



Pearson
Edexcel

Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE A Level
In German (9GN0) Paper 2

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General Marking Guidance

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

Section A – Question 1 (translation) into assessed language

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

Marking principles

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

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

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

Adjective 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.

Repeated errors of capitalization will be ignored.

| Text | Correct answer | Acceptable answers | Reject | Mark |
|--|--|---|--------|------|
| 1. Anyone | Jeder, | Alle (boxes 2 and 3 should be consistent) | | 1 |
| 2. who loves music | der Musik liebt, | (if: Alle, then: die ... lieben) | | 1 |
| 3. can certainly find ... in the German-speaking world. | kann sicher ... im deutschsprachigen Raum finden. | (if: Alle, then: können) kann sicher im deutschsprachigen Raum ... finden. | | 1 |
| 4. ... something interesting ... | etwas Interessantes | etwas, was ihn interessiert | | 1 |
| 5. In north Germany, for example, | In Norddeutschland zum Beispiel... | | | 1 |
| 6. <i>Wacken Open Air</i> has become | ist <i>Wacken Open Air</i> ... geworden. | Ignore attempts to translate <i>Wacken Open Air</i> into German | | 1 |
| 7. one of the most popular heavy metal festivals in the world . | ... eines der beliebtesten Heavy Metal Festivals der Welt... | ... zu einem der beliebtesten Heavy Metal Festivals ... auf der Welt Feste | | 1 |
| 8. It takes place on the first weekend in August every year. | Es findet jährlich am ersten Wochenende im August statt. | jedes Jahr am ersten Augustwochenende statt. | | 1 |
| 9. Because of the noise, | Wegen des Lärms | Krach(e)s | | 1 |
| 10. many residents go away that weekend. | verreisen viele Einwohner an dem Wochenende. | dieses | | 1 |
| 11. <i>RaveOnSnow</i> , the club scene's most important winter festival, | <i>RaveOnSnow</i> , das wichtigste Winterfest der Clubszene, | Ignore attempts to translate <i>RaveOnSnow</i> into German Winterfestival Clubszene | | 1 |

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|--|--|--|--|---|
| 12. attracts thousands of electronic music fans | zieht Tausende (von) Fans der elektronischen Musik ... (an). | lockt ... an | | 1 |
| 13. into the beautiful Austrian mountains. | ... in die schönen österreichischen Berge (...) | | | 1 |
| 14. In Freiburg in Switzerland a free music festival | In Freiburg in der Schweiz ... ein kostenloses Musikfest | Musikfestival | | 1 |
| 15. has been organised, | ist ... organisiert worden, | | | 1 |
| 16. which offers a variety of music styles. | das eine Vielfalt an Musikstilen anbietet. | Vielfalt von bietet viele verschiedene Musikstile | | 1 |
| 17. If you visited this festival | Wenn man dieses Fest besuchte, | besuchen würde | | 1 |
| 18. you could listen to bands | könnte man Bands ... zuhören. | würde man Bands ... zuhören können. hören | | 1 |
| 19. on fifteen stages, | auf fünfzehn Bühnen | | | 1 |
| 20. in unusual locations around the town. | an ungewöhnlichen Orten in der Stadt | an ungewöhnlichen Plätzen in der ganzen Stadt überall in der Stadt | | 1 |

Total mark (20)

| Question number | Indicative content |
|-----------------|---|
| 2(a) | <p>Andorra (Max Frisch) Responses may include:</p> <p>Questions of identity are central to Andorra. Andri develops from fighting the implications of his apparent Jewishness to embracing them in a rather self-destructive way. It is open to question whether Andri's identity is determined by his genetic heritage (from his non-Jewish parents) or by the way he is treated as a Jew and outcast. Candidates may discuss:</p> <ul style="list-style-type: none"> • attempts to find Andri an apprenticeship, which falter because of people's attitudes to him as a Jew. For instance, the Tischler wants £50 to train Andri. This is significant because it demonstrates how the Andorraner treat him differently, which must affect his own self-image. • Andri's early passive opposition to others, or with their characterisation of him, but not replacing it with anything. For example, the Soldat, drunk, repeatedly says that Andri is a Jew, that is is cowardly, that he is only concerned with his money. Andri is often silent in this exchange, or reflects questions back at the Soldat. He does not want to accept their view of him. • Andri's response to the revelation that he is the Lehrer's son: Andri realises that others' treatment of him as different has made him different and that they have made him a Jew. He accepts his death for something which is not his fault. • Andri's identity as seen through the characters' comments in the foreground scenes, and how this shows the role that the community has played in the development of his identity. |

