost property office is symbolic - Lenz is pleading for a return to a less hectic society with less competition.
- The employees do not compete with each other, in sharp contrast to the real world.
- Henry takes a stance against the modern loss of moral values after the racist incidents.
- Henry's relationship with Paula is symptomatic of his relaxed approach to life.
- Hannes Harms does not understand Henry's lack of ambition and casual nature.
- Henry values people above status or work; he offers his resignation in an attempt to protect Albert from redundancy.

0 9 . 2

Inwiefern spielt Fremdenfeindlichkeit eine wichtige Rolle in dem Roman?

[40 marks]**Possible content**

- Racism festers below the surface throughout the novel but surfaces at the end.
- Mutter Neff displays covert racism towards Fedor; she speaks in condescending tones.
- Fedor is attacked by a motorbike gang; there is no racism in his own country.
- Fedor is racially insulted verbally at a party; academic colleagues say they can smell goat.
- Fedor leaves the party and Germany, "...Worte aber bleiben stecken für immer."
- Following the attack on Fedor, Henry realises that problems cannot be solved by words alone.
- When the Nigerian postman is attacked by the gang, Henry takes up his hockey stick.
- The gang is attacked and Paula's brother is injured and taken to hospital.
- After the attack on the postman Henry and members of the local community act.
- Lenz makes the case for active resistance against racism; sometimes violence is necessary to counteract violence.

1 0

Bernhard Schlink: *Der Vorleser*

1 0 . 1

„Michael bleibt sein ganzes Leben lang schwach und unentschlossen.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- As a boy Michael was a sickly child.
- He is besotted by Hanna and skips school to be with her.
- Hanna completely dominates their early relationship.
- Michael readily accepts the blame, even when he is not at fault.
- Michael neglects his school friends.
- At Hanna’s trial Michael feels nothing for her, yet attends every day.
- He hesitates over speaking to the judge about Hanna’s illiteracy.
- Failed relationships with females are part of his adult life.
- He visits Hanna in prison only at the request of the governor.
- Michael prepares for Hanna’s release and carries out her final wish.

1 0 . 2

Finden Sie dieses Werk realistisch oder unglaubwürdig? Geben Sie Ihre Gründe an.

[40 marks]

Possible content

- Some might see the age gap in the relationship as not credible.
- An older woman outside the family controls a boy’s whole life.
- Michael does not ask anything about Hanna’s past.
- A son has to make an appointment to see his own father.
- As a student he goes to court where Hanna is coincidentally on trial.
- Michael is aware of Hanna’s illiteracy but says nothing.
- He talks to his father but not the trial judge.
- He cannot form satisfactory relationships with females for the rest of his life.
- Michael says he feels nothing for Hanna but keeps sending tapes to her.
- Michael prepares carefully for Hanna’s release from prison.

1 1

Good Bye, Lenin!: Wolfgang Becker (2003)

1 1 . 1

„Der Humor in diesem Film trivialisiert die Wiedervereinigung Deutschlands.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- The reunification of Germany was a very significant recent historical event.
- The film sets out to be humorous and exploits comedy on several levels.
- Visual comedy arises from scenes such as the birthday party and the Coca Cola banner.
- Cinematic techniques add to the humour such as the speeded-up refurbishing of the flat.
- Thematic comedy centres around the Scheinwelt and faked Aktuelle Kamera reports.
- Individual characters such as Denis contribute to the humour.
- The Off-Kommentare provide humorous if cynical observations of events.
- Tragically Christiane’s condition is a result of serious events leading up to reunification.
- The Wende is documented in the film by using genuine footage.
- The key phenomenon of Ostalgie is presented sympathetically and not simply ridiculed in the film.

1 1 . 2

Analysieren Sie die Rolle von Robert Kerner in diesem Film.

[40 marks]

Possible content

- Robert is in the Super-8 film footage of the happy Kerner family at the dacha.
- As a doctor he symbolises the many GDR professionals who fled the country.
- His defection meant that Alex and Ariane grew up without a father.
- He is crucial to Christiane’s lie – she told the children he left for another woman.
- At Burger King Ariane recognises Robert’s voice as he buys food.
- A negative portrayal is reversed when Christiane admits the truth.
- A tearful Ariane finds Robert’s letters and Alex takes a taxi to visit him.
- Robert explains how he waited in vain for Christiane and the children to join him.
- With his large house he is a contrasting figure for the lifestyles of West and East, the life Alex realises he might have had.
- In a symbolic act of brief “reunification” Robert visits Christiane in hospital.

