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# AS

# German

7661/2-Paper 2 Writing  
Mark scheme

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June 2018

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Version/Stage: 1.0 Final

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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 Assessment Writer.

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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System Name	Annotation Description
Tick	Any valid point made, support via example for points made and for any personal opinion or reaction to the points
?	Lack of clarity
IRRL	Lack of relevance (but to be used sparingly)
REP	Repetition
SEEN	Seen

## **Section A**

### **Guidance on level of accuracy in translations into the target language**

#### **A successful translation**

A successful translation is one which includes each element of the text to be translated and where there is no omission or paraphrase.

#### **Accuracy**

All spellings must be correct, including the use of lower and upper case letters. However in German both 'new' (post-1996) and 'old' spellings will be accepted, eg both *Schiffahrt* and *Schiffahrt*, and 'ss' will be tolerated in any words normally spelt with 'ß'.

#### **Repeated errors**

Where a candidate repeats the same error within a question, no further penalty will be imposed in awarding the mark.

#### **Alternative answers**

Alternative answers offered by the candidate – even if one is in brackets – will be rejected unless both answers are correct.

**Section A**

The table below shows the type of answer that is acceptable for each section of the text. Award one tick per correct section then use the conversion grid to award a total of 15 marks.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Almost a decade	Fast ein Jahrzehnt	zehn Jahre / 10 Jahre	
	has passed	ist vergangen	(sind)	
	since	seit		
	the first meeting	dem ersten Treffen		
	of leading	von führenden	für führende / von leitenden / berühmten	
	architects in Germany	Architekten in Deutschland	Persönlichkeiten im Architekturbereich	

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	The job ... is	Die Arbeit ... ist	Aufgabe / Rolle / der Auftrag / Job	
	of a town planner	eines Stadtplaners		
	to create	zu schaffen	zu gestalten	
	successful	gelungene	erfolgreiche	
	residential districts	Wohnviertel	Stadtviertel / Wohnorte	
	in cities.	in (Groß)städten		

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	Siedler's birthplace	Siedlers Geburtsort		
	had	hatte		
	an ugly city centre	eine hässliche Innenstadt	Stadtmitte / ein hässliches Stadtzentrum	
	in which	in der	wo	

	few people	wenige Leute	nicht viele Leute	
	wanted to live.	wohnen wollten.	leben	würden

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	The ... conference	Die ... Konferenz		
	annual	jährliche		
	brought together	brachte ... zusammen	<i>Use of perfect tense</i>	
	well-known experts	bekannte Experten	berühmte	
	who understood	die ..... verstanden haben	verstehen	
	the main problems	die Hauptprobleme		Haupt Probleme

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	Are we really	Sind wir eigentlich	wirklich	
	on the right path	auf dem richtigen Weg		
	if	wenn		
	some schools	einige Schulen	manche Schulen	
	look	aussehen		
	like factories?	wie Fabriken		

Misuse of lower case / capital letters: Penalise no more than once in each section of the text, i.e. no more than five times in this question as a whole.

Word order errors: Penalise no more than once in each section of the text, i.e. no more than five times in this question as a whole.

**[15 marks]**

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<b>Conversion grid</b>	
<b>Number of ticks</b>	<b>Mark</b>
29–30	15
27–28	14
25–26	13
23–24	12
21–22	11
19–20	10
17–18	9
15–16	8
13–14	7
11–12	6
9–10	5
7–8	4
5–6	3
3–4	2
1–2	1
0	0

## 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.



**Section B****Questions 02 – 17 Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 250 words. 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.

<b>AO3</b>	
13-15	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.
10-12	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 structures accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
7-9	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex structures accurately. The student uses a sufficient range of vocabulary appropriate to the context and the task.
4-6	The language produced contains many errors, some of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex structures accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1-3	The language produced contains many errors, most of a basic nature. The student shows very little grasp of grammar and is very rarely able to manipulate complex structures 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;  
 prepositions with a non-literal meaning eg sich interessieren für;  
 object pronouns;  
 adjectival and masculine weak nouns.

The above examples are neither prescriptive nor exhaustive.

<b>AO4</b>	
17-20	<p><b>Very good critical response to the question set</b></p> <p>Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
13-16	<p><b>Good critical response to the question set</b></p> <p>Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
9-12	<p><b>Reasonable critical response to the question set</b></p> <p>Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
5- 8	<p><b>Limited critical response to the question set</b></p> <p>Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
1-4	<p><b>Very limited critical response to the question set</b></p> <p>A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
0	<p>The student produces nothing worthy of credit in response to the question.</p>

**Annotations for essay marking:**

Tick = content point considered in award of AO4 mark

REP = repetition

?

IRRL = irrelevant

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

0 2

**Heinrich Böll: Die verlorene Ehre der Katharina Blum**

0 2 . 1

Untersuchen Sie die Rolle der weiblichen Nebenfiguren in der Erzählung. Welche von ihnen spielt die wichtigste Rolle?