| Question number | Indicative content |
|-----------------|--|
| 2(b) | <p>Andorra, Max Frisch Responses may include:</p> <p>The change from the expectation that people will act freely and honourably to a feeling of lost control and abdication of personal responsibility is encapsulated in the soldier's words, 'orders are orders,' and the contrast between this and former assertions. Candidates may discuss:</p> <ul style="list-style-type: none"> • the extent to which actions are freely chosen or a matter of destiny, for example, Barblin whitewashing, because that is |

| | <p>what young girls <i>have</i> to do on this day, or Andri allowing himself to be led off to his death, because that is his destiny as a 'Jewish' outsider.</p> <ul style="list-style-type: none"> • the contrast between what people say they will do, and what they actually do, as exemplified by the soldier talking bravely about resistance but then taking the cowardly path because of an order. • the image of the characters as marionettes dancing on strings. • the role of personal responsibility, scene to a great extent in the foreground scenes, in which all but the Pater show themselves to be guilty whilst declaring their innocence. |
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| Question number | Indicative content |
| 3(a) | <p><i>Der Besuch der alten Dame</i> (Friedrich Dürrenmatt)</p> <p>Responses may include:</p> <p>On the face of it, the play portrays a powerful woman, who is able to control the world with her money. However, the portrayal of Claire as a monster undercuts this superficial interpretation. She is an aberration in a world dominated by men. The other women in the play are defined by their relationships to men. Candidates may discuss:</p> <ul style="list-style-type: none"> • Claire's wealth, power and ability to dominate, for example by stopping the train, or by ordering her husbands and followers around, and recreating the world – she says that the world made her a whore, so she is making the world into a brothel. • Claire's monstrosity, as seen in her physical bodily changes, which indicate that she is not natural. This could be seen as showing that powerful women who get what they want are not natural, making the play far from positive in its depiction of women. • The lack of female figures apart from Claire, and the ways the few female characters are portrayed. For example, Frau Ill, is 'the other woman' and is characterised mainly by being bitter. Others are unnamed gossips, little girls who are presenting a 'sweet' image, or there is Luise, the prostitute, who must be kept out of sight. |

| Question number | Indicative content |
|-----------------|--|
| 3(b) | <p><i>Der Besuch der alten Dame</i> (Friedrich Dürrenmatt)</p> <p>Responses may include:</p> <p>This quotation focuses on one of the central ideas in the work: that money corrupts. It is interesting that the teacher recognises that he, along with other Gülleners, is acting in a way he finds morally</p> |

unacceptable, but that this does not change his, or their, behaviour.

Candidates may discuss:

- commercialism as central; the susceptibility of the Gülleners to Claire's offer of money is clearly depicted throughout the play, as the characters buy better whiskey and cigarettes, new shoes, new clothes, and take on more staff.
- the degree of self-awareness of the Gülleners. The Lehrer is clearly aware of the money burning away in everyone's hearts, and its moral implications, but most of the characters focus on justifying their behaviour by focusing on Ill's earlier bad behaviour towards Claire.
- the relationship of money and moral behaviour in the play: the more money characters have, the less moral they seem to be. Claire, the richest of all, thinks that she can buy people and even justice. The Gülleners are willing to kill, and to justify killing in order to keep the shameful billion.

| Question number | Indicative content |
|-----------------|--|
| 4(a) | <p><i>Der kaukasische