

Examiners' Report
June 2018

GCE German 9GN0 02

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Introduction

This was the first sitting of 9GN0_02. It was pleasing to see evidence of thorough preparation for both the translation and the essays on literary texts and films. In contrast to recent years, candidates studied prescribed works rather than works of their own choice.

The strongest candidates produced thoughtful translations which demonstrated a keen understanding of German grammar and an ability to manipulate the language to serve a purpose. They also produced analytical, interpretative essays focused on the question asked, which used direct quotation and thorough knowledge of the work studied to support their interpretations in a logical way. These candidates used language effectively and appropriately in order to answer the question and were sufficiently articulate to say what they wanted to say rather than resorting only to what they could say.

However, there are areas for improvement. A significant proportion of candidates wrote long, unfocused, descriptive responses, and a quarter of the cohort used additional paper, which did not often result in a higher quality essay. Examiners are looking for focused, concise responses.

A significant minority of candidates wrote in colloquial rather than written German, which is to be discouraged. Some high-frequency lexis was problematic for many candidates. Examiners are looking for accuracy in verb formation, and consistency, for example in possessive adjectives, as well as higher level language. Candidates ought to be able to produce *hat geschrieben* and *ist geblieben*. Examiners expect common 'technical' phrases such as *das wird gezeigt*, *das wird dargestellt* to be accurate. *Darstellen* is such an important item of technical lexis, that examiners hope to see it manipulated accurately, even in more complex structures.

On a positive note, there was some excellent use of essay language, such as: *in diesem Aufsatz werde ich mich damit befassen, wie...; In diesem Aufsatz beschäftige ich mich mit der Frage, ob...; In diesem Aufsatz möchte ich das Thema ... behandeln; zuerst stellt sich die Frage, ob...; zunächst...; auf der einen Seite lässt es sich argumentieren/nicht bestreiten, dass... auf der anderen Seite, jedoch, muss man feststellen, dass...; in dieser Hinsicht...; wenn man ins Betracht zieht, dass...; schlussendlich ...; schlussfolgernd...*

This kind of essay language is considered as part of the technical language, and it also contributes to articulacy and to the appropriate, written register.

Candidates also used a range of structures and lexis specifically appropriate to literary and film analysis, including: *Uraufführung, Verkörperung, didaktischer Zweck, Schlüsselmomente, Wendepunkt; es wird gezeigt, dass...; es lässt sich so deuten; In dem Stück geht es um...; der Autor wollte damit sagen/zeigen, dass...; daraus kann man schließen, dass...; dadurch verarbeitet er...*

The most popular works by far were:

- Der Besuch der Alten Dame.
- Der Vorleser.
- Das Leben der Anderen.
- Goodbye Lenin.

There were smaller but still significant cohorts for:

- Die Verwandlung.
- Ich fühl mich so fifty-fifty.
- Die Welle.

Most other works had a few responses, although some had no responses at all.

Question 1

The translation discriminated across the cohort, and most candidates were able to access a reasonable proportion of the marks.

The majority of candidates attempted all parts of the question, even if they were unsure how to directly translate all the vocabulary and structures, although a significant minority did leave gaps for some items of lexis. Whilst candidates may still gain credit for a thoughtful re-wording or for using a similar item of lexis, they cannot gain credit for leaving gaps.

The strongest candidates produced thoughtful translations which demonstrated awareness of the grammatical structures being tested, the core lexis appropriate to the topic, and the demands of translation. It was by no means necessary to be a native speaker in order to achieve high marks in this question. Indeed, a number of apparently native or heritage speakers of German failed to access marks for reasons such as colloquialism, inappropriate register, word for word translation, wrong tenses and occasionally apparent misunderstanding of the English text.

Strong candidates demonstrated secure verbs, including subject-verb agreement, conjugation of strong verbs and effective manipulation of tenses, alongside a generally sound appreciation of word order in German, as well as commonly tested grammatical structures such as dative endings. Less able candidates made repeated errors with subject-verb agreements, struggled with common strong verbs, and tended to replace English words with German words without due consideration of the patterns and structures of the German language.

The translation comes under one of the topics specified on the syllabus – in this case East Germany – and uses some core vocabulary from that topic, in addition to high frequency lexis. The mark scheme is divided into twenty sections, with one mark for each section. Examiners are looking for accuracy and precision in grammatical manipulation. This sometimes means that rephrasing is necessary, such as Section 5, where candidates needed to find an appropriate German way to express 'finding'. In other instances, there is a little leeway for candidates to substitute synonyms or close matches for words that they cannot remember, so long as they do not stray too far. However, candidates also need to be on the lookout for triggers for specific German constructions, such as Section 6, 'both ... and ...' triggering *sowohl ... als auch ...* or Section 10, with 'not only... but also...' triggering *nicht nur... sondern auch...*

Section 1. 'A few years ago...'. A significant proportion of candidates were able to access this mark, although there were numerous errors, including: incorrect/missing plural *vor ein paar Jahr*, incorrect dative *vor ein paar Jahre*, missing article *vor paar Jahren*, capitalisation errors such as *vor ein Paar Jahren*, which changed the meaning or even *eine paare Jahre vor* in some cases.

Section 2. 'I visited the Stasi museum in Leipzig with my daughter...'. Candidates found this section, which mirrors language they have been using since before GCSE, challenging in unexpected ways. Although most candidates correctly translated 'I visited' correctly, a significant proportion of candidates had problems with verb agreement, verb formation or tense. A small minority of candidates were able to produce *das Museum*, as a neuter noun, and an even smaller minority, *das Stasimuseum* as a compound. Although many candidates recognised that *mit* should be followed by a dative, a significant proportion did not.

Section 3. '...who was then around thirteen.' A significant proportion of candidates were able to translate this section effectively, although *dann* was more common than *damals* and *rund* more common than *ungefähr*. The relative pronoun *die* posed problems for some candidates. Stronger candidates were able to embed the clause effectively to produce: *Vor einigen Jahren habe ich mit meiner Tochter, die dann rund dreizehn war, das Stasimuseum in Leipzig besucht*. However, a large minority of candidates placed this clause directly after *Museum* or *Leipzig* thus indicating that the museum or Leipzig was then around thirteen.

Section 4. 'She was not at all impressed...'. Many candidates were able to translate this section effectively. Where candidates did not know, or could not remember, *beeindruckt*, they were often able to find an alternative such as *zufrieden*. The idiomatic 'not at all' posed a challenge, although candidates came up with acceptable translations including *gar nicht*, *absolut nicht*, *überhaupt nicht* or *total nicht*. The phonetic *gah nicht* (or even *gah nichts*) did not impress examiners.

Section 5. '...finding ...'. Examiners were here looking for a recognition that a direct translation was not possible, and for a suitable rephrasing which would be grammatically acceptable in German. Generally speaking, candidates responded well to this challenge. Most wrote *sie fand* or *und sie hat... gefunden*, sometimes in a *weil* clause. A number of candidates had tense difficulties, or simply tried to translate directly.

Section 6. 'both... and...'. This was often translated word for word, using *beide*, although a number of candidates did use the structure *sowohl... als auch*.

Section 7. 'the equipment... the surveillance techniques old fashioned.' As mentioned in the introduction, candidates were credited for a wide range of synonyms and near synonyms in this section. However, a significant proportion of the cohort left blanks or used partial words. This is an instance where keeping a calm head and treating the translation as a problem solving exercise would have benefited many candidates; in such cases, examiners are often interested in the problem solving strategies demonstrated by candidates.

Section 8. 'She said that...'. Most candidates were able to accurately translate this, although a significant minority used the wrong tense (i.e. present).