Sie können die folgenden Stichpunkte benutzen:

- Katharinas Mutter
- Else Woltersheim
- Gertrud Blorna
- Helga, Claudia, Frau Kluthen

**[35 marks]**

**Possible content**

- Katharina does not enjoy a close relationship but sends money when she can.  
Mother is alcoholic and very ill.  
Tötges confrontation leads to the mother's death.
- Katharina has a warm friendship with her godmother.  
She hosts the party where Katharina meets Götten.  
She suffers at the hands of the Press.
- Gertrud is her friend and employer.  
She is described by the Press as a committed communist.  
She recognises Katharina's faults but remains loyal.
- Helga and Claudia were at Else's party.  
They invited Götten to replace their absent boyfriends.  
Frau Kluthen sacked Katharina because her husband had designs on her.

**0 2 . 2** Welches Image der Polizei vermittelt die Erzählung?

Sie können die folgenden Stichpunkte benutzen:

- die Stürmung von Katharinas Wohnung
- die Rolle von Beizmenne, Hach und Moeding
- die Methoden und die Sprache der Polizei
- die Polizei und die Presse.

**[35 marks]**

**Possible content**

- Police are seen as incompetent, having the flat under surveillance without result.  
Heavily armed officers storm the flat.  
They have informed the Press of their tactics.
- Beizmenne is clumsy and impatient.  
Hach fancies Katharina and makes it obvious.  
Moeding knows what is in the next day's newspapers.
- Tactics are underhand and seek to trap rather than clarify.  
Undercover agent at the party cuts a ridiculous figure.  
Police language is crude and insensitive.
- Both make assumptions and ignore facts.  
Both assume guilt by association.  
They co-operate closely; tip-offs are suspected.

0 3

**Bertolt Brecht: Mutter Courage und ihre Kinder**

0 3 . 1

Untersuchen Sie die Entscheidungen von Mutter Courage, die schlimme Folgen haben.

Sie können die folgenden Stichpunkte benutzen:

- sie handelt mit dem Feldweibel
- sie zögert, den Planwagen zu verkaufen
- sie schickt Katrin alleine mit Waren aus
- sie ist nicht da, wenn Katrin trommelt.

**[35 marks]**

**Possible content**

- Mutter Courage makes every effort to deter Eilif from enlisting.  
Cannot resist haggling.  
This distraction enables the Feldweibel to recruit Eilif.
- She learns that a suitable bribe will save Schweizerkas's life.  
She agrees to sell the Planwagen, but haggles so long over the price.  
Schweizerkas is executed and she has to view and disown the body of her son.
- She sends Katrin out alone to deliver goods.  
Katrin is attacked and mutilated by soldiers.  
She will never get a husband now.
- She goes off dealing, leaving Katrin with the Planwagen.  
Katrin cannot resist trying to warn the town of Halle of a surprise attack.  
Her drumming causes the soldiers to shoot her dead.

**0 3 . 2** Beurteilen Sie die Rolle von Kattrin in diesem Theaterstück.

Sie können die folgenden Stichpunkte benutzen:

- sie versucht, ihre Mutter vor dem Werber zu warnen
- sie nimmt die roten Schuhe von Yvette
- sie sorgt sich um die Opfer
- sie warnt die Stadt Halle vor dem Angriff.

**[35 marks]**

**Possible content**

- Kattrin is dumb; the result of a soldier's ill treatment.  
She is, however, aware of danger.  
She tries to warn her mother of the intention to recruit Eilif.
- Kattrin wants to be attractive to men.  
She puts on (and later steals) Yvette's red shoes.  
When abused by soldiers, she rejects the red shoes because hope of marriage has gone.
- Kattrin saves a baby from a ruined house.  
She helps the Feldprediger give first aid.  
Kattrin threatens her mother with physical violence when Courage refuses to give up her expensive officers' shirts for bandages.
- Kattrin shows genuine tenderness towards the baby.  
She valiantly attempts to warn the citizens of Halle of a surprise attack.  
She bangs a drum and is shot dead for her pains.

0 4

**Friedrich Dürrenmatt: der Besuch der alten Dame**

0 4 . 1

Untersuchen Sie Alfreds Beziehungen zu wichtigen Bürgern der Stadt. Welche Rolle spielen sie in Alfreds Schicksal?

Sie können die folgenden Stichpunkte benutzen:

- der Bürgermeister
- der Lehrer
- der Arzt
- der Polizist.

**[35 marks]**

**Possible content**

- The Mayor says Alfred's past disbars him from the role.  
Offers Alfred a gun, implying simple solution for the town.  
Sways the assembly to accept Claire's offer.
- Pleads to Claire but to no avail.  
Attempts to speak to the Press about Claire's proposal.  
Accepts he is too weak to prevent citizens becoming murderers.
- Goes with the teacher to appeal to Claire.  
Participates in Alfred's death.  
Announces Alfred's death with Claire's diagnosis of a heart attack.
- Claims there is no threat to Alfred and refuses to arrest Claire.  
Forces Alfred to remain in the assembly.  
He is no upholder of the law.

