



Mark Scheme (Results)

Summer 2018

Pearson Edexcel Level 3 GCE
In German (8GN0) 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.

SECTION A: TRANSLATION

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 some of the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given above the grid.

Marking principles

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

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

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.

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

Section	Text	Answer	Accept	Reject	Mark
1	The residents of Neustadt	Die Einwohner von Neustadt			(1)
2	take recycling	nehmen Recyceln	Recycling.		(1)
3	very seriously.	sehr ernst.	see box 2		(1)
4	That is why	Deshalb	Das ist warum		(1)
5	the town has held	hält die Stadt		past tense with seit	(1)
6	the record for recycling	den Rekord für (das) Recyceln			(1)
7	for thirty years.	seit dreißig Jahren.			(1)
8	Neustadt's system	Neustadts System			(1)
9	constantly improves	wird immer besser	verbessert sich ständig wird immer verbessert		(1)
10	and now offers	und bietet jetzt		Jetzt bietet (wrong WO)	(1)
11	financial advantages.	finanzielle Vorteile.			(1)

12	You sort your rubbish,	Man sortiert den Müll,	Sie / du for man (check for consistency in boxes 13 and 14) seinen for den du for man Abfall for Müll and <i>vice versa</i> throughout		(1)
13	and the less ... the less..	und je ... desto			(1)
14	waste you produce you pay.	weniger Abfall man produziert, ... weniger bezahlt man.	desto weniger man bezahlt.		(1)
15	However, there are	Jedoch gibt es	aber for jedoch + correct word order		(1)
16	still a few people	noch ein paar Leute,			(1)
17	who do not separate their rubbish,	die den Müll nicht trennen,	ihren for den		(1)
18	but the town cannot do anything,	aber die Stadt kann nichts (dagegen) tun,	machen		(1)
19	because it costs too much	weil es zu viel kostet,			(1)
20	to investigate it.	<u>es zu</u> überprüfen.	Investigieren /prüfen / untersuchen /kontrollieren	ihn for es (Müll)	(1)

SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (AO3).

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 response (A04)

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (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.

Accuracy and range of grammatical structures and vocabulary (A03)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

Critical response (A04)	
Marks	Description
0	No rewardable work.
1–4	<ul style="list-style-type: none"> • Points of view are stated but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion. • Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument. • Response relates to the work but has limited focus on the question.
5–8	<ul style="list-style-type: none"> • Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion. • Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument. • Response relates to the work but often loses focus on the question.
9–12	<ul style="list-style-type: none"> • Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion • Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments. • Response is relevant to particular aspects of the question, occasional loss of focus.
13–16	<ul style="list-style-type: none"> • Points of view show a critical response to the question through frequent justification with appropriate evidence from the work. • Arguments are made that mostly link with valid conclusions. • Predominantly relevant response to the question.
17–20	<ul style="list-style-type: none"> • Points of view show a critical response to the question through consistent justification with appropriate evidence from the work. • Arguments are made that link with valid conclusions. • Relevant response to the question throughout.

Accuracy and range of grammatical structures and vocabulary (A03)	
Mark s	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"> Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range. Limited use of terminology appropriate for critical response to the literary or cinematic work. Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.
5-8	<ul style="list-style-type: none"> Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted. Occasional use of terminology appropriate for critical response to the literary or cinematic work. Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
9-12	<ul style="list-style-type: none"> Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing. Some use of terminology appropriate for critical response to the literary or cinematic work. Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.
13-16	<ul style="list-style-type: none"> Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing. Frequent use of terminology appropriate for critical response to the literary or cinematic work. Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.
17-20	<ul style="list-style-type: none"> Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing. Consistent use of terminology appropriate for critical response to the literary or cinematic work. Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.

Question Number	Indicative Content
2a)	<p data-bbox="395 309 743 338">Andorra - Max Frisch</p> <p data-bbox="395 376 1214 405">Candidates may refer to the following in their answers:</p> <p data-bbox="395 450 1374 584">The change in Andri's character through the work could be illustrated, by drawing on examples of this change, dependent on the Andorraners' interaction with Andri. Some influence Andri more than others.</p> <ul data-bbox="443 629 1374 1256" style="list-style-type: none"> <li data-bbox="443 629 1374 763">• Andri changes throughout the play. Initially he wishes to become a carpenter. He is a happy young man, and there is no sense of his Jewish side taking over his persona at this stage. This contrasts with later changes. <li data-bbox="443 775 1374 1043">• Andri's transformation is gradual, and responses may give examples of the reaction to prejudices. The response should refer to Andri conforming to the stereotypical expectations of the Andorraner of a Jew. His avarice could be identified as his response to expectations made of him, so change comes from within and outside of Andri's character. Further examples could refer to Andri's behaviour with regard to Andorraners' expectations of him. <li data-bbox="443 1055 1374 1256">• Candidates could refer to a number of Andorraner, and more sophisticated responses may evaluate comparisons between various characters. The Teacher might be a likely focus. The Priest's response and therefore impact could be shown as different on Andri, but collectively they shape his eventual character.
2b)	<p data-bbox="395 1267 743 1296">Andorra - Max Frisch</p> <p data-bbox="395 1335 1214 1364">Candidates may refer to the following in their answers:</p> <p data-bbox="395 1408 1366 1543">Responsibility can be studied in a variety of ways from this work, where passivity can be considered as part of this responsibility. The role of individuals or society in Andri's changing character, and Andri's own responsibility might be discussed.</p> <ul data-bbox="443 1588 1374 2072" style="list-style-type: none"> <li data-bbox="443 1588 1374 1767">• The Andorraner all have some measure of responsibility. There could be some mention of the evolution of attitudes, from the acceptance of Andri as a young man, to his being branded for his Jewishness, leading to the changes in Andri's character and behaviour. <li data-bbox="443 1778 1374 1980">• Passivity, as symbolised by Somebody, is a key theme, for it is shown to be as harmful as active antisemitism. Examples could be given of where Andorraner hide in collective blindness or silence. Links could be made with the historical context. A lack of awareness or analysis also evokes dangerous passivity. <li data-bbox="443 1991 1374 2072">• The role of individuals or society could be discussed ambivalently and a fully addressed bullet point does not have to treat both sides. Exemplification could be useful.