1 2

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

1 2 . 1

Inwiefern ist die Beziehung zwischen Minister Bruno Hempf und Christa-Maria Sieland für diesen Film von Bedeutung?

[40 marks]

Possible content

- Hempf wishes to discredit Georg Dreyman in order to gain access to Christa-Maria.
- Christa-Maria knows that Hempf can end her career.
- Hempf's motivators are self-gratification and self-promotion.
- Wiesler tries to ensure that Dreyman discovers his partner's infidelity.
- Christa-Maria feels disgust when she returns to Dreyman's apartment.
- Dreyman tries to persuade Christa-Maria that she does not need to meet with Hempf.
- Wiesler tries to deter her from meeting Hempf.
- The spurned Hempf unleashes Grubitz on Christa-Maria; she is arrested and questioned.
- Christa-Maria runs out into the street and is killed by a lorry.
- Hempf shows no remorse for his part in the downfall of Christa-Maria.

1 2 . 2

„Der Film könnte auch *Die Sonate vom guten Menschen* heißen.“ Inwiefern stimmen Sie dieser Aussage zu?

[40 marks]

Possible content

- The main theme of the film is what it means to be a good human being; students may claim that this is one of the two/three main themes.
- Wiesler and Dreyman experience a change once they have heard the piece.
- Dreyman questions the regime to which he has always displayed loyalty.
- The music sparks Dreyman to write his Spiegel article about suicide rates in the DDR.
- Wiesler hears the music; no longer does he act with unquestioning loyalty and a lack of emotion.
- Wiesler protects Dreyman from discovery by the Stasi.
- At the end Dreyman encounters Hempf, claims the moral high ground and treats him with contempt.
- Dreyman dedicates his latest book to Wiesler.
- Wiesler has lost his Stasi status but has become a decent human being.
- There is hope at the end of the film for the two main protagonists.

1 3

Die fetten Jahre sind vorbei: Hans Weingartner (2005)

1 3 . 1

„In diesem Film gibt es mehr positive als negative Aspekte.“ Wie stehen Sie zu dieser Aussage?

[40 marks]

Possible content

- The film has a political theme still relevant today.
- Comedy and humour lighten the serious themes.
- The scenes in Hardenberg’s pool and redecorating the flat are lively and fun.
- There is continuous action accompanied by lively music.
- There is human interest in the rebels’ relationships.
- Some might identify with characters or take a stance on Jule’s infidelity.
- After the kidnapping hectic action is replaced by dialogue.
- There is a philosophical discussion on idealism.
- Hardenberg’s life history provides a different dimension to that of the rebels.
- The ending is ambiguous and inconclusive.

1 3 . 2

Wie behandelt Weingartner das Thema Freundschaft in diesem Film? Inwiefern finden Sie diese Behandlung effektiv?

[40 marks]

Possible content

- Jan and Peter are flatmates who share an ideal.
- Peter is less intense but joins in the night raids because of his friendship with Jan.
- They are seen as very close and enjoy their nocturnal adventures.
- Jule moves in and all goes very well; they enjoy each other’s company.
- Jule is unfaithful when she starts an affair with Jan; there is a row.
- The power of friendship heals the rift and brings them back together.
- Hardenberg tries to befriend the trio in the Alpine hut.
- He assures Jule he will wipe off the debt and not involve the police.
- His motives are dubious and selfish; he does not want to be their friend.
- Friendship is seen as durable and positive and gives a sense of security.

1 4

Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)

1 4 . 1

„Die Liebe ist das Hauptthema dieses Films.“ Inwiefern stimmen Sie dieser Aussage zu?

[40 marks]

Possible content

- Love is a predominant theme that launches all others in the film.
- Through the themes of integration and the search for identity love is never far away.
- Hüseyin loves his wife; we see his courtship in Anatolia and his old age in Germany.
- In the three generations love of the family transcends everything else.
- When Hüseyin announces a trip back to Anatolia everyone is on board.
- Canan's grandfather shows true love and loyalty towards her when she tells of her pregnancy.
- On Hüseyin's death, Cenk has a greater understanding of his heritage.
- Cenk makes the speech on behalf of his deceased beloved grandfather.
- Love of the homeland and of Turkish identity is a vital theme of the film.
- Love provides comedy mixed with cultural messages.