0 4 . 2

„Die Gerechtigkeit kann man doch nicht kaufen!“ sagt der Bürgermeister im ersten Akt.  
Inwiefern hat er Recht?

Sie können die folgenden Stichpunkte benutzen:

- Alfreds Vergangenheit
- Claires Gefolge
- Claires Angebot
- Claires Einstellung gegenüber Gerechtigkeit.

**[35 marks]**

**Possible content**

- Alfred bought justice himself as a young man.  
He knowingly denied paternity.  
There were dire consequences for Claire.
- She bought her former influential butler with the offer of a huge salary.  
Roby and Toby were saved by Claire's massive payments.  
Case of Koby and Loby show her manipulation of the justice system.
- Claire has engineered the economic situation in Gullen.  
Town is too poor to reject her offer.  
She has, in fact, paid the citizens to kill her former lover.
- Claire is intent on revenge.  
She rejects humanitarian pleas from leading citizens.  
She ignores the abolition of the death penalty.



0 5

**Max Frisch: Andorra**

0 5 . 1

Die Mutter sagt zu dem Lehrer: ‚Du hast uns alle verraten...‘  
Inwiefern stimmt diese Behauptung?

Sie können die folgenden Stichpunkte benutzen:

- Andris falsche Identität
- die Heirat mit Barblin kommt nicht in Frage
- der Besuch der Señora
- die Judenschau und die Folgen davon.

**[35 marks]**

**Possible content**

- Andri's true identity is concealed by the Lehrer.  
He is said to have been rescued from the anti-Semitic Schwarzen in the neighbouring country.  
He did this partly out of shame and partly because of the kudos this apparent rescue gave him in Andorra.
- The lie leads him to refuse to allow Andri to marry Barblin.  
A marriage between half-brother and sister cannot be allowed.  
To outward appearances, it looks as though his refusal is based on anti-Semitism.
- The Señora is Andri's biological mother.  
She upbraids the Lehrer for his failure to tell the truth.  
Andri has been conditioned and cannot accept the truth, when the Lehrer eventually tries to reveal it to him.
- The Lehrer tries to prevent the outcome of the 'Judenschau'.  
He regards his attempts as a failure.  
His guilty conscience, provoked by the Mutter in the quotation, finally leads him to hang himself.

**0 5 . 2** Welche Rolle spielt der Soldat in diesem Schauspiel?

Sie können die folgenden Stichpunkte benutzen:

- sein Benehmen Barblin gegenüber
- sein Benehmen Andri gegenüber
- seine Kollaboration mit den Schwarzen
- seine Ausrede in der Zeugenschanke.

**[35 marks]**

**Possible content**

- The Soldat fancies Barblin.  
He makes suggestive remarks to her, but she does not encourage him at all.  
He breaks into her bedroom, which leads Andri to draw the inevitable conclusions.
- He despises and taunts Andri.  
He thinks that it will be easy for him to detach Barblin from her Jewish fiancé.  
Aided by his comrades, he physically attacks him.
- He asserts that the army will defend Andorra to the last man.  
He readily collaborates with the Schwarzen.  
He helps to arrest Andri and participates in his selection and murder at the 'Judenschau'.
- In the Zeugenschanke, he is totally unrepentant.  
He still believes that Andri was a Jew and implies that his death was justified.  
He also offers the defence that he was only obeying orders.

0 6

**Heinrich Heine : Gedichte – Buch der Lieder**

0 6 . 1

Untersuchen Sie zwei Gedichte, in denen Heine über die Natur schreibt.

Sie können die folgenden Stichpunkte benutzen:

- Inhalt
- Struktur
- Sprache und Stil
- Ziele.

**[35 marks]**

**Possible content**

There is a wide choice of poems available. The natural world is a conventional background to romantic poetry. It serves sometimes to complement the poet's emotions eg *Im wunderschönen Monat Mai* or at others, in its indifference, to contrast with them eg *Mein Herz, mein Herz ist traurig*. On other occasions, Heine uses the natural world to personify human emotion eg *Ein Fichtenbaum steht einsam*.

- Content and its purpose will depend on the poems chosen.  
The natural world is often a major part of content.  
Comparisons may include the poet's response to lost love.
- The poems are written largely to very regular rhyme schemes.  
There are some examples of much freer verse forms.  
There is often a twist in the tail and the end of poems reveal his feelings and attitude.
- Heine is able to use a wide variety of language.  
The richly allusive sometimes gives way to a clever adaptation of everyday speech.  
Above all, there is considerable musicality in Heine's style.
- There is criticism of contemporary society.  
He seeks answers to philosophical questions.  
Heine intended to express the emotions generated by his personal experiences.

**0 6 . 2**

Vergleichen Sie zwei Gedichte, in denen Heine über eine verlorene oder unerfüllte Liebe schreibt.