	Some responses could be rather general and will not draw on close textual references.
Question Number	Indicative Content
3a)	<p>Der Besuch der alten Dame – Friedrich Dürrenmatt</p> <p>Candidates may refer to the following in their answers:</p> <p>This work relies greatly on visual devices and the focus needs to be on Ill and Claire in this response. However, there should also be close treatment of how the new found borrowed wealth impacts on the villagers and their contrast with Ill. Varied instances of the impact of visual devices would be ideal.</p> <ul style="list-style-type: none"> • Ill symbolises in his persona much of the poverty of the whole town. Some responses might refer to his appearance in cheap and shabby clothes, or the fact that he is an ageing, out of condition shop keeper. Other responses will show how Ill had once been a handsome romantic interest, and the decline is emblematic of the decline of the town and its need for Claire’s money. • Claire’s appearance shows wealth and her material success in life. The jewellery and clothing she wears are in sharp contrast to Gullen, her home town, and the residents who have remained. The grotesque nature of her appearance is worthy of mention, including her false limb, due to the road accident. The appearance of her entourage is not strictly relevant. • On a superficial level, there is clearly the difference between Ill’s poverty and Claire’s wealth, and the increasing prosperity of the Gulleners, based on the money promised by Claire, contrasts with their shabby and impoverished initial appearance. Yellow shoes are emblematic of this change.
3b)	<p>Der Besuch der alten Dame – Friedrich Dürrenmatt</p> <p>Candidates may refer to the following in their answers:</p> <p>Humour has many facets, and the greater range of instances covered, the better. Humour beyond the slap-stick is worthy of consideration. Its role, rather than mere depiction, is needed.</p> <ul style="list-style-type: none"> • The inhabitants of Gullen are poor and look it, but the humour of their appearance is the focus. There could be reference to the schoolmaster and mayor, trying to look dignified in their welcome of Claire. The resignation depicted among the residents when the train rushes past without stopping is further humour. • Claire’s entourage is grotesque with the eunuchs and the husband all having rhyming names, which serves comically to depersonalise them. Their physical appearance is comical too. Some responses will hint at the fact that the humour shows Claire’s control and dominance.

	<ul style="list-style-type: none"> • Candidates may already have brought out the role of humour in their descriptions of Ill and Claire’s entourage. There is the simple intent to amuse, for Dürrenmatt was appealing to an audience. Some responses may refer to the role of the distancing effect, in seeking for the audience to evaluate. For example, the re-running of the trial at the end is amusing, but shows the unreality and inescapability of the situation. The use of chorus lends a classical aspect to the play, but for the purpose both of amusing the audience and making it consider the significance of the action.
Question Number	Indicative Content
4a)	<p>Der Vorleser – Bernhard Schlink</p> <p>Candidates may refer to the following in their answers:</p> <p>Hanna influences Michael in many ways, and these may include the physical, psychological, and financial. Responses could look at the evolution of the nature of this influence.</p> <ul style="list-style-type: none"> • The relationship marks them both very much, and has a number of strands. Responses could mention the physical relationship at the beginning, or might refer to the brutal and abrupt ending of this relationship and to the revelation of Hanna’s role in the concentration camp. The focus may be on the early years but equally could refer to prison visits. • Michael is much affected by what he begins to learn about Hanna when she is in prison. There are conflicting emotions of pity and condemnation. These emotions could be seen in terms, not only of Michael’s response, but that of a nation. • Michael’s view of Hanna and her actions becomes far more nuanced after her suicide. The suicide itself is significant in showing her guilt, her illiteracy shows Hanna’s helplessness and wish to benefit the families of those who suffered, through her legacy. Candidates may contrast Hanna’s legacy with her earlier physical relationship with Michael.
4b)	<p>Der Vorleser – Bernhard Schlink</p> <p>Candidates may refer to the following in their answers:</p> <p>Communication has many manifestations, and the nature of this communication develops through the work. The inability to read, sex and money are all features of wordless interaction.</p> <ul style="list-style-type: none"> • The early relationship contains little verbal communication, and physicality prevails. The relationship is unequal, in terms of age and life experience. Hanna leaves without explanation and language is not tender. The silence heightens communication as not using words. • Hanna’s illiteracy has marked Hanna’s life greatly and has affected her involvement with the SS and her failure to