Section 9. '...our surveillance today was...'. Many candidates were able to translate this section relatively effectively. Where an unacceptable translation of 'surveillance' had been provided in Section 7, candidates were able to gain credit with the same translation in this section, so long as it was appropriately manipulated. The majority of candidates used *heute* and *war*, but a small proportion used *Konjunktiv I* for the reported speech.

Section 10. 'not only... but also'. A fairly small proportion of the cohort recognised that this was a trigger for the structure, *nicht nur... sondern auch*. A significant proportion translated word for word.

Section 11. '...more technologically advanced...'. This section proved challenging, mostly because of the comparative. A small proportion of the cohort produced *technologisch weiter entwickelt*, *technologisch besser*, which was accepted. However, *technologische besser*, *technologischer besser* and *mehr technologischer besser* were both very common and not acceptable. Examiners expect candidates at this level to be able to use the comparative competently.

Section 12. '... more widespread than in the GDR.'. This section also proved challenging, again because of the comparative and because of an unfamiliar item of lexis. A range of attempts at 'more widespread' were accepted, including *normaler*, *überaller*, *verbreiteter*. Most candidates effectively translated the second part of the clause, although a few missed the dative, and a small number left GDR instead of translating *in der DDR*.

Section 13. 'What she didn't understand...'. Most candidates were able to translate this effectively, but a significant minority struggled with the word order, a further group with the tense, and a smaller minority with the formation of the verb. A small but not insignificant group of candidates did not know the German for 'understand' at all.

Section 14. '...was the intensity of the atmosphere of suspicion...'. This section was intended to be challenging at the top of the range, and it proved so. The strongest candidates were able to produce: *war die Intensität der Stimmung des Misstrauens/Verdachts*. Most responses had *Atmosphäre* or *Stimmung* but 'suspicion' proved difficult: *Suspizion*, *Verdächtigkeit* or *Verdächtnis* were offered, or some attempts such as: *war die strenge Verdächtigungsstimmung* or *war die starke verdächtige Stimmung*. Where the lexis was correct, sometimes the genitive *des* was not.

Section 15. '...when no one knew whom to believe.'. Although many candidates followed the clue of 'whom' in the English text, and were able to translate with *wem*, a significant proportion struggled with 'when' and used *wenn* instead of *als*. Smaller numbers used an incorrect form for *wusste*. Most acceptable answers offered *wem zu glauben*.

Section 16. 'Certainly people couldn't trust the East German government.' Again, this section was intended to challenge at the top of the range, and it did. The strongest candidates were able to use the dative with *vertrauen* (or *glauben* which was also accepted). Equally, only the strongest candidates were able to translate 'East German' as *ostdeutschen*. A larger groups was able to translate 'certainly' using *ohne Frage/ohne Zweifel/selbstverständlich/mitst Sicherheit*.

Section 17. 'As...'. A small minority of candidates used *während* or *da*. The vast majority translated this with *als*; a smaller proportion used incorrect word order.

Section 18. '...politics becomes increasingly unstable in the West...'. A significant minority of candidates were able to effectively translate this complex section, which was pleasing. A further group was able to make thoughtful but less effective attempts, for instance using *steigend instabil* instead of *zunehmend instabil*. *Im Westen* was problematic, and more often translated as *im West*. Less pleasingly, 'politics' was sometimes translated as *die Politiker* which completely changes the meaning – although, on reflection, it might also be true – and 'becomes' was relatively often translated as *bekommt* (or some variation of this) rather than *wird*.

Section 19. '...we ought to ask ourselves, whether it is positive that...'. This section was more accessible, and the majority of candidates were able to effectively translate it. A number of candidates struggled with 'ourselves', or with the word order.

Section 20. '... governments know so many details of our lives and opinions.'. This section was also accessible to the majority of the cohort. Examiners were happy to accept either *Regierung* or *Regierungen*, but the correct form of the verb was required, and was not always provided. *Details/Aspekte/Information(en)* were acceptable for details. Most candidates used *unserer* and used the plural to cover both lives and opinions. Others separated into *unseres Lebens und unserer Meinungen*. Both were acceptable. A significant minority of candidates struggled to produce a correct possessive adjective ending and a much smaller minority struggled to produce a correct possessive adjective at all.

Question 2

There were a small number of responses to the questions on this play. However, candidates who did produce responses seemed generally well prepared, and there were some outstanding essays in response to both (a) and (b). There was a relatively even spread across both questions for this work.

Responses for (a) mentioned and explored the use of the *Vordergrundszenen* to explore themes of alienation, guilt and responsibility, and the idea of foreshadowing of the future through the *Zeugenschränken*. There was some effective use of lexis here: *Voreingenommenheit*, *Scheinheiligkeit*, *sich nicht in der Handlung verlieren*. Most – but not all – candidates were aware of the *Verfremdung(seffekt)* technique, which significantly raised the quality of their analysis.

Responses to (b) explored the idea of *Schein* and *Sein* in relation to Andri, the Andorraner and the Lehrer. One strong response concluded that through Andri's change we see *Schein* becoming *Sein* as he adapts to the prejudice against him.

Question 3

Almost half of all candidates responded to this work. Both questions generated a range of responses, including very strong responses, although rather more candidates selected part (b).

For (a) many candidates were able to discuss the form of the play in terms of genre; some managed to identify other classical features in terms of the form and the building of this throughout (three unities, characters speaking in unison/one after the other; Greek-style chorus at end); the strongest candidates were able to link these with Dürrenmatt's overall theatrical aims, e.g. the loss of individual identity and its link with capitalist/consumerist society. A small number of candidates mentioned stage instructions, and a few were able to express ideas articulately about alienation. Essays addressed topics such as alienation, *Groteske*, *Tragikomödie*, slapstick and symbolism.

For (b) some candidates were aware that Dürrenmatt denied an explicit connection with the specifics of post-WWII society (*Wirtschaftswunder*). A significant minority used Dürrenmatt's comment that this work did not relate to political context as a launching point to widen the question. Many of these candidates were able to discuss ways in which the work does indeed transcend specific context, but also ways in which the work can clearly be seen to be the product of its time. The strongest candidates used this understanding to demonstrate that in some ways the play could take place today, whereas in other ways it could not. Some of the more successful essays in response to this question made credible points (with appropriate evidence) or gave examples (Claire = Trump supported by many blue collar, poorer areas; there is still poverty in the world today; there is loss of individuality today as with the *Güllener*).

Many candidates identified the universal nature of the themes, most commonly revenge and consumerism. Most essays deemed the play to be timeless because of the symbolism and the alienation effect so that the viewer concentrates on the message not the characters. Many candidates considered the reactions of the audience to the play today and also in the 50s. A small minority of candidates misinterpreted the question as '*spielen*' rather than '*stattfinden*', i.e. that the play could still be performed today, not that its action could be set today.

Der Besuch der alten Dame könnte auch heute stattfinden?

Indicate your first question choice on this page. You must use this space to answer ONE question from Section B (Literary Texts). You will be asked to indicate your second question choice on page 17.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: Question 2 Question 3 Question 4
Question 5 Question 6 Question 7
Question 8 Question 9 Question 10
Question 11 Question 12 Question 13
Question 14

In the box, state whether you are answering part (a) or part (b).

b

~~Ich bin der Meinung, dass das Stück ~~in~~
sogar mehr Relevanz in moderner
Gesellschaft hat. Dürrenmatt ~~schrieb~~ hat
das Stück während des Wirtschaftswunder geschrieben
~~aber der Welt~~ und er beschrieb es als
Satire über Kapitalismus und Kommunismus. Seit~~

Dürrenmatt hat das Stück während des
Wirtschaftswunder geschrieben, und er beschrieb
es als ~~die~~ Satire über ~~die~~ die Zeit.
Aber bin ich der Meinung, dass das Stück
sogar mehr Relevanz ~~in~~ heutzutage hat. Das
~~Spiel~~ ^{Spiel} bringt das Publikum zum Nachdenken über
Moralen, ~~und~~ ~~das~~ ~~die~~ die noch wichtig heute sind.