Sie können die folgenden Stichpunkte benutzen:

- Inhalt
- Struktur
- Sprache und Stil
- Ziele.

**[35 marks]**

**Possible content**

- Many of the poems in the collection deal with the unhappiness of love. The poet's voice is male and the object of his love a woman. Fulfilment is elusive and often may only be found in death.
- The poems are written largely to very regular rhyme schemes. There are some examples of much freer verse forms. There is often a twist in the tail and the end of poems reveal his feelings and attitude.
- Heine is able to use a wide variety of language. He uses humour and irony at times. The mood is often exaggerated in his love poems.
- Romantic poetry tries to demonstrate the unity between nature and man. Heine often exploits the dissonance between the two. He aims to depict the frailty of human relationships.

0 7

**Jana Hensel: Zonenkinder**

0 7 . 1

Inwiefern erklärt sich Jana Hensel mit dem Leben als Jugendliche in der DDR zufrieden?

Sie können die folgenden Stichpunkte benutzen:

- Familie
- Schule
- der Einfluss des Staats
- Einstellungen gegenüber jungen Westlern.

**[35 marks]**

**Possible content**

- Holidays and festivals are fondly remembered.  
Closeness of the family unit was a comfort.  
Jana recalls routines and times with her mother.
- Some positive aspects, such as allocation of responsibilities, school camps.  
Critical of teachers' attitudes towards the west.  
She found some compulsory activities tiresome – factory visits, flag-saluting.
- She felt the State cared for its citizens on the whole.  
But mistrust festered amongst the population.  
Stasi influence was seen throughout society.
- Some feelings of jealousy towards Western young people.  
Western youth had a sense of identity.  
She resented the Westerners' view that all was bad in the East.

07.2

„Nach dem Fall der Mauer begann das Abenteuer für die jüngere Generation. Ältere Osis hatten es schwer.“ Wie stehen Sie zu dieser Aussage?

Sie können die folgenden Stichpunkte benutzen:

- die kulturelle Anpassung
- neue Freiheiten
- Arbeiter aus dem Osten
- Eltern.

[35 marks]

**Possible content**

- Young people were initially excited and enthusiastic.  
Fashion, language and customs were quickly accepted and adopted.  
There were more job opportunities in the west for younger people.
- People were free to travel.  
Participation in demonstrations was allowed.  
Some perceived advantages led to selfishness.
- Realisation that the old ways had been swept away led to feelings of nostalgia.  
Adults felt a loss of identity.  
Many adults became unemployed.
- Parents did not adapt so readily.  
There was a difference in attitudes towards parents.  
East German parents seen as *Verlierer* in the new system.

0 8

**Franz Kafka: Die Verwandlung**

0 8 . 1

„Die Mutter wird im Laufe der Erzählung zu einem stummen Mithelfer an Gregors Untergang.“ Wie stehen Sie zu dieser Aussage?

Sie können die folgenden Stichpunkte benutzen:

- die Rolle der Mutter innerhalb der Familie
- ihre Reaktion auf Gregors Verwandlung
- die Mutter nach der Verwandlung
- die Zukunft für Grete und ihre Eltern.

**[35 marks]**

**Possible content**

- The mother cooks and acts as housewife.  
Has poor health and suffers from asthma.  
She has obvious affection for her son at the start of the *Erzählung*.
- She is initially shocked and panic-stricken.  
Unable to cope, she faints at the sight of Gregor.  
She enters his room only once after his metamorphosis.
- Initially she still sees Gregor as her son.  
She gradually starts to neglect him and leaves everything to Grete.  
She is compliant in the decision to get rid of him.
- She finally gives up on her son.  
Grete and her future happiness become the focus of her hopes.  
She comments on how mature young Grete has become.

0 8 . 2

Was erfährt man über die Nebenfiguren in der Erzählung? Wie beeinflussen sie die Handlung?

Sie können die folgenden Stichpunkte benutzen:

- der Prokurist: sein Aussehen und seine Beziehung zu Gregor
- seine Reaktion auf Gregor als Ungeziefer
- die Zimmerherren
- die Bedienerin.

[35 marks]

**Possible content**

- Very formally dressed, he is described as a *Damenfreund*.  
His relationship is purely on business terms.  
He respects Gregor as a colleague.
- Prokurist becomes impatient with Gregor.  
He recognises a change in Gregor's voice.  
Horrified at the sight of his colleague, he leaves in haste.
- They are arrogant and cause the family to act in a subservient manner.  
On seeing Gregor they complain about the dirty conditions in the house.  
They demand repayment of rent but are evicted by Herr Samsa.
- An old widow, she is charged with doing the *grobste Angelegenheiten*.  
She describes Gregor as a *Mistkäfer* and treats him as such.  
She informs the family of Gregor's demise.



0 9

**Wladimir Kaminer: Russendisko**

0 9 . 1

Inwiefern gelingt es Kaminer durch seine Anekdoten in ‚Russendisko‘, ein amüsanteres Bild des Lebens der Migranten in Berlin zu zeigen?