	<p>gain promotion. It has impaired her communication greatly. The inability to admit the illiteracy is in itself a more abstract lack of communication in the prison scenes. As Hanna begins to read and write, it is at a childish and simplistic level, but leads to an ultimately devastating clarity.</p> <ul style="list-style-type: none"> • Difficulty in communication is the root of much of the guilt felt by Hanna, and candidates might show that through money, she is trying to communicate and make up for the past, without using language. Her very bequest is effective to some extent, but the refusal of victims' charities to accept the money and desire to refute what it communicates, and the fact that Michael has to put it to good use in a different way, could be picked up. The fact of recordings being one way might be mentioned.
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Question Number	Indicative Content
5a)	<p>Die Entdeckung der Currywurst – Uwe Timm</p> <p>Candidates may refer to the following in their answers:</p> <p>The Currywurst is a symbol for the post-war years and all that they implied. There could be a wider historical angle as well as a personal story referenced in this response. It could be set in the context of distance through time having passed.</p> <ul style="list-style-type: none"> • The narrator wants to know about the past and to meet the person who appears to have been the real inventor of the Currywurst. The meetings with Lena could be presented as an attempt to understand and to confront the period of history at the end of the war, and to understand the character of Lena, so the Currywurst is a catalyst for this journey into the past. • Curry is a symbol for happier times, of good food and enjoyable sensations. Explicit examples of the warming effects of curry might be made. Answers could refer to the warming effect, physically and emotionally of curry, both in its origins, and later, as a German dish, Currywurst, for the prostitutes in post-war Germany. There is an exotic hint in a drab and difficult time, so there could be negative connections made when eating curry sauce. • The Currywurst has given Lena the pride of being its creator, and on a more practical level, a livelihood as a single woman with a family. The importance of the sausage stall stretches beyond Lena to her regular customers and people whom she meets. There is the sense of a positive glow, hope and nostalgia engendered by the stall.
5b)	<p>Die Entdeckung der Currywurst – Uwe Timm</p> <p>Candidates may refer to the following in their answers:</p>

	<p>There is the wider historical context which could show that deception is needed to survive difficult times, but there is a very personal angle in front of this national setting. Lies on both levels are relevant.</p> <ul style="list-style-type: none"> • Lena is shown as a strong woman, and is keen to prolong through deception the time Hermann spends with her. She conceals from Hermann the fact that the war is over, but more balanced responses might show that he is not particularly persistent in his attempts to leave the comfort of her table and bed. Lena shows that she is willing to run the risk of execution in pursuing her lie. • Hermann conceals the fact that he has a wife and family, and that he is a deserter. He is happy to hide with Lena and to enjoy refuge and comfort with her, so not only is there the hiding of a family, but his military commitment is questioned. • Lena has lied to hide Hermann and to hide from him the fact that the war is over. Hermann has hidden his family and his cowardice. There is the notion of wanting to hide from reality, which would probably deserve some sympathy. There has been endurance of war and hardships, and Hermann's desertion saved him from near certain death. Lena lies because others lie to her. In a war, anything for survival must be attempted. On the other hand, the deception of both towards their families could be condemned. Linked to textual evidence, personal responses to judge the characters' behaviour could be successful, but gratuitous hand wringing about what else could be expected in these circumstances might not score very highly.
<p>Question Number</p>	<p>Indicative Content</p>
<p>6a)</p>	<p>Die neuen Leiden des jungen W. – Ulrich Plenzdorf</p> <p>Candidates may refer to the following in their answers:</p> <p>Youthfulness has many challenges and opportunities and through the move to Berlin and relationships with people there, Edgar's life and his machine can be evaluated.</p> <ul style="list-style-type: none"> • Edgar wishes to escape from the restrictions of his mother and his life in the GDR. Berlin is seen as a means of escape. Answers may identify some of the attractions of Berlin, such as its non-socialist, western music, its new clothing and job and literary opportunities. It represents a brave new world for Edgar.

	<ul style="list-style-type: none"> • The three-cornered relationship echoes Goethe's Werther's situation. Charlie symbolises a modern woman, who is attractive and intelligent, and points to women in the future. Dieter is shown to be dutiful and solid, so there is a steadiness in this young ex-soldier and student of literature. The romantic interest would reflect the common theme of forbidden or conflicted love. Responses might show the timelessness of these themes. • Edgar's machine is an act of youthful rebellion, but it is left unclear as to whether the invention leads to an accidental death or a suicide. Edgar's death could be regarded as the end of a youthful dream, echoing Werther's own suicide. On the other hand, the machine shows the creativity and idealism of youth, however unrefined and ultimately tragic.
6b)	<p>Die neuen Leiden des jungen W. – Ulrich Plenzdorf</p> <p>Candidates may refer to the following in their answers:</p> <p>Communication takes various forms, and words and expressions show influences from Edgar's new world, but the recordings show links with the past. Monologues engage the reader.</p> <ul style="list-style-type: none"> • Edgar's choice of words shows something of his youthful exuberance and his excessive behaviour, recalling the way Goethe's Werther behaved. His use of language is excitable and mercurial, and this reflects his character. Exemplification might assist in responding well to this bullet point about Edgar. • Edgar's monologues create analytical and critical distance, and Edgar considers what the characters are thinking. Only the reader is privy to these views. Monologues reveal Edgar's character, but they are a means of moving the action on, and indeed, are a literary device which might be discussed. • The recordings lend historical context to Edgar's views, for they include quotations from Goethe. These recordings provide a link to Edgar's childhood, as Willi is a childhood friend. The use of recordings also shows the difficulty of normal communication, and gives a beyond the grave, one-sided style to the expression of Edgar's feelings, echoing Goethe's editor's postscript.
Question Number	Indicative Content
7a)	<p>Ich fühl mich so fifty-fifty – Karin König</p> <p>Candidates may refer to the following in their answers:</p> <p>Mario embodies many DDR young people, faced with the choice of flight or staying. The work charts Mario's progress through his move to the BRD, and the question invites discussion of Mario's character.</p>