Zuerst, ~~er~~ kritisiert das Stück die Macht
des Geldes. ~~ANNA~~ Es zeigt die Korruption,

die ^{möglichst} ~~es~~ im Kapitalismus ist. Seit der ~~Veröffentlichung~~ Veröffentlichung des Spieles, wird Geld immer ~~mehr~~ wichtiger, so dies ~~ist~~ Punkt ~~is~~ noch ~~Relevanz~~ Relevanz in moderner Gesellschaft hat. ~~Das~~ ~~Kaufe~~ ~~des~~ ~~Stückes~~ Geld kann alles kaufen. ~~Als~~ ~~und~~ ~~ja~~ Sowohl Claire als auch Icc kaufen Gerechtigkeit. Claire anbietet eine Milliarde für Iccs Tod und Icc besticht die Männer, vor dem Gericht zu lügen. ~~Geld~~ ~~kauf~~ ~~Claire~~ ~~kauf~~ ~~auch~~ ~~die~~ ~~Betriebe~~ ~~in~~ ~~Gärten~~. Icc steht ein Symbol für die Arbeiterklasse, und Claire ~~den~~ zeichn ein Symbol für die Bourgeoisie. Claire kontrolliert Icc, und sein Schicksal, in der gleichen Weg, dass ~~der~~ ~~Reich~~ die Bourgeoisie die ~~Arme~~ ~~Arme~~ ~~kontrolliert~~. Das heißt, ~~Geld~~ ~~regiert~~ ~~Geld~~ ~~der~~ ~~Welt~~. die Arme in moderner Gesellschaft kontrolliert. Das heißt, ~~es~~ regiert Geld die Welt. ~~Claire~~ ~~wohnt~~ ~~im~~ ~~Reichtum~~ ~~wach~~ Claire sagt sogar, sie könne alles kaufen.

~~Außerdem~~, ~~basiert~~ ~~das~~ ~~Stück~~ ~~auf~~ ~~historischen~~ ~~Ereignissen~~, ~~so~~ ~~in~~ ~~der~~ ~~Bibel~~
Außerdem ~~verg~~ ^{das Spiel} man ~~↑~~ mit Ereignissen in der Bibel vergleichen kann. ~~Das~~ Spiel bezieht sich auf dem Opfer des Kalbes zum Goldenen Idol. Diesen Vergleich wird weiter ~~gezeigt~~ ~~bei~~ der

Farbe Gold im Stück ~~gezeigt~~ gezeigt. Der Polizist hat einen Goldzahn. Zum Beispiel, hat der Polizist einen Goldzahn und Claires Hotel heißt „der Goldenen Apostel“. Claire ist wie der Goldenen Idol und Icc ist wie das Kalb. Der Bibel ist relevant heutzutage, so ich glaube, dass eine ~~Handlung~~ Handlung, die mit dem Bibel vergleicht werden könnte, auch Relevanz ^{heute} ~~heutzutage~~ haben muss.

Schließlich kann man sagen, dass das Stück ~~is~~ mehr über menschlichen Moralen als die Welt an der Zeit ist. ~~Die~~ Die Güllener machen unmoralischen Handlungen während des Stückes. Die Güllener töten Icc für Geld. Claire wird eine Prostituierte. Icc lehnt seine Rolle als Vater ~~ab~~ ab. Für diesem Grund ist ~~das~~ das Stück zeitlos, denn veränderten Moralen nicht durch Zeit.

Zum Schluss, glaube ich, dass ~~das Stück~~ Der Besuch der alten Dame ~~könnte~~ auch heute stattfinden könnte. Die Welt ist ~~mehr~~ ~~von~~ kapitalischer als damals ~~so~~ ~~die~~ ~~Verstehung~~ und ~~der~~ ~~Moralen~~ ~~is~~ ~~mehr~~ ~~wicht~~ in einer Welt, wo man alles kaufen kann, ist ~~die~~ ~~Verstehung~~ das Verständnis der Moralen immer mehr wichtig.

The examiner can see immediately which question this essay is responding to, and the candidate takes an analytic stance straightaway. The candidate is clearly structuring the work, and they begin with one of the key themes in the work. It is controlled, organised and analytical throughout. However, the analysis lacks depth, and the arguments could be more logical. Top half of band four.

However, the language, even in this short extract, can be seen not to match the quality of the analysis. The candidate has verb and word order problems. The range is really rather limited, with a focus on short, simple sentences. This is somewhat offset by some use of technical language, and this raises it to the lower half of band 3. Sticking to simple structures has allowed the candidate to include sections of generally accurate language, and to access a mark in band 3 for accuracy as well.

The end of this essay on forms demonstrates that the candidate can identify aspects of the form and is able to make some critical comments about the importance of the form. The candidate has clearly understood that the form is not arbitrary but has a purpose, and is able to discuss that purpose, with interpretations that are sometimes convincing, but sometimes in need of more development. Lower half of band 4.

The range of language is quite simple, although there are some subordinating clauses, and there is use of terminology such as *Bühnenanweisung* and *Verfremdungseffekt* which raise the level of language just into band 4. The essay is comprehensible and there are stretches of accurate language, but also some serious errors including repeated subject-verb disagreement. Band 3 for accuracy.

Question 4

There were very few responses to questions on this text.

Question 5

Over a third of all candidates responded to questions on this work. The responses were evenly divided between (a) and (b). Both questions on the whole were well understood by candidates, who produced a number of credible arguments in order to answer the questions effectively.

Responses for (a) analysed Hanna's flight from her crimes, Michael's flight from his family, and suicide as flight as she can't live with the consequences of her actions. Candidates who chose this question were able to identify multiple instances of 'flight' by both Hanna and Michael. Some candidates neglected to mention Hanna's final act of flight – her suicide. Many candidates were able to draw a link between Hanna and Michael's flights, and the symbolic significance of these feelings and behaviours for the perpetrator/victim generations. The strongest candidates made this link articulately, although many candidates were only heading towards the point.

In (b) most essays answered the question about M's coping with his guilt. The strongest responses took a moderate approach, assessing that Michael was neither fully successful nor fully unsuccessful in dealing with his guilt – just as Germany and the *Nachkriegsgeneration* were not. The vast majority of candidates answering this question were able to identify the ways in which Michael feels guilty, and the reasons for this, especially in the first and second parts of the novel. The most successful responses were also able to assess the longer-term effects in his later life. Many candidates used this as part of a focused answer dealing with how successful Michael is in dealing with this guilt.

The majority of candidates were able to discuss the implications of the *Nachkriegsgeneration* and *Vergangenheitsbewältigung* and strong responses analysed them effectively with specific reference to Michael's guilt as a symbol. The link to generational guilt was often made in an inarticulate way because candidates know that this is of general significance, rather than relating specifically to this question. The best answers were by candidates who did not adopt a yes/no approach to the question.

There were a significant minority of candidates who responded by focusing on Hanna's guilt or by telling the story, with a few mentions of guilt.

This response predominantly describes Michael's guilt rather than discussing how he deals with it. It is descriptive and narrative, dealing with the work and the general topic, but not always the question. Upper part of band 2.