Sie können die folgenden Stichpunkte benutzen:

- Schilderung des Alltagslebens
- die Arbeitswelt der Migranten
- Karikaturen der Migranten
- Sprachprobleme.

**[35 marks]**

**Possible content**

- Humour shown in problems and issues facing migrants, such as their arrival in Berlin.  
Jobs and money and search for accommodation and ensuing difficulties.  
All accounts provide examples of amusing incidents from everyday life.
- Resourcefulness of migrants is shown.  
Author himself was long-term unemployed until he found work with a theatre group.  
The Russian disco account and Russian telephone sex numbers provide details of Russians working.
- Relationship and contact between migrants of different nationalities.  
National peculiarities are described from the author's point of view of the Russian mafia.
- Language barrier leads to the isolation of women.  
Humour – Russian bride – love conquers all.  
Application for German citizenship – even after 8 years in Germany, many failed language test.

**0 9 . 2**

Wie versuchen die Migranten in Kaminers Erzählungen ihre Probleme in Berlin zu überwinden? Wie erfolgreich sind sie dabei?

Sie können die folgenden Stichpunkte benutzen:

- menschliche Beziehungen
- Unterkunft und Nachbarn
- die Suche nach Arbeit
- deutsche Eigenheiten und Regeln.

**[35 marks]**

**Possible content**

- Some accounts provide details of double life of many migrants in Berlin.  
Relationship between migrants of different nationalities – good examples of Vietnamese, Turks.  
Leisure time – eg Russian disco –and comedy of effect of alcohol on different people.
- Mischa and author were placed in an Ausländerheim in Marzahn (former Stasi building) on their arrival in Berlin where they lead an isolated life.  
First words Mischa learned were Vietnamese not German.  
Author went with gypsies to Biesdorf, where they lived in an old army barracks.
- Author out of work for long periods but found work in a theatre group before writing.  
Russian disco account and Russian telephone sex numbers provide details of Russians working.  
Vietnamese cigarette sellers squirrelling cigarettes away.
- Survival instinct helped Russians and other migrants to face German rules and regulations.  
German citizenship test examined applicants would adapt to life as a German citizen.  
Rhetorical question – What is the point of citizenship?

1	0
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**Siegfried Lenz: Fundbüro**

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„Henry Neff will lieber nicht aufsteigen. Das überlässt er gern anderen.“ Inwiefern stimmen Sie dieser Beschreibung von Henry zu?

Sie können die folgenden Stichpunkte benutzen:

- Henry und die Arbeitswelt
- Henrys Privatleben
- Henrys Freundschaft mit Fedor Lagutin
- Henrys Reaktion am Ende des Romans.

**[35 marks]****Possible content**

- Henry Neff has no career ambitions.  
He likes helping others and dealing with people; that is enough for him.  
Henry has a good relationship with colleagues and does not seek promotion at their expense.
- Henry has a sister and comes from an affluent family in the porcelain business.  
Henry had no desire to take over the business.  
Henry cultivates a relationship with Paula Blohm but this really goes nowhere romantically.
- Henry's friendship with Fedor epitomises respect for fellow human beings.  
Henry does not exploit the friendship for personal gain.  
Henry does not take the initiative in the relationship; he leaves invitations etc to Fedor or others.
- Henry gets involved with the racist motor bikers when they are attacking the Nigerian postman.  
His actions encourage his neighbours to get involved too.  
Civic duty against the threat of violence is one time Henry does not leave things to others.

**1 0 . 2** Inwiefern spielen Henrys Arbeitskollegen eine wichtige Rolle in dem Roman?

Sie können die folgenden Stichpunkte benutzen:

- Hannes Harms – der Chef des Büros
- Paula Blohm – Beziehung zu Henry
- Albert Bussmann – die Bahnreformen und seine Frühpensionierung
- das Thema von Verlust und Finden.

**[35 marks]**

**Possible content**

- Former train driver who took responsibility for someone else's mistake.  
Quiet intelligent man.  
Example of human kindness and selflessness – caring boss who rated Henry highly.
- Somewhat older than Henry (30) and married – husband a voice actor (hardly at home).  
Henry liked her greatly but the relationship does not develop.  
Paula proposed Henry as Hannes' deputy when Albert left.
- Looks after his father, who is suffering from Alzheimer's.  
Albert is a good detective – he always works out the owner of the lost items.  
Restructuring of the railway sends Albert into early retirement due to rationalisation.
- The work force represents the human face of the lost property office.  
Epitome of human kindness and selflessness, peace and tranquillity.  
Metaphor for the feeling of loss and helplessness in today's society.

1 1

**Bernhard Schlink: Der Vorleser**

1 1 . 1

„Der Roman erzählt die Beziehung zwischen Michael und Hanna.“ Wie entwickelt sich diese Beziehung in den drei Teilen des Werks?