	<ul style="list-style-type: none"> • Mario uses the opportunity to flee when he visits his aunt in Hamburg, due to lack of freedom and the desire for a better life. Mario chooses to abandon the family, so in one way he could be seen as selfish, but in another, it is hard to condemn him for wishing to join his aunt in Hamburg, with all the perceived opportunities of a BRD life. Mario's character is used to foreshadow the potential departure of others, or at least, to make them consider flight. This is a key theme, embodied by Mario. • Mario is soon disappointed by life in Hamburg, and he becomes disillusioned. Examples might include him failing to find work or disappointment that his music is deemed out of date. The separation of the family weighs on Mario. Some conclusions about disappointment in a BRD utopia could be included. • A personal response with evidence is invited. Some responses may regard Mario as brave and justifiably looking for adventure and a new life, and could sympathise with his disappointment, while others may regard his flight as furtive, his unhappiness in the BRD as predictable, and his yearning for the DDR in Ostalgie as all too predictable.
7b)	<p>Ich fühl mich so fifty-fifty – Karin König</p> <p>Candidates may refer to the following in their answers:</p> <p>This question focuses on life in the DDR, and looks at BRD life in the context of those who remain. The daily routine and rose-coloured view of DDR life inform views on the characters who remain.</p> <ul style="list-style-type: none"> • Daily life is depicted as drab and predictable. Some responses will show that there is security in monotony, and that though life is not seen as exciting, the characters need to beware of fallacy of the BRD dream. The advantages of guaranteed education and employment could be mentioned. There may be mention of school life. • At first, it seems that there is not much to miss about the monotony and the repression of the GDR. The characters begin to yearn for the security of the GDR, and see the disappointments of the BRD. Specific example can help, such as contrasting the job prospects in the GDR and BRD. Ostalgie is shown to erase the negative aspects of the past, such as Herr Dehnert's suffering at the hands of the GDR state and the lack of personal or retail choice. • Candidates need to evaluate the choice of characters who remain in the GDR, showing some foresight in their wariness of embracing travel to the BRD. These characters prefer the security of what is familiar, and receive news of those who have been disappointed in the BRD. They could be seen as feeble and unadventurous. Candidates could look at the dissatisfaction of some who leave, and why they are happy enough with their lot.
Question	Indicative Content

Number	
8a)	<p data-bbox="408 230 1046 264">Stern ohne Himmel – Leonie Ossowski</p> <p data-bbox="408 304 1230 338">Candidates may refer to the following in their answers:</p> <p data-bbox="408 376 1377 517">Willi represents youth at the time of the Nazi regime, and his character shows the behaviour and demise of his generation. There may be discussion of Willi’s behaviour in the context of his upbringing.</p> <ul data-bbox="459 555 1385 1361" style="list-style-type: none"> <li data-bbox="459 555 1385 801">• Willi wishes to hand Abiram over straight away, as might be expected from a Hitlerjunge. Willi wishes to remain true to his ideals. There might be some comparison with the attitudes of others who wish to conceal Abiram. Responses might show that Willi represents unquestioning youthful adherence to Nazi doctrine, and that he symbolises that generation. <li data-bbox="459 801 1385 1048">• Willi’s death could be interpreted as just punishment for his intent to betray Abiram. He is on the way to the Alumnat to denounce Abiram when he is killed. There are other more symbolic aspects of Willi’s death: the death of youth and its future, the death of the Nazi era, the futility of his Hitlerjunge indoctrination and the triumph of the enemies of Nazi ideology and antisemitism. <li data-bbox="459 1048 1385 1361">• Responses might be nuanced with natural horror expressed at the willingness with which Willi, perhaps appropriately named, seeks to betray Abiram to the authorities. Willi’s zeal contrasts with the others’ more sympathetic attitude, and his failure to be moved by them could be a negative in the reader’s eyes. Others may see Willi’s response in the context of his upbringing as a Hitlerjunge, and that Willi is in some ways a victim of his contextual circumstances.
8b)	<p data-bbox="408 1368 1046 1402">Stern ohne Himmel – Leonie Ossowski</p> <p data-bbox="408 1442 1230 1476">Candidates may refer to the following in their answers:</p> <p data-bbox="408 1514 1385 1655">Courage is exemplified through a range of characters and takes a number of forms. Less obvious examples are equally valid, such as Ruth’s low key courage, and are as effective as more obvious instances.</p> <ul data-bbox="459 1693 1385 2074" style="list-style-type: none"> <li data-bbox="459 1693 1385 2074">• Antek is the leader of the group and so is influential. His courage through the novel can be exemplified, and may be borne out with increasing success, as instances and explanations are given. He opposes the prevailing Nazi ideology and questions Willi’s intention to hand Abiram over to the authorities. He lays a false trail, thus risking himself but giving the group time to escape, he invokes Nagold’s help. He could be seen as a courageous leader. Zick is small and less strong but his courage contrasts with Antek’s, in that it is low key but persistent. He stands up to Willi, warns Abiram of the risk from Willi, and provides