Im Laufe der Handlung, fühlte der Protagonist Michael sich schuldig. Es geht um seine Verhältnis zwischen Hanna und ihm - eine sechsunddreißig Jahre alte Frau mit einer fünfzehnjährigen Tochter.

Im Ersten Kapitel, fühlte Michael das Leitmotiv Schuld, als er sexuelle Traume über Hanna hatte. Oft "er wachte mit schlechten Gewissen auf", weil er seine erste sexuelle Erfahrung mit Hanna hatte. Michael glaubte er schuldig war, denn er immer mehr wollte. Dem Leser wird deutlich gemacht über Michaels Schuldmeinung, da sagte er niemand. Man konnte interpretieren, dass Michael kann Schuld verantwortliche war, da er nur 15 war und deshalb sollte Hanna schuldig fühlen.

Das Hauptthema Schuld ist anders ^{im} ~~an~~ Kapitel zwei, weil Michael das Hanna eine SS-Aufseherin im zweiten Weltkrieg verstehen ^{war}. Trotzdem ~~schon~~ stellt Schlink Hanna als liebevoll zu Michael, & ~~maximal~~ arbeitet sie als eine schreckliche Frau. Dies vergleichen dem Leser schockiert, weil sicherlich Hanna zu nett war? Dies wird Deutschlands ~~von~~ Vergangenheitsbewältigung symbolisiert, als Michael schlägt mit Hanna. Deutschland ist schuldig.

wie Hanna ~~ist~~ auch schuldig ist, weil der zweite Weltkrieg schrecklich war. ~~zum~~ ~~zum~~

Im Gerichtssaal unterstützt plötzlich Michael, dass Hanna eine Analphabetin war, "sie konnte nicht lesen oder schreiben." Weil Hanna Scham fühlte, dass sie nicht lesen oder ~~schreiben~~ schreiben konnte, sagte er niemandem. Michael ist schuldig, denn Hanna keine Gerechtigkeit geht. - Der Richter schickt Hanna ins Gefängnis für über zwanzig Jahren trotz der Tatsache, dass Hanna die Zettel ~~fast~~ nicht schreiben konnte. Als Michael ruhig im Gerichtssaal bleibt, trägt Hanna die kollektive Schuld der ~~den~~ anderen SS-Ausseherinnen. Dem Leser wird deutlich gemacht dass Michael ~~ist~~ nicht nur, Hanna Schuld fühlen, weil seine liebevoll Verhältnis kollektive Schuld machte. Trotzdem man es erachtet fühlte der Leser Enttäuscht um Michael, denn er Hannas Leben verbessern könnte. Anstatt, trägt Michael mehr Schuld für seine ganz Leben.

Obwohl am Ende des Roman stirbt Hanna ~~und~~ und natürlich ihre Schuld, ist Michael ~~er~~ nie erfolgreich in seine Schuld auseinandersetzen. Er stellt die Frage "warum" konnte er nicht Hanna helfen? Hanna war für eine lange Zeit im Gefängnis - natürlich ist dass schlecht genug da ~~er~~ ~~er~~ ~~er~~ für ~~er~~ ~~er~~

Kriegs verbrechen. Schließlich fragte ~~schon~~ der ~~Autor~~ Schriftsteller Schlink eine moralische Frage - war Hannas Schuld als SS-Aufseherinnen wahr, weil sie nicht lesen, schreiben oder verstehen alles konnte? Wie als Leser sind auch ~~schon~~ schuldig, wie Michael, weil wir mehr zu helfen könnte haben.

Schließlich stellt Schlink Michaels Schuld anders im Laufe der Handlung, aber Michael ist nie erfolgreich in seine Schuld auseinanderzusetzen - seine erste Liebe mit Hanna war viel zu stark zu vergessen und deshalb ~~er~~ muss er seine und ihre Schuld auch zu seine Tod tragen.



ResultsPlus
Examiner Comments

There is some variation in the language, including passive and subordinate clauses, although there is much simplicity. There is some evidence of technical language, including *Hauptthema*, *man konnte interpretieren*, *im Laufe der Handlung*. It accesses a mark in the bottom half of band 3. However, the language is often so inaccurate as to impede comprehension that it gains a mark in band 2.

This essay is quite analytical on the theme of guilt, and it links Michael's guilt to the wider guilt themes of the book, but it often loses focus on the question of whether Michael effectively deals with his guilt. The conclusion does refer back to Michael's success, but it is not supported by what came before it in the essay, and the conclusion also contradicts itself, making it not especially logical. Bottom of the third band.

In Bernhard Schlinks Bildungsroman 'Der Vorleser', ist ~~die~~ Schuld ^{einer} ~~einer~~ ^{der} ~~der~~ größte Themen im Buch, und als ich-Erzähler, muss Michael uns helfen, dieses Thema zu ~~verstehen~~ verstehen. Michael fühlt selbst schuldig, ~~da~~ ^{denn} er ~~hatte~~ ^{hatte} Hanna nicht nur geliebt, ich hatte sie gewählt', also fragt Schlink uns ob wir ^{alle} schuldig sind, wenn wir schlechte Leute lieben.

Viele der zweiten Teil der Roman findet in Hannas KZ-Prozess statt. Obwohl ~~die~~ ^{die Opfern versuchen} ~~bestehen~~ dort Justiz zu bekommen, fragt Michael ob Hanna ^{total} ~~richtig~~ schuldig ist und ob es hilfreich ist, sie ins Gefängnis zu schicken. Für ihn ist es schwieriger, dass zu entscheiden, nach er lernt, dass 'Hanna nicht lesen und schreiben konnte.' Dieses ~~Satz~~ Schlink folgt dieses Satz mit viele Fragen und benutzt das Wort 'deswegen' zehnmal, um zu zeigen, wie kompliziert ist das Schuld. 'Was ist das Recht?' ist ein große Frage im Buch und es symbolisiert die Schwierigkeiten der KZ-Prozess, weil für Hanna, war die SS nur ein Job.

Während Michael die KZ-Prozess erzählt, ~~auch~~ erzählt er auch seine eigene Gefühle und wie er selbst schuldig ist, denn er ~~hat~~ ^{hat} geliebt Hanna. Michaels Meinung nach ist 'die Liebe zu den Eltern die einzige Liebe für die man nicht verantwortlich ist' und er glaubt das er ist dafür schuldig, ^{denn} ~~weil~~ er kann nicht seine eigene Gefühl für Hanna von ihre Schuld trennen. Der ich-Erzähler ist dafür sehr nützlich um in Michaels Kopf zu sehen und die subjektive Erfahrungen durch Michaels Augen und ^{unzuverlässigen} ~~Erinnerungen~~ ^{Erinnerungen} zu ~~zeigen~~ zeigen.

Für die deutsche Gesellschaft ist Schuld der Zweiten Weltkriegs eine große Thema in beide die erzählte Zeit des Romans, in die 60-er Jahre, und auch heute. Schlink benutzt Michael als Symbol der Jüngere Generation, während sie lernen über die Probleme der Vergangenheit, wie Michael lernt über Hannas Schuld und Erfahrungen. Auch benutzt Schlink 'Wasser' als Symbol der deutschen Schuld, und wie die jüngere Generation muss entscheiden, ob sie das Schuld des Eltern (oder Hanna in der Beispiel von Michael) wegwaschen können oder nicht. In Ritual von Michael und Hannas Beziehung spielt Wasser auch einer Rolle: 'Vorlesen, Duschen, Lieben, Beieinanderliegen.'

Michael ist ganz erfolgreich im Roman, weil er versucht objectiv über Schuld zu sein, während er ganz philosophisch über seine eigene Situation und Hanna ist. Jedoch, sagt Michael am Ende des Romans, dass er 'damit nicht fertig' ist, was zeigt, dass Michael und Deutschland weitergehen müssen, ^{für} ~~was~~ Schuld in die Vergangenheit ~~zu~~ zu ~~vergehen~~ bleiben.