Sie können die folgenden Stichpunkte benutzen:

- erste Begegnungen
- eskalierender Streit
- der Prozess
- Hanna im Gefängnis.

**[35 marks]**

**Possible content**

- Hanna helps Michael when he is ill.  
He is fascinated by the older woman.  
The ritual begins.
- There are arguments on the cycle trip.  
Hanna strikes him.  
She ignores him on the tram; he ignores her at the pool.
- Michael is horrified by her past.  
He claims he feels nothing at all for her.  
He discovers she is illiterate.
- Still sends her cassettes.  
Visits reluctantly and is shocked at finding *eine alte Frau*.  
He agrees to prepare for her release.

**1 1 . 2** Warum fühlt sich Michael schuldig? Inwiefern gelingt es ihm, sich von seinen Schuldgefühlen zu befreien?

Sie können die folgenden Stichpunkte benutzen:

- Hannas Rolle bei seinen Schuldgefühlen
- die Bedeutung von der Szene im Gerichtssaal
- seine Einstellung gegenüber der älteren Generation
- seine Ehe, Frau und Tochter.

**[35 marks]**

**Possible content**

- He feels guilty he never told family and friends about Hanna.  
He does not acknowledge her at the pool and blames himself for her leaving.  
He frees himself from guilt by writing down his story years after Hanna's death.
- Michael feels ashamed at having loved a war criminal.  
He is guilty of not approaching the judge with what he knows.  
His illness after the trial is symbolic of his feelings of guilt.
- He cannot come to terms with the actions of the previous generation.  
He feels guilty even when reviewing the role of his own parents.  
He considers guilt in both the public and private realm.
- His marriage failed because of constant comparisons between Gertrud / Hanna.  
He ended the relationship rather than seek explanations or solutions.  
He feels he deprived his daughter of the warmth and security she needed.

**Section C**

1	2
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**Good Bye, Lenin!: Wolfgang Becker (2003)**

1	2	.	1
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Untersuchen Sie die Beziehung zwischen Alex und den anderen Figuren in diesem Film.

Sie können die folgenden Stichpunkte benutzen:

- Alex und seine Mutter
- Alex und Ariane
- Alex und seine Freunde
- Alex und sein Vater.

**[35 marks]****Possible content**

- Alex's closeness to his mother is shown in the family movies of his childhood. Alex does everything to avoid shocking her over the demise of the DDR. All his actions are borne out of love for his mother.
- Ariane has given up her studies and has had a baby and is living with Rainer. She is reluctant at first to go along with Alex's deception. She finally acquiesces in it, viz. the newly acquired Trabant and trip to the dacha.
- Alex falls in love with Lara who does not agree with the deception. She eventually tells Christiane the truth. Denis is a film enthusiast who collaborates with Alex in the making of the spoof news broadcasts.
- Ariane tells Alex that their father is in West Berlin. Alex goes to find him and persuade him to visit Christiane in hospital. Alex finds, in his father and the latter's children, a new identity.

**1 2 . 2** Inwiefern sind Symbole wichtig in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- die Statue von Lenin
- Mokka Fix und Spreewaldgurken
- Coca Cola
- der Kosmonaut Sigmund Jähn.

**[35 marks]**

**Possible content**

- The removal of the statue symbolises the end of the DDR socialist system. Christiane witnesses the removal and it affects her. She has dedicated a large part of her life to the socialist ideal.
- Alex attempts to recreate the defunct DDR. He searches for typical products, which Christiane wants. He has to scavenge and improvise to find labelled jars and fill them with similar, but now western, products.
- The Coca Cola banner is clearly visible on the flats. The logo on the lorry emphasises a new economic system, a symbol of the victory of western style capitalism. Alex's attempt at an explanation of the banner is a comic inversion of reality.
- A Sigmund Jähn lookalike is used as a spoof leader of the 'new DDR'. This is an attempt to explain the influx of westerners into East Berlin. It also symbolises the liberal, 'weltoffen' DDR, for which Alex had always wished.



1 3

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

1 3 . 1

Inwiefern spielen Angst und Misstrauen eine bedeutende Rolle in dem Film?

Sie können die folgenden Stichpunkte benutzen:

- die Macht der Regierung
- Verhörmethoden der Stasi
- Überwachung von Georg Dreyman
- das Leben der Künstler in der DDR.

**[35 marks]**

**Possible content**

- Omnipresence of government and its officials.  
Unofficial representatives (Stasi) were powerful.  
Power of Minister Hempf – vis a vis Christa-Maria Sieland, Dreyman.
- Opening scene - Wiesler and his students discussing interrogation.  
Power of the Stasi as a dehumanising force.  
Methods of surveillance, control and interrogation.
- Speed / efficiency with which Stasi bug Dreyman's flat.  
Idea that a Stasi officer can be in attic of a flat 24 hours a day.  
Threat to Frau Meinecke.
- Christa-Maria as a privileged actress – in pocket of Hempf.  
Dreyman – his support for state and his change of stance.  
Jerska and Hauser – dissidents who struggle for survival under the regime.