	<p>a hiding place for Abiram in the loft of the Alumnat. The better responses might show that in the cases of Zick and Antek, courage is both practical and symbolic and moral.</p> <ul style="list-style-type: none"> • Ruth already seems to have lost her parents, so has to stand up for herself in this context. She is willing to approach her grandfather, Kimmich, to obtain clothes for Abiram. Her role is key and courageous in trying to persuade the others to see beyond the Jewish aspect of Abiram. Ruth withstands Willi's blackmail, hides Abiram, and saves the lives of a mother and baby. She is morally and practically courageous. • Courage is a main theme, and the various responses of the characters in the situations they face show courage, sometimes loud as in Antek, or quiet as in Zick, or persuasive, as in Ruth. Other influences might be mentioned, such as the prevailing doctrine of the time which means that survival supersedes usual decent and courageous behaviour. The key notion is that courage can be in the form of action or moral fibre and physical weakness does not imply moral feebleness.
Question Number	Indicative Content
9a)	<p>Das Leben der Anderen – Florian Henckel von Donnersmack</p> <p>Candidates may refer to the following in their answers:</p> <p>The whole ambience of life is drab and repressed in the DDR, and there is no sense of Ostalgie. The individual humanity of Wiesler, only discovered after Wiesler's evident censure, is revealed.</p> <ul style="list-style-type: none"> • Wiesler seems almost guilty in his listening in to Dreymann's life but reference is made to the spying nature of the DDR apparatus. Reference might be made to the increasing sympathy Wiesler has for Dreymann. There is almost humour when loud noises visibly startle Wiesler. The focus is on Wiesler, but it would be possible for him to be discussed as a representative of the GDR Stasi, be he a party puppet or an enlightened aide to Dreymann, very much at his own peril. • The room in which Wiesler works is cramped, windowless and dim. This is symbolic of life in the DDR. Wiesler's drab clothing is retained, his demeanour is crushed and resigned, and this is visible in the fatigued way in which he steams open letters. The viewer might be struck by the fact that there is a device, especially for the steaming open of others' mail. • Wiesler looks out of place in the new Germany, and his demeanour and clothing have not changed. However,

	<p>Wiesler has changed as a person. From a steamer open of others' letters, Wiesler delivers post as his job. Wiesler has also been shown as a humane agent who removed the typewriter and who concealed his knowledge of the suicide article. Wiesler started as a DDR puppet.</p>
9b)	<p>Das Leben der Anderen – Florian Henckel von Donnersmack</p> <p>Candidates may refer to the following in their answers:</p> <p>The typewriter assumes an importance far beyond its use for writing. It reveals the motives and behaviour of the characters and is a symbol of Wiesler's gradual humanity for which he pays dearly.</p> <ul style="list-style-type: none"> • The typewriter is a key feature and recurs as a theme which affects many characters. As every typewriter in the DDR is registered, the typewriter needs to be smuggled in. On it, Dreymann can write anti-DDR articles, including the article on suicide rates. A more abstract understanding is that the typewriter is needed to show opposition. • Christa-Maria Sieland dies, in either an accident or suicide, while the flat is being searched. She becomes an informant, and this is in part due to her addiction to drugs and need to obtain them. Responses might refer to the background leading up to her becoming an informant. Answers might refer to Christa-Maria's fear, based on her belief that the typewriter was still in its hiding place. • The typewriter has many possible interpretations, and these could vary in sophistication. On a simple level, it is needed to write dissident articles, such as the one showing the high level of suicide, such as Christa-Maria's perhaps, in the DDR. The typewriter has been removed from its hiding place by Wiesler, which allows for a more humane understanding of this Stasi officer, who pays for his humanity with twenty years in disgrace. The typewriter symbolises freedom of expression, and it never falls into the hands of the Stasi, despite extensive searches.
Question Number	Indicative Content
10a)	<p>Das Wunder von Bern – Sönke Wortmann</p> <p>Candidates may refer to the following in their answers:</p> <p>The acceptance of the father and the role of football in rekindling national pride are both miraculous. The response will deal with the twin aspects of a personal reintegration, and national football hopes.</p> <ul style="list-style-type: none"> • Richard and Matthias find their relationship difficult, and it begins from a low base. Matthias respects Rahn more as a father figure, than he does his own father. Football, love and patience all play a role in the improving father-son