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There is a fairly wide range of language, although the more spontaneous elements are simpler, with less successful efforts at complexity. Top half of band four. For long stretches the language is accurate, although there are some significant errors in more spontaneous elements. Borderline band 4 and band 5.

Question 6

There were only a small number of responses to the questions on this text.

Responses for (a) addressed the *Rahmen* and *Binnenhandlung*, two time levels, narrative perspective, colloquial register and dialect, symbols, parataxis, contractions.

The more popular choice was (b). Essays usually analysed and linked all three themes to the story and concluded which was the most important. The less effective responses dealt with the themes more superficially and argued for example without Frau Brücker's will to survive there would be no Currywurst. Others offered other important themes: the war, food etc. Stronger essays linked the themes more effectively – ageing and love are factors of the broader theme of Lena's self-realisation and self-discovery.

Question 7

There were very few responses to questions on this work.

Question 8

A small but significant minority of candidates responded to the questions on this text.

The more popular choice was (a). There were some strong essays analysing how Kafka's own life is mirrored in the novella and the autobiographical nature of the novella, referring to, for example, Kafka's relationship with his father and the treatment of Jews in Prague. Stronger essays explored how the family members contributed to Gregor's metamorphosis rather than just describing their reaction to it. However, there were essays which described events with reference to members of the family, or which drew parallels between Kafka's life and the work but neglected to discuss the text itself. There were a number of responses, which demonstrated a lack of understanding of the work even at the basic level of 'what happened', reflecting the greater complexity of the 'action' in this work.

There were some outstanding responses to part (b), which demonstrated a strong understanding of the grotesque normality and the juxtaposition between dreamlike events and simple acceptance of them as everyday, which create the surrealism. Comments referred to the language and to the sense of place. However, a number of responses indicated that candidates were unsure what surrealism was.

This extract demonstrates a response which is critical, but which requires more depth of analysis and interpretation. Critical points are made and supported with reference to and quotations from the text, but not always fully developed. The response is structured but does not always provide linked arguments. Ideally, the candidate would have provided a clear definition of surreal, but as it is they are feeling their way towards a workable understanding of it. Upper half of band 4.

Die surrealistische Atmosphäre in dieser Novelle ist wegen des Stils Kafkas erzeugt. 'Die ~~totale~~ Verwandlung' ist eine Kombination von Realismus und Expressionismus. Die Erzählung ~~selbst~~ selbst ist sehr abstrakt, und das konnte ^{sein} ~~auf Grund~~ ~~Grund~~ weil Kafka im Bilder dachte, und das trägt bei zu der surrealistischen Atmosphäre der Erzählung. ~~Max B~~ Die Ereignisse, Symbole und der Erzähler tragen alle bei der Erzeugung einer surrealistischen Atmosphäre.

Vielleicht was die Atmosphäre an surrealistischer macht sind die ^{und traumhafte} seltsamen ^{die in normales Leben passieren} Ereignisse. Gregor, der eine Mensch war, wurde zu einem Käfer verwandelt. Das passiert ganz am Anfang ~~•~~ und erzeugt die surrealistische Atmosphäre. Durch die ganze Erzählung, wohnt eine Familie mit einem Käfer, was auch sehr seltsam ist. Die Reaktionen ~~•~~ der Zimmerherren zeigt was für eine surrealistische Situation sie ist.

Die Ereignisse die Kafka beschrieb können nie in der realen Welt passieren, und dass erzeugt eine surrealistische Atmosphäre.

Im Gegenteil zu ~~den~~ ~~traumhaften~~ surrealistischen Ereignissen ist der Erzähler. Er ist nicht allwissend, und ~~kannte~~ sieht die Welt oft von der ~~Perspektive~~ Perspektive Gregors. Er vermittelt die Laune und Meinungen Gregors; das trägt bei die surrealistischer Atmosphäre, weil auch ganz am Anfang ist die Reaktion Gregors zu seiner Verwandlung ganz unerwartet, ~~weil~~ ~~se~~ ~~Der~~ ~~Erzähler~~ ~~sch~~ ~~Der~~ ~~Reaktion~~ ~~Grego~~ ~~weil~~ ~~se~~ ~~die~~ ~~Reaktion~~ ~~nicht~~ ~~zu~~ ~~den~~ ~~Ereignis~~ ~~passt~~ und passt nicht zur Ereignis. Er ist ~~zu~~ ~~jetzt~~ ~~ein~~ ~~Käfer~~ Seine lockige Reaktion ist ganz seltsam, ^{im} ~~ist~~ Vergleichbar mit der Reaktion der Mutter, die in Ohnmacht ~~da~~ fiel. Die ~~traumhafte~~ normale ~~Gedanken~~ und Reaktionen Gregors zu einer traumhaften Ereignis ~~trägt~~ ~~bei~~ beitragen zur surrealistischen Atmosphäre. ~~Das~~ ~~Er~~ ~~zu~~ Was ist auch sehr traumhaft und erzeugt diese surrealistische Atmosphäre ^{des Erzählers} ist die Genauigkeit der Beschreibungen. Der Erzähler beschreibt ganz genau die "flimmernden Beinchen" Gregors, sein "Marschierzimmer" und ~~sein~~ Gregors "panzertiger" Bauch. Die Beschreibungen sind ganz genau, aber doch niemand weiß was für einen Käfer Gregor ist, und das erzeugt auch eine surrealistische Atmosphäre, weil alle können

die Verwandlung Gregors wie sie wollen betrachten.
~~Gregor hat noch menschliche Gefühle~~

Die Atmosphäre ist auch wegen anderer Elemente surrealistisch. Die Wiederholung der Nummer „3“ ist sehr interessant. Die Erzählung hat drei Teile, es gibt drei Zimmerherren und am Ende der Erzählung gibt es nur drei ~~Frau~~ Familienmitglieder mehr.* Die Beleuchtung ~~ist auch~~ trägt auch zur surrealistischen Atmosphäre bei. Am Anfang des zweiten Teils ~~schaut~~ ~~es~~ gibt es einen Kontrast zwischen ~~dem~~ Licht und Dunkelheit, und deshalb gut und böse, Hoffnung und Hoffnungslos. Die ~~Stein~~ Salzperlelampe scheint durch das Fenster Gregors und konnte auch als überirdisch betrachtet. ~~Es gibt auch~~ ~~religiöse~~ Diese Symbole haben auch eine Auswirkung auf die surrealistische Atmosphäre.

Zum Schluß, finde ich das Ereignis der Verwandlung Gregors ~~trägt~~ ~~er~~ beiträgt zu die Surrealistische Atmosphäre am meisten. Trotzdem, ist diese ~~Atmosphäre~~ Atmosphäre wegen ~~des~~ des Erzählers ~~er~~ betont: der Erzähler vermittelt die menschliche Gedanken Gregors („Kann er doch ein Tier sein, die Musik ~~so~~ ihn so ergreift“), und ~~schaut~~ zeigt die seltsame normale Reaktionen Gregors. Die Genauigkeit der Beschreibung und andere

→

* Das wurde als eine religiöse Verbindung von ~~kritikern~~ Kritikern betrachtet, und scheint ziemlich traumhaft.

Symbole haben auch eine große Auswirkung
auf die surrealistische Atmosphäre.