1 4 . 2

„Am Ende des Films hat Cenk seine Herkunft entdeckt.“ Bewerten Sie diese Aussage.

[40 marks]

Possible content

- The focal point of the film is the crisis of identity felt by members of the Yilmaz family.
- Cenk is mocked in school for not knowing where to place the flag of his country of origin.
- Hüseyin and Fatma's German citizenship confuses the issue even more for Cenk.
- Cenk's mother is German. Canan is pregnant to an Englishman.
- Through the story related to Cenk, we see the two sides of Cenk's family history.
- The contrast between Cenk's life in Germany and life in Turkey is provided en route to Anatolia.
- When Hüseyin dies he cannot be buried in a Muslim cemetery as he has accepted German citizenship.
- With Muhamed staying behind, the issue of Heimat is partially resolved, as the other family members return to Germany.
- Cenk is clearly proud of his family and in particular of Hüseyin.
- At the end of the film, Cenk understands the reality of his family's situation.

1 5

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

1 5 . 1

„Der Film zeigt uns genau, wie das Nazi-Regime funktionierte.“ Wie stehen Sie zu dieser Aussage?

[40 marks]

Possible content

- The Nazi flag hangs from all public buildings.
- Certain types of music are seen as decadent and anti-Nazi.
- There were restrictions on freedom to travel.
- Political views other than National Socialism were not tolerated.
- The regime encouraged the use of informants, such as the janitor.
- Through Mohr we see the manipulative methods of the Gestapo.
- Sophie tells of the murder of thousands of Jews and the mentally ill.
- There is no justice; even Sophie's defence lawyer is against her.
- Trials served the Nazis as propaganda material.
- Sentences were extreme with no right of appeal.

1 5 . 2

Analysieren Sie den Film als eine faszinierende Konfrontation von Moral und Ideologie.

[40 marks]

Possible content

- This psychological drama shows two starkly contrasting views.
- The Weiße Rose supported protest by peaceful means.
- They wanted to enlighten the public about the reality of war.
- Scenes between Sophie and Mohr are ideological arguments.
- Sophie is convinced, but naïve; Mohr is experienced and wily.
- Mohr argues that without Nazi law there would be chaos.
- Sophie argues that laws change but conscience does not.
- She is steadfast in her beliefs and rejects Mohr's offer of a lighter sentence.
- The ranting judge displays sheer prejudice typical of the Nazi approach.
- By attending the execution Mohr acknowledges his admiration for Sophie.

1 6

Lola rennt: Tom Tykwer (1998)

1 6 . 1

„Das Ziel des Regisseurs war es, die Zuschauer zu unterhalten.“ Wie stehen Sie zu dieser Aussage?

[40 marks]

Possible content

- The film's fast pace keeps the viewer involved.
- The music is lively and upbeat during action scenes.
- Sudden changes of tempo keep viewers on their toes.
- Slower scenes allow viewers to reflect with Lola.
- Use of animation and visual effects add to the humour.
- Tykwer uses humour in dialogue, images and timing.
- Tension is created by the pace, use of symbols and the three runs.
- The film does not move towards a predictable finish.
- Tykwer wants viewers to experience Lola's emotions and physical exertion.
- Tykwer uses a range of techniques to distance the viewer from the plot.

1 6 . 2

Inwiefern sympathisieren Sie mit Lola? Geben Sie Ihre Gründe an.

[40 marks]

Possible content

- Lola's appearance is designed to create distance between viewer and character.
- Lola's living conditions are presented as chaotic.
- The red scenes allow viewers to experience her doubts and questions.
- The exaggerated situation means viewers cannot put themselves in Lola's position.
- Lola learns from her mistakes over the three runs.
- She is presented as an angel with supernatural powers in the third run.
- Her family situation is difficult and she has rebelled.
- Manni's incompetence is exaggerated.
- Abrupt changes of tempo break sympathies.
- The flash-forwards create distance from Lola's run and viewers see the consequences.