	<p>relationship, and exemplification may underpin the better responses. The miracle of how such a polarised relationship can become positive could be discussed. Richard's return initially causes upset in the family, and it is amazing that he manages to integrate at all. The fact of being a Spätheimkehrer and spending years in a Russian prison have taken their toll. Much forgiveness, headed by his wife, is miraculous given his behaviour. The contrast between his demeanour and the understanding and patience shown, despite the pain caused, might be addressed.</p> <ul style="list-style-type: none"> • The weather is a key feature in the miraculous win, all the more for its unexpected turn. It serves to underline the miraculous result, and there is perhaps inverse pathetic fallacy. References may also come from other parts of the film, such as in the scenes around Matthias' home town. • There is the symbolic aspect of the football match, in that this is the culmination of a sport and outing which has brought father and son together, and the positive effect on a nation and its psyche are part of the miracle. The actual result, reflecting the real-life event, Rahn's focus on Matthias during the match, is also miraculous.
10b)	<p>Das Wunder von Bern – Sönke Wortmann</p> <p>Candidates may refer to the following in their answers:</p> <p>The response needs to include the absence then return of Richard, and the impact on the family, and substitution of Rahn for Richard in Matthias' life. Christa's strength comes to the fore.</p> <ul style="list-style-type: none"> • Richard has been imprisoned in Russia for theft, committed only in order to survive. The sense of injustice pervades Richard's behaviour towards his sons. There could be reference to his sense of guilt at being absent, and the sense of powerlessness that they have grown up without him, and Matthias idolising Rahn. • Richard's wife has to work hard to keep the family together. There is the practical level in that she kept the family fed and in increasing prosperity during Richard's absence. She brings a sympathetic angle to Matthias in his trying to understand Richard's behaviour and apparent cruelty towards him. Frau Lubanski also tries to explain the departure not in terms of Richard's fault, but that he needed to go, having been unused to a father figure. • Richard can seem cruel and unsympathetic as a father but this largely ignores the effect of his absence and the fact that his imprisonment was unjust. Responses could discuss Richard's struggle to find his role as a husband and father, in a family and society which has moved on. There might well be a considerable degree of sympathy for Richard. Other candidates may emphasise the strength of Frau Lubanski in effecting Richard's re-integration.
Question	Indicative Content

Number	
11a)	<p data-bbox="408 230 1098 264">Der Wald vor lauter Bäumen – Maren Ade</p> <p data-bbox="408 304 1230 338">Candidates may refer to the following in their answers:</p> <p data-bbox="408 376 1369 479">Melanie is not able to form normal relationships with those she encounters, and this is caused by her social awkwardness which in its turns creates ever increasing difficulties of communication.</p> <ul data-bbox="459 517 1390 1330" style="list-style-type: none"> <li data-bbox="459 517 1390 869">• Melanie soon shows that she is unable to control her classes and there is confrontation and failed communication in the various classroom scenes: chatting over her, aggressive challenging of her marking, ignoring her instructions and presence. There is sympathy as she tries variously to be friendly and to be strict, and her problems can be perceived as partially related to the lack of meaningful and supportive communication with colleagues, including Thorsten. The distance between her and her colleagues is evident. <li data-bbox="459 875 1390 1115">• Melanie had planned to return home for the school holiday, but remains alone in Karlsruhe as she is unable to admit the problems she is having at school and with Tina. Melanie’s overtures of friendship have been ineffective, but this does not come across in the telephone conversation. This conversation shows that Melanie is unable to share her problems and underlines her isolation. <li data-bbox="459 1122 1390 1330">• Melanie has a range of communication problems linked to her Schwäbisch accent. It pervades the film, and makes it difficult for the viewer and other characters to understand Melanie. She also speaks quietly at times and the dialect is at odds with her new area. Dialect could be seen to further failure to communicate.
11b)	<p data-bbox="408 1330 1098 1364">Der Wald vor lauter Bäumen – Maren Ade</p> <p data-bbox="408 1404 1230 1438">Candidates may refer to the following in their answers:</p> <p data-bbox="408 1476 1342 1615">The focus is on visual loneliness which is in various examples throughout the work. Clothing and scenes of Melanie’s social interaction will contribute to an evaluation of the success of its depiction.</p> <ul data-bbox="459 1653 1390 2074" style="list-style-type: none"> <li data-bbox="459 1653 1390 1966">• Responses could make clear reference not just to isolation but to the visual aspect. Melanie’s clothes always mark her out as looking different from those around her, so that she looks a misfit. She is too casually dressed at the boutique, her tennis attire is unfashionable, her later purchase from the boutique is too showy. She has a rather immature and unconfident dress style in school. Some responses may give examples of clothes differing from the clothing of those whose friendship she seeks. <li data-bbox="459 1973 1390 2074">• Melanie’s flat is visually emblematic of Melanie’s chaotic and frenetic life. There is disorganisation and barely room to sit to receive people. The increasing disorder mirrors

	<p>Melanie's slide into increasing loneliness and perhaps makes it harder to host potential friends.</p> <ul style="list-style-type: none"> • Melanie is seen alone or trying to attach herself to others' social groups, such as at the birthday party or at the tennis court. She takes welcome gifts to neighbours when she moves in. Melanie isolates herself through her stalking behaviour but her neighbour's friend does not give Melanie a chance. She is at the zoo, in the car and on the boat alone. Her spying on Tina is evidence of loneliness, and ironically isolates her further. At the end of the film, she is alone on the backseat of the car.
Question Number	Indicative Content
12a)	<p>Die Welle – Dennis Gansel</p> <p>Candidates may refer to the following in their answers:</p> <p>The camera is used to influence the audience's view of the initiative and to give some insight into the impact it has on the characters. Camera techniques contribute to a reportage style and an uncut, intimate relationship between the characters.</p> <ul style="list-style-type: none"> • The viewer is given an image of a typical German school in modern Germany. The camera gives a reportage style to the arrival of Rainer. He is casually dressed, contrasting with more traditional colleagues, such as the one who lands him with the theme of autocracy. The clothing of the pupils is casual and eclectic. There is a relaxed feel to the camera angle on Rainer with Anke, his wife and colleague; there is a sense that Rainer is in an inferior position when meeting with his headteacher. The camera is among the pupils, not at a distance. There is a sense of complicity. Scenes in the school could be mentioned, such as in the classroom or assembly. • Rainer whips up the pupils to try to show them the dangers of fascism, and that it must be rejected wholesale. There is the sense of being in a rally, the camera focuses on Rainer and shows the impact on the pupils. There is tension in the shots and a frenzied pace. The shots underline the frenetic way in which Die Welle has taken over. Some responses may explore the impact of these techniques in some detail, showing that a cult of personality is building up, and that Rainer is not averse to this. The increasing order, uniform tops and Rainer's body language in front of the pupils could be mentioned. • The candidate should give interpretation to the post-suicide scenes. The camera is very close in the suicide scene and visual takes over from audio, as the silent realisation sinks in. The camera shows that the pupils have become the dictatorship which they thought was impossible. Rainer encounters his wife, mutely to what was likely to come out of Die Welle. Rainer is viewed close-up in the car. There is a feeling of intimacy, invading