There is a wide range of structures across the whole essay, including relative and subordinate clauses, *wegen* plus the genitive and accurate use of the dative. There is generally good word order and use of higher level lexis – *beitragen* is used in several forms, albeit with varying degrees of success. The technical vocabulary includes *erzeugt*, *Im Gegenteil zu*, *Erzähler*, *allerwissend*, *Perspektive*, *vermittelt*, *traumhaft*. Although there is some repetition in this extract, across the essay as a whole the language was worth a mark in the lower half of band 5. The accuracy is variable – there are complex elements which are correct and also some more basic errors. Borderline band 4 and 5.

Question 9

There were very few responses to questions on this work.

Question 10

A significant minority of candidates responded to the questions on this text.

The responses were evenly divided between (a) and (b).

There were some critical responses for (a), exploring the characters in their search for identity but there were also weaker essays which did not succeed in linking the descriptions of characters or the plot to the concept of identity.

(b) also produced a range of responses. Functions of the letters were deemed to show the difference between East and West, the reality of both societies and to express opinions. The *Wirkung* was often seen as how the letters trigger reactions in the characters and how the letters are responsible for moving the story along. Weaker essays focused only on the content of the letters rather than their function and effect.

This response does respond to the question and focuses on identity. It is interpretative, and generally uses points effectively to respond to the question, but some of the analytical sections slightly lose focus – for example when demonstrating the differences between East and West. There is an overall argument, and there are contributing arguments which are linked. Overall, this response gained a mark in the lower half of band 5.

In ihrem Jugendroman „Ich fühl mich so fifty-fifty“, den über den Zeitraum des Mauerfalls und die Schwierigkeiten der Wende geschrieben worden ist, thematisiert Karin König den Kampf für Identität. Es springt ins Auge, dass die verschiedenen Charakteren ~~anders mit diesem~~ dieses Thema anders erfahren, selbst wenn sie alle aus Osten stammen, und man könnte sagen, dass ~~Zuerst~~ es in der Novelle noch ^{einige} wichtiger Themen gibt.

Zuerst bedeutet die Freiheit für Mario, einen Weg seine eigenen Identität zu entwickeln. In der DDR fühlt Mario sich, dass er ^{nicht} wirklich ‚Mario‘ sein kann, weil er seine Musik nicht da machen kann, deshalb, wenn er in den Westen flüchtet, steht die Entwicklung seiner Identität im Mittelpunkt. Jedoch kann man nicht leugnen, dass diese Hoffnung fast eine Täuschung war, weil er in einer seiner Briefe schreibt er „abends bin ich so kaputt, dass ich bei der petzigen Musik einschlafe.“ Vielleicht will König vermitteln, dass, obwohl man denken könnte, dass Wegzuziehen und wieder-zustarten alles in ~~ander~~ Ordnung machen

~~hier~~ Würden, und dann einfach eine neue Identität zu schaffen, gibt es oft Grenzen, in beiden metaphorischen und literarischen Sinnen, die ~~man verhindern~~^{ein} verhindern können. Noch weiter, die Tatsache, dass Mario immer zu müde ist, verdeutlicht den Unterschied, zwischen dem Osten und Westen, da Ostdeutsche nie so viel arbeiten mussten, um sich zu ernähren. Außerdem untersucht König die kapitalistische Mentalität im Westen, wenn sie die viele „Joghurtsorten“ ins Geschäft, die Sabine gesehen hat, die die unbegrenzte Wahl im Westen darstellt. Man könnte ^{gewissermaßen} debattieren, dass Mario sich mehr als Kapitalist als Kommunist fühlt, und, deshalb ist das Thema Identität ein sehr wichtiges Thema. Ich bin der Ansicht, dass die Vermischung ~~der~~^{seiner} Lust, ~~auf~~ Musiker zu werden und weg von seiner Familie zu fahren, und auch die Neugierigkeit über das westliche Alltagsleben, zusammen bedeuten, dass Mario der Protagonist ist, der das Thema Identität vermittelt.

Im Gegensatz zu Mario ist ein großer Teil der Identität Thomas in einer Gemeinschaft zu leben. Obwohl, wenn der Mauerfall passiert, ~~da~~ was in der Wirklichkeit ~~ist~~ ein riesiges Moment war, er sagt, „jetzt werde ich endlich leben!“, ^{wo} das Verb „leben“ eine tiefe Bedeutung hat, da es vermittelt, dass er nie wirklich in der DDR gelebt hat, findet er einige Aspekte der DDR als positiv. ~~Das~~ Das Ausfallende hier ist, dass Thomas post sich selbst widert, weil er glücklich ist, wenn die Mauer fällt, jedoch lobt er die DDR. Vielleicht könnte Thomas die Wahl Thomas im Osten zu bleiben symbolisieren, wie die Identität ~~sehr~~ oft mit ~~seiner~~^{der} Heimat verbunden wird, und, selbst wenn

einige Leute sich fühlen, dass sie wegfahren müssen, um ihre Identität zu bauen, sind einige Leute, wie Thomas, anders. Deshalb, trotz der Tatsache, dass König nie klar sagt, dass ~~es geht~~ in dieser Novelle um Identität, geht, ist das Thema immer absehbar, wenn man tief untersucht.

Hingegen muss es nicht in die Vergessenheit geraten, dass es auch um andere Themen in der Novelle geht, ^{jedoch die zur Identität zurück führen} Von ein Beispiel zu nennen, kann man klar sehen, dass sie mit ~~seiner~~ ihrer Identität kämpft, besonders, wenn sie sagt „ich habe das Gefühl, dass ich mit jedem Tag weniger weiß, wohin ich gehöre“, was stark darstellt, wie sie zwischen zwei Identitäten ist. Dazu kommt noch die Erfahrungen mit Ostdeutschen, weil, wenn sie im ~~der~~ Pflegeheim arbeitet, betrachten ~~er~~ ihre Kollegen ihr als ~~ein~~ Immigrant. Sabine sagt zurück „Ich bin aber Deutsche!“, was klar die ^{zwischen Osten & Westen,} Trennung, dass viele Westdeutsche sahen, darstellt. Der Leser erfasst stark ihre Gefühle hier mit der ausgedrückten Satz, und deshalb wird Sabine die schwierige Situation Sabine verstärkt. Jedoch ist ^{die Flucht} ~~es~~ in mancher Hinsicht ein Weg, nicht ~~es~~ die Identität Sabine zu verändern, aber einfach glücklich zu sein.

Zum Schluss, obwohl der Roman hauptsächlich um die Flucht geht, ist es klar, dass es tiefere Bedeutungen gibt. Selbst der Titel ~~des~~ des Romans „Ich fühle mich so fifty-fifty“ untersucht das Thema ^{Identität}, weil wo man wirklich sich „fühlt“, ist mit der Identität zu tun. Jedoch muss man auch sich daran erinnern, dass die Freiheit ~~und~~, die Hoffnung und den Kapitalismus immer wachend sind, aber sie sind auch ^{damit} verbunden.



The language demonstrates a wide range of appropriate structures and technical language. Examiners felt that this was the best that could be expected of an A level candidate under examination conditions. Full marks for range of structures. The accuracy wobbles somewhat, usually in highly complex structures. Top band, lower half.

Question 11

There were very few responses to questions on this text.

Question 12

There were very few responses to questions on this text.

Question 13

There were very few responses to questions on this text.

Question 14

A very small number of candidates responded to questions relating to this text. There was evidence of some critical understanding, but insufficient textual support for interpretations.

Question 15

A very small number of candidates responded to questions relating to this text.

Question 16

Almost half of all candidates responded to the questions on this work.

(a) was more popular than (b).