**1 3 . 2** Untersuchen Sie die Rolle der Künstler in dem Film.

Sie können die folgenden Stichpunkte benutzen:

- Christa-Maria Sieland und ihre Affäre mit Minister Hempf
- Georg Dreyman und seine Wandlung
- Albert Jerska – Arbeitsverbot und Freitod
- Paul Hauser – Dissident und Kritiker der linientreuen Künstler.

**[35 marks]**

**Possible content**

- Christa-Maria – privileged actress with plentiful supply of pills from Minister Hempf.  
Christa-Maria betrays her partner with Hempf.  
She is a weak character – tragic death.
- Georg Dreyman – privileged playwright who is loyal to the regime.  
His flat is still bugged to further Hempf's personal aims.  
Georg agrees to write the article for Spiegel – realisation that regime is corrupt.
- Albert has no job as he is a regime critic.  
Albert presents Dreyman with the Sonata which changes viewpoint.  
He commits suicide.
- Paul Hauser has an argument at post-show party with Hempf.  
He criticises regime (very dangerous).  
Paul argues with Dreyman as he cannot accept artists who are sops of the regime.

1 4

**Die fetten Jahre sind vorbei: Hans Weingartner (2005)**

1 4 . 1

Inwiefern gelingt es den drei Rebellen, ein perfektes Verbrechen zu begehen?

Sie können die folgenden Stichpunkte benutzen:

- Gründe für ihre Aktionen
- Hauseinbrüche
- die Entführung von Hardenberg
- die Folgen für die Täter.

**[35 marks]**

**Possible content**

- Jan and Peter have a sense of social justice.  
They want to shock the rich.  
They have a sense of adventure and enjoy taking risks.
- They do not steal when they break in; they rearrange furniture and leave notes.  
There is no violence until they strike Hardenberg.  
They have no plans to deal with the unexpected.
- The kidnapping causes major problems for the three.  
They show themselves to be foolhardy and naïve.  
There is no plan B.
- They are forced to review their politics.  
They flee the old stomping ground.  
They have limited success as their future is uncertain.

1 4 . 2

Untersuchen Sie die Persönlichkeit von Jan. Inwiefern spielt er die wichtigste Rolle in der Gruppe?

Sie können die folgenden Stichpunkte benutzen:

- seine Aktionen am Anfang des Films
- seine Einstellung gegenüber Gerechtigkeit
- seine Beziehung zu den anderen Rebellen
- Jan am Ende des Films.

**[35 marks]**

**Possible content**

- Jan wants to demonstrate his convictions.  
As a young man he has a sense of adventure and fun.  
Conversations with Peter show he has a sense of humour and doesn't take himself seriously.
- Jan defends the old man in the tram.  
There is a protest in the shoe shop.  
Jan is the main instigator of the break-ins.
- He has a close friendship with Peter until the affair with Jule.  
He has fun with Jule when decorating the flat and becomes her lover.  
He is outraged by Jule's plight and vows to take action.
- He is panicked into the kidnap.  
He has no idea what to do with Hardenberg.  
It is unclear whether he will continue to be politically active; there are no winners.

1 5

**Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)**

1 5 . 1

„Canan ist die wichtigste Persönlichkeit in diesem Film.“ Inwiefern stimmen Sie dieser Aussage zu?

Sie können die folgenden Stichpunkte benutzen:

- Canan erzählt die Geschichte ihrer Familie
- die Bedeutung ihrer türkischen Herkunft – Beziehung zu ihrem Großvater
- Canans britischer Freund und ihre Schwangerschaft
- Canans Beziehung zu ihrer Mutter und ihrer Großmutter.

**[35 marks]**

**Possible content**

- Canan is important as the story-teller.  
Canan relates the story to Cenk of her grandfather's (Hüseyin's) arrival in Germany from Anatolia.  
The story begins in answer to the question of identity posed by Cenk.
- Identity means different things to each generation.  
Family bond and link to homeland fundamental.  
Canan and her grandfather have a close tie; he is able to sense that she is pregnant – understanding attitude.
- Canan's British boyfriend from university.  
Shows extent of freedom afforded to her generation of Turks.  
Canan's pregnancy – humour and anguish combined – (British not even German).
- Canan reveals pregnancy to her mother and grandmother after Hüseyin's death.  
Initial reaction.  
Revelation from grandmother about her own pre-marital pregnancy.

**1 5 . 2** Untersuchen Sie die Rolle von Muhamed in dem Film.

Sie können die folgenden Stichpunkte benutzen:

- Muhamed als Kind in der Türkei
- Muhameds Reaktion auf die Einreise in Deutschland
- Muhamed als Erwachsener in Deutschland
- Muhamed nach dem Tod seines Vaters in Anatolien.

**[35 marks]**

**Possible content**

- Born in Anatolia in village.  
Father leaves for Germany – struggles to recognise him on his return home.  
Image of Germany and of Christians – fear of unknown “monster image” – promises his friend a bottle of coca cola.
- Arrival in Germany – humour – dogs on leads (rats), toilets, crucifix.  
School experience.  
Quick assimilation into German culture – Christmas.
- Muhamed is working in Germany – serious – westernised.  
Reaction to news from Hüseyin that he has bought a house in home village in Anatolia.  
Unhappy about prospect of trip.
- Death of Hüseyin and effect on both Veli and Muhamed.  
Decision to stay in the village and re-build the house.  
Taking back his origins.

1 6

**Sophie Scholl – Die letzten Tage: Marc Rothemund (2005)**

1 6 . 1

Wie schildert der Film das Gute und das Böse in der Gesellschaft unter dem Nazi-Regime?

Sie können die folgenden Stichpunkte benutzen:

- die ‚Weiße Rose‘ und ihre Ziele
- die Macht der Nazi-Partei
- Mangel an Freiheit
- das damalige Justizsystem.

**[35 marks]**

**Possible content**

- Members shown in a very positive light and representative of the *Gute*. The group is made up of selfless individuals focussed on improving lives. They are strong individuals ready to criticise the regime.
- Citizens are encouraged to inform on each other. Everyone is under suspicion. Goebbels' speech on total war outlines Nazi philosophy.
- Listening to swing movement is seen as decadent. Travel passes even for routine business are strictly monitored. Criticism of the regime results in imprisonment or even death.
- Secret police do not recognise individuals' rights. Interrogation methods deprive people of dignity. The trial is a farce with a pre-determined outcome.

1 6 . 2

Untersuchen Sie das Verhältnis zwischen Sophie und dem Gestapo-Beamten Mohr.  
Was erfährt man über die zwei im Laufe des Films?

Sie können die folgenden Stichpunkte benutzen:

- erstes Verhör durch Mohr
- neue Beweise während des zweiten Verhörs
- drittes Verhör – Sophie schützt ihre Freunde
- Sophie und Mohr bei der Hinrichtung.

**[35 marks]**

**Possible content**

- Mohr confirms Sophie could face jail or even death.  
She gives plausible answers to all Mohr's questions.  
Mohr is prepared to let a relieved Sophie leave.
- Mohr is given stamps and a pistol as evidence against Sophie.  
The manipulative Mohr tells Sophie that Hans has confessed.  
She admits to her participation.
- Mohr tries to tease the names of accomplices out of Sophie.  
He softens his approach and offers her a deal.  
Sophie is loyal and steadfast; Mohr seems to admire these characteristics.
- Mohr's appearance at the execution implies admiration.  
She reminds him of his son, who is at the Russian front.  
He does have some feelings but not allowed to show them in his position.



1 7

**Lola rennt: Tom Tykwer (1998)**

1 7 . 1

Wie stellt Tykwer in diesem Film ‚Liebe‘ dar? Wie effektiv finden Sie diese Darstellung?

Sie können die folgenden Stichpunkte benutzen:

- Lola und Manni
- Lolas Vater und seine Freundin
- die Frau in der Bank
- die Frau mit dem Kinderwagen.

**[35 marks]**

**Possible content**

- Lola is Manni’s accomplice in his petty criminal activities.  
She may be thinking of leaving him but helping him over the money strengthens their bond.  
With the money retrieved plus a lucky bonus, they walk off together at the end.
- There is the problematic affair between Lola’s father and his mistress.  
Young love is contrasted with adulterous love in the father thinking of leaving the family for his mistress.  
He dismays Lola by telling her he is not her biological father.
- The woman in the bank represents a contrast with other relationships in the film.  
Her idea of love is purely physical.  
She has visions of tempestuous sexual activity with one of her male colleagues.
- The woman with the pram shows maternal love.  
Her own child is taken into care and she abducts a child to replace her own.  
She shows love of God in her final commitment to religion.

**1 7 . 2** ,Das Hauptthema dieses Films ist Angst.'  
Wie stehen Sie zu dieser Behauptung?

Sie können die folgenden Stichpunkte benutzen:

- Manni hat Angst vor Ronnie
- Lola hat Angst um Manni
- die Reaktionen im Supermarkt und in der Bank
- der Penner gibt das Geld zurück.

**[35 marks]**

**Possible content**

- Manni loses Ronnie's money. Ronnie, Manni's boss, is a gangster. He will do serious harm to Manni if the money is not delivered to him by 12 o'clock.  
Manni, hysterical, calls Lola.
- Lola knows what will happen to Manni. She makes her three desperate runs in order to obtain some money. She is desperate to save Manni from his fate.
- Lola and Manni hold up the supermarket and frightened staff hand over the contents of the till.  
Lola goes to her father's bank and snatches the security guard's pistol. Putting the pistol to her father's head, she robs the bank.
- Manni intercepts the Penner at pistol point. The Penner gives the money back in exchange for the pistol. The Penner is turned loose on society with a loaded pistol!