	Rainer's private guilt and incomprehension. There could be sympathy too, since Rainer was encouraged by his headteacher to pursue Die Welle, but he is filmed alone, left to his fate.
12b)	<p>Die Welle – Dennis Gansel</p> <p>Candidates may refer to the following in their answers:</p> <p>Karo is likely to be depicted as an ambivalent character, for she shrinks from the excesses of Herr Wenger's experiment, but her opposition galvanises support in some quarters. The futility of her opposition is perhaps emblematic.</p> <ul style="list-style-type: none"> • Karo seems popular and intelligent, and stands out against Die Welle initially. This may be seen as principled, or it could be deemed as craven. She is seen as a potential voice of reason, but is in the minority. Karo refuses to stand when Rainer enters, will not address Rainer as Herr Wenger and is alone in proposing her different name for the group. Candidates might show that she symbolises opposition to dictatorship. • There is nearly a fight at the water polo match. Marco slaps Karo who is left with a bloody nose, perhaps symbolically, but this is enough for Marco to be shocked at the extent of his involvement in Die Welle, and Karo acts as a catalyst to Marco asking Rainer to stop it. Karo is perceived as a voice of reason. It could be pointed out though that the meeting indirectly called because of Karo's injury is fateful itself. • Karo is positive in that she stands against Die Welle, and she points out to Marco and others that the project is going too far. She opposes in the best way she can perhaps, but she also annoys others, who possibly adhere more closely to Die Welle as a result of her hostility to it. Her actions sometimes seem futile, and better responses might show that Karo does what she can, but in a dictatorship, opposition is crushed or ignored. She could be seen as increasingly effective, emblematic of failed opposition or silent acquiescence, provided a reasoned response is given.
Question Number	Indicative Content
13a)	<p>Good Bye, Lenin! – Wolfgang Becker</p> <p>Candidates may refer to the following in their answers:</p> <p>The focus of this response is on visual humour, and this encompasses Alex's fake reports, the frenzied searches for DDR realia, and events as they unfold to Christiane, inexplicably.</p>

	<ul style="list-style-type: none"> • Fake news, and inauthentic documentary films are ways in which the news is manipulated by Alex to comic effect. Truth and lies become interwoven, and while there is visual comedy and situation comedy, such as giving false interpretations to events, some responses might show that there are intentions and implications beyond humour. • Candidates may well choose examples to best illustrate their responses, and more successful ones will focus on the impact on Christiane, not just on reality in general. The frenzied search for old pickle jars and clothing, when everyone else is trying to rid themselves of such vestiges is visually amusing. Christiane’s reaction to the advertisement of Coca Cola, and misguided interpretations of events are also humorous, but could be shown to have more unsettling significance, such as Alex’s control over his mother’s world, and her indoctrinated outlook. The attempts could be seen in terms of Alex’s obsession with control and celebrity. • Candidates may legitimately already have identified a number of ways in which visual comedy is used. Candidates could illustrate the uses of humour beyond entertainment. There are issues of control over Christiane’s life and outlook, so that she is led to misunderstand the Coca Cola advertisement. Clothing, pickle jars, the visit to the sex shop and the empty shelves in the GDR are all visual examples of possible humour.
13b)	<p>Good Bye, Lenin! – Wolfgang Becker</p> <p>Candidates may refer to the following in their answers:</p> <p>Any evidenced understanding of Christiane’s character is fully acceptable, and relevant and broad examples to illuminate it are sought. The focus is on Christiane rather than a general overall view of the characters in the work.</p> <ul style="list-style-type: none"> • Christiane’s attitude to the GDR state is developed through visuals and the narrator. She is shown to be a fervent party supporter who is celebrated for her zeal. This zeal is nuanced by the revelation that her husband has escaped, and is a response to his departure, and possibly her understandable decision not to follow. • Christiane’s awareness of what is happening is controlled to a large extent by Alex. For example, she is not allowed to go out. Her interpretations are naïve but the result of years of indoctrination. We see that she had been appalled at seeing Alex arrested just before her heart attack. Her final medical episode could be seen as a symbolic response to the events and the death of her GDR ideal. • Candidates can reasonably give any view on Christine’s character, and the closer the references to the film, the more effective the response may be. Some attitudes may be unsympathetic, given her ardent embracing of the GDR state and the implications this would have had on others