There were some strong essays for part (a) which drew astute conclusions that these two elements (people under pressure & GDR) went hand in hand. Many candidates gave credible examples with appropriate evidence. Many were also able to analyse different types of pressure (moral pressure vs. pressure from state vs. pressure from drug addiction). More successful responses analysed the pressure on Wiesler to make a moral decision or the moral pressure on Dreyman to write the article after Jerska's suicide. The most accomplished essays considered that the pressurised situations in the film could not exist without the DDR setting, and are made all the more convincing because of the authenticity of these details. A number of candidates were able to refer to a quotation by the director, who claimed that the film was not about the GDR, but about people in extreme situations.

However, many essays focused on the pressure that the various characters (Wiesler, Dreyman, Christa-Maria, Jerska) are under; a frequent argument was that all characters experience pressure and some stated that therefore the film was mainly about people under pressure. Some candidates methodically identified the main characters who are put under pressure in the film; others focused solely on minor characters (Frau Meineke, Axel Stigler, even the boy in the lift) which was less successful. Some conclusions decided that the film was definitely about the GDR as there are scenes about people not under pressure and that the film informs about and illustrates life in the GDR.

There were also some strong essays for part (b), which considered the genre, the montage, the camera work and analysed these effectively, discussing the effects and consequences of each for the film.

The candidate writes the question down but does not directly answer it. The introduction asserts that the candidate wishes to discuss the GDR in the film, and states some facts about the film, without using them. The first paragraph on the next page are some things the candidate knows about the film. The sentences do not hang together. There is only basic, narrative understanding of the film, with limited communication of the connection between events. There is an attempt to consider the pressure on characters, but it is extremely basic, and often demonstrates incomplete understanding of the film. Borderline band 1 and band 2, coming into the top half of band 1.

In the box, state whether you are answering part (a) or part (b).

A

Im Film geht es nicht um die DDR, sondern um Menschen unter Druck. Erklären Sie, inwiefern Sie zustimmen.

~~Plan~~

~~Wiesler - corruption - pressure.~~

Ich würde gern die DDR in dem Film Das Leben Der Anderen besprechen. Die Überwachung in der DDR war sehr wichtig. In diesem Film, ~~der Stasi~~ hat ^{der Stasi} eine große Rolle gespielt.

Die Staatssicherheit kontrolliert Ostdeutschland um der Zeit der Berliner Mauer. Der Film hat dieses Thema gut gezogen, durch den Charakter von Wiesler.

Gerd Wiesler ist ein Hauptmann in der Stasi.

Er ist ein Schlüsselteil der Darstellung von der DDR und besonders der Stasi.

Am Anfang des Film, ^{ist} Wiesler seine Job investiert aber durch den Film werden er emotionell und vorgeben - Er hat viel Druck von den Stasi, zu ~~ein~~ Menschen verhaften.



The language is generally simple, but there is some technical language, so the mark falls into the bottom of band 2. Accuracy is so poor as to impede communication, and even simple language can be inaccurate. Band 2.

This extract demonstrates a focus on the question, with a partly convincing interpretation of the pressure on Wiesler. It also demonstrates that the candidate has considered and somewhat weighed up different views. However, the analysis ideally requires more depth and development. Lower half of band 4.

Jedoch, Gerd Wiesler zeigt ist ein Mensch unter Druck. Der Film zeigt die Entwicklung der Wiesler, von einer stark und Emotionlos Figur, zu eine ~~s~~ gute Mensch. Wiesler ist unter Druck, weil er ~~nig~~ nicht verstanden könnte, die schlechte Seite von der DDR. Er ist ein Stasi-Offizier und er muss Dreyman der Wohnung der Dreyman beobachten. ~~Her~~ Er hat Kunst und Liebe verstanden; ~~und er hat~~ ~~Liebe~~ Er ist unter Druck, weil er ein falsches Bericht Brief geschrieben muss, da Dreyman zu sparen. Es ist sehr gefährlich, aber Wiesler ist ~~Mut~~ ~~und~~ mut und ist jetzt gegen der System.

Das zeigt das der Film geht mehr ~~a~~ um die Menschen und ~~der~~ ~~Druck~~ ~~in~~ seinem Druck und Entwicklung, ~~als~~ als nur die DDR.

An der anderen Seite, der Film ~~is~~ geht ~~um~~ ~~um~~ beobachten und die Arbeit des Stasi. Wiesler muss der Wohnung der Dreyman beobachtet. Viele Wohnungen in der DDR war beobachtet bei der Stasi, weil es eine ~~starkes~~ Regierung war. Die Beobachtung ~~is~~ ist ein großes Teil der Film und ~~es~~ ~~macht~~ ~~ein~~ ~~Ein~~ ~~wir~~ ~~kein~~ können Einsicht in ~~A~~ Leben in der DDR haben.

~~Der~~ ~~Film~~ Florian Henckel macht der Film, ~~da~~ weil er möchte zeigt, die Effekt ~~da~~ ~~da~~ das der DDR

hat für ~~die~~ Menschen wie Dreyman und
Christa - Maria.

Meine Meinung nach, ist ~~die~~ der Film ein tolles
Einsicht in ~~de~~ das Leben der Anderen. Ich glaube,
dass der Film um Menschen unter Druck von
der DDR, nicht nur die Regierung. A



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The language is generally simple and breaks down when complexity is attempted. However, there is some technical language, such as *Figur*, *Jedoch* and *zeigt*. It gains a mark in the upper half of band two. There are repeated basic errors and comprehension is impeded. Band 2 for accuracy.

Question 17

A small minority of candidates responded to the questions on this work.

Generally, candidates were able to describe, but there was room for much more analysis with reference to the questions.

Question 18

There were very few responses to questions on this work.

Question 19

There were no responses to questions on this work.

Question 20

A small minority of candidates responded to the questions on this work.

Question 21

A small but significant minority responded to this question. Most candidates selected option (a) on *Minderwertigkeitsgefühle* and dealt with it well, relating it to themes and using detail from the film to support their responses. There were one or two responses to part (b). Stronger responses dealt well with the initial positive consequences of power, discipline and community feeling, and acknowledged that the film shows that power, discipline and community feeling are not wholly bad. However, they argued that the film escalates the progression to a fascist dictatorship, so that it doesn't effectively show the point at which these qualities become dangerous. Less effective responses told the story of the progression to a fascist organisation, with little critical comment, or even, in some cases, selected a few words from the title and made some comments relating to them.

Some relevant points are made about *Minderwertigkeit*, but the essay is primarily descriptive and narrative, with no analytical depth. The candidate has not effectively selected evidence – the response refers, for example, only to Rainer Wenger, ignoring the issues relating to the other characters such as Tim and Marco. The response relates to the work and to the general topic but does not deal with the role and significance of feelings of low self-esteem in/for the film. Band 2, upper half.

In the box, state whether you are answering part (a) or part (b).

A

Menschen mit Minderwertigkeitsgefühlen haben es oft nicht ganz leicht, in vielen Fällen wollen diese Personen Anderen etwas beweisen. Sie fühlen sich nicht genug wertgeschätzt und dies versuchen sie irgendwie auszugleichen. Im Film "Die Welle" werden Minderwertigkeitsgefühle sichtbar. Rainer Wenger der Lehrer welche 'die Welle' ins Leben gerufen hat scheint Minderwertigkeitsgefühle aufzuzeigen.

Gegen Ende des Projekts streitet sich Rainer sehr stark mit seiner Frau, welche ebenso Lehrer an derselben Schule ist. Frau Wenger versucht ihn davon zu überzeugen das Projekt zu beenden, Rainer mache das alles nur wegen seinem Ego. Am Ende des Streites zeigt Rainer seine Minderwertigkeitsgefühle, "Ich bin doch ein Versager, ein Idiot. Das denkt ihr doch alle über mich. Ich habe ja nur Geschichte und



The language is structurally varied, although occasionally lacking written control. It needs more technical and essay language. Band 5, lower half. The accuracy is so high (and the language so natural) as to indicate that the candidate has had considerable exposure to spoken German. This response demonstrates that even candidates with exposure to German, whether via a parent or a prolonged stay in a German speaking country, still need to be taught how to write essays.