	<p>who were less fervent. It could be felt that an adult should be more questioning. However, given the situation, pity might well be evoked, as Christiane will have spent a life in complete denial and deception, starting at her husband's disappearance and continuing with Alex's use of fake news.</p>
Question Number	Indicative Content
14a)	<p>Lola rennt – Tom Tykwer</p> <p>Candidates may refer to the following in their answers:</p> <p>The targeted character is the father, so other references should contribute to discussing him. The father's relationship with Lola and his family are important, and there will need to be evaluation of his role at the end.</p> <ul style="list-style-type: none"> • Lola needs money from her father, and his reaction could be discussed as a symbol of him as a father as well as a man and a banker. Reasons for his various reactions to the request could be further explanation of his behaviour. The father is unmoved in the request for money, which is understandable on one level, but the cruelty with which he disowns Lola contrasts with this. • The visit to the bank has unexpected consequences, depending which variant is followed. In any case, the father has a distant relationship with Lola, and he is largely estranged from his wife, Lola's drunken mother. The implication of the way in which the father treats Lola could be perceived as foreshadowing her later behaviour. Lola's father's infidelity and Lola's uncertain parentage might be discussed, with possible sophistication linking the relationship to the father's response to the request. • Candidates have the freedom to choose the outcome on which they focus. The father producing the money at gunpoint, and his refusal in one variant lead to disaster, being the death of Manni and/or Lola. The happiest variant contrasts with the other two, for despite the father's refusal to help, Lola's repeater in the casino stretches her original stake of under 100 DM to six figure wealth, independent and possibly in spite of the father.
14b)	<p>Lola rennt – Tom Tykwer</p> <p>Candidates may refer to the following in their answers:</p> <p>Money has a number of manifestations in the work, and the loss and then acquisition of money in the three variants will inform the candidates' attitude to the depiction of money. Only one ending need be evaluated.</p> <ul style="list-style-type: none"> • Lola is trying to save Manni from being killed by his crime boss, and the situation is money motivated. Better responses will give quite a lot of detail as to the

	<p>background of the situation, perhaps involving the ticket collectors, the forgotten money bag, its theft by the homeless man, and the father's refusal to help. Answers might attempt to recount the film without targeting Lola's helping Manni.</p> <ul style="list-style-type: none"> • Lola is in almost a dream sequence as her stake is short, but the 100 DM chip is acquired, with the goodwill of the casino employee. The repeater on 20 straight up leads to fantastic financial security for Lola and Manni in this variant, in excess of the sum lost in the bag. • Responses might compare the importance of money in the endings, or will recount the endings without discussion. In the happiest variant, the casino proceeds provide security for life, in contrast to the fact that the money was initially lost, and the father would not help. In the variants ending in death, money could be depicted as the root of evil, for the hold up in the supermarket or the bank lead to tragedy.
Question Number	Indicative Content
15a)	<p>Rosenstraße – Margarethe von Trotta</p> <p>Candidates may refer to the following in their answers:</p> <p>Lena is the target for this response, and is shown in her behaviour in looking after Ruth and in seeking her husband's release through trying means. Her strength of character remains as an old woman.</p> <ul style="list-style-type: none"> • Lena is shown to be a strong-minded and courageous woman. Her marriage to a Jew was clearly without the approval of her father, who banned her from his house as a result. Her daring to approach him, with the fostered Jewish Ruth, to help save her Jewish husband, shows great courage. • Lena has had Ruth pressed into her care, but Lena is shown taking good care of her, for example tucking her up in bed and comforting her. On a simple level, she takes over the maternal role for Ruth, but more advanced understandings refer to the grave danger for Lena in taking Ruth on. Some candidates could mention that Lena gives up Ruth to her aunt in America, which cost her dear but which was ultimate love and care, returning Ruth to her family and heritage. • Lena's appearances as an old woman gradually piece the past together for Hannah. Lena is shown to be courageous and objective, and her memory has not been blunted by time. There is more sentimentality than might be recognised, in that Lena kept Ruth's mother's ring, and returned it via Hannah. Lena is a key to Ruth's past via Hannah.
15b)	Rosenstraße – Margarethe von Trotta

Candidates may refer to the following in their answers:

Judaism is very important for the characters in the work, and the theme spans the decades, from the 1930s to present day. It can be seen in the courage of the Aryan wives, in the nuanced attitudes of Lena's family towards Judaism, to the funeral observances in the present-day USA.

- The Aryan women are entitled to be freed of their Jewish husbands, but they are willing to stand by their men. Lena attaches her husband's star to her own coat at one stage. These women are shown to be courageous, as it is obviously dangerous to stand up for Jews in Nazi Germany.
- Lena has married a Jew and been driven out of the family by her father for this fact. The response is nuanced though, for the ex-soldier brother has seen the horrors of antisemitism in concentration camps and is eventually instrumental in the acceptance of Lena back into the family. The brother introduces Lena to Goebbels whose intervention in Rosenstraße is key. The mother is sympathetic to Lena but scared of her Nazi husband.
- At the beginning of the film, Ruth is uncharacteristically zealous in her religious observance of the Jewish faith at her husband's death in an American setting. Her piety exceeds anything witnessed by family members such as Hannah. Some responses will focus on this, other answers may show Ruth's evolution and Ruth's happiness at Hannah's wedding, now that Lena's testimony via Hannah has allowed Ruth to come to terms with her past and the role of her Judaism in it.