Question 22

Almost half of the cohort responded to the questions on this work.

(a) was far more popular than (b).

In (a) candidates tended to focus on Alex's relationship with his mother in general. More successful essays focused on the development of the relationship and the reasons for the changes as well as not neglecting the *zu* in the statement of the question. Essays focused on the intensity as a danger to Alex as it controls his life and impacts on his relationships with others. There was also the exploration of the change in parent-child role of the two main characters. Some less successful responses focused on how successful Alex was in his pursuits/lies and whether he did the right thing. His lies in relation to the GDR lies/propaganda were sometimes addressed, also the relationship as a symbol of the GDR past and Alex's dissatisfaction with the new society in the East.

Candidates who were able to highlight specific aspects/instances that demonstrated/refuted the intensity of the relationship were more successful. There were many mentions of *Spreewaldgurken*; many candidates also mentioned the mother's 'marriage' to the fatherland, and her heart attack. Many candidates came to the conclusion that their relationship was 'just' what a mother-son relationship is. Many candidates did however explain how his efforts to create fake TV shows and keep the lie alive for his mother, showed that the relationship was too intense. The dependence on one another and Alex's fear of losing the only parent he was in proper contact with could have been explored more.

In (b) there were some very effective essays about the visual techniques used in the film. Many candidates were very organised in the presentation of evidence, identifying the Super-8 camera passage as important, as well as the authentic footage, videos made for Alex's mother, the contrast between pre-/post-fall East Germany (e.g. in the supermarket – the dead chicken and the chicken mascot; use of colour), the two-shots. The nature of this question allowed candidates to show a range of film terminology. Visionary scenes were mentioned rarely.

Stronger candidates fully analysed the effects of the visual techniques. Interpretations included that the techniques show a criticism of the social and political aspects in the East and West; and that the speeding up of scenes shows how fast changes happened and Alex's life had become.

Less successful essays focused on the comedy, often on the verbal comedy, on the *Off-Kommentare* (which are, of course, not visual) and on telling the story, saying that the story was shown by visual means.

There is an intention to focus on the relationship between Alex and his mother, but this is framed entirely through the idea of Alex and his lies, and the candidate refers to Alex' *Beziehung* without mentioning Christiane until well down the second page. There is analysis, and some of it – especially later in the essay – relates to the question. However, there is a loss of focus in the early part of the essay, as exemplified in this extract. Although it is relevant to mention the effects of the relationship between Alex and his mother on Ariane, the section here on Ariane is digressive. Overall this response comes into the upper half of band three, but the section in this extract is not that strong.

In the box, state whether you are answering part (a) or part (b).

A

Goodbye Lenin ist ein 2003 Film von Regisseur Wolfgang Becker, der um ^{geht} wie die Hauptfigur Alex Lütke, um seine Mutter zu schützen. Ich möchte ~~also~~ Alex' Beziehung zu seiner Mutter ^{diskutieren} und ob es zu intensiv ist.

Einerseits ist ~~die~~ Alex' Beziehung zu intensiv, weil es andere Leute, und besonders Ariane, verhindert. Ariane ~~ist~~ ^{will} völlig mit der westkultur ~~zu~~ durch Rainer zu integrieren aber mit ~~der~~ Lügen von Alex ist es nicht möglich. In viele Aspekten ist Ariane ein Symbol von der Wiedervereinigung, weil sie westdeutsche Kultur akzeptiert und sie ein neues deutsches Kind schafft, das beide Ost und westdeutsche ist. Alex' Wunsch die Wiedervereinigung zu verändern schafft ~~konflikt~~ Konflikt



ResultsPlus
Examiner Comments

There is a reasonable range of structures, with some complex language but also some simplicity. Lower half of band 4. There is some accuracy but also frequent incidents of basic error. Band 3.

The response focuses on the question and provides a convincing interpretation. It is logically argued and supported by concise references to and quotations from the film as appropriate. It examines the extent to which the relationship between Christiane and Alex is both positive and too intensive, considering where it becomes unhealthy, coming to a convincing conclusion (beyond this extract), that the foundations of the relationship are healthy, based in love, but that it becomes unhealthily intensive because of the lies of both parties. Upper half of band 5.

Versuche, Christiane zu schützen, haben schlechte Folgen - er will nicht ~~weiter~~ an ~~die~~ ~~neuer~~ kapitalistische Gesellschaft anpassen und ~~verliert~~ deshalb verlässt ^{sich} auf die virtuelle Welt, indem er und Christiane die einzigen Bewohner sind. ~~Das ist zu intensiv.~~ ~~Andere~~ Figuren betrachten Alexs Verhalten als unrecht und kann die Wirklichkeit klarer sehen. Zum Beispiel hält Lara Alexs Lügen für unnötig ~~und Alex und Lara~~ ~~streiten~~ Trotz der Tatsache, dass andere Figuren ^{nicht} mit seiner Lügen zustimmen, kann Alex nicht mit den Lügen aufhören. Das zeigt, dass die Beziehung ~~ist~~ ~~ungenau~~ nicht gesund ist. *^①

Jedoch gibt es andere Aspekte die Beziehung, die positiv erscheinen. ~~und~~ Christiane und Alex will nur einander zu schützen und das zeigt die Macht des ~~Freiwilligen~~ ^{Liebes}. Christiane belügt Alex, als sie sagte, dass Robert ein andere Frau ~~in~~ ⁱⁿ ~~Westen~~ hatte, aber es gibt gute Gründe dafür. Christiane befürchtete, dass die Stasi ihr die Kinder ~~wegnehmen~~ ^{haben} ~~wegenommen~~ werden können und ausser die Lüge handelt sie mit nur guten Absichten. Alex beschreibt wie ~~seine~~ ^{seiner} Mutter hat sich von dieser Zeit an mit unserem sozialistischen Vaterland verheiratet'. Um ihre Kinder zu schützen hat Christiane sowohl gelogen als sich auch bei Dinge wie den Jungen



There is a good range of lexis and structures, including some essay technical language. For example: *Trotz der Tatsache, dass andere Figuren nicht mit seiner Lügen zustimmen, kann Alex nicht mit dem Lügen aufhören.* We see also, *deshalb, betrachten, jedoch* and multiple subordinate and relative clauses. Perhaps more film technical lexis would be ideal, and perhaps there is a gap in complexity between prepared language and spontaneous language. Lower end of band 5. Considering the level of complexity, the language is generally very accurate, although there are occasional subject-verb disagreements in complex structures. Band 5 for accuracy.

Question 23

A small minority of candidates responded to questions on this film. Of those that were seen, most chose (a). There was, overall, a need for more meaningful analysis in responses.

Question 24

There were very few responses to questions on this work.

Question 25

There were very few responses to questions on this work.

Question 26

There were very few responses to questions on this work.

Section B

Very few candidates failed to accurately label their work, and thus ended in 'Section B'.

Section C

Very few candidates failed to accurately label their work, and thus ended up in 'Section C'.

Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- In the translation, consider what the English words/phrases mean. Translate the meaning rather than the words.
- In the translation, significant improvement could be achieved by focusing on verb formation, tenses and agreements.
- In the translation, think about German word order.
- In the essays, answer the question that is asked.
- In the essays, express and justify opinions related to the question.
- In the essays, be concise and focused.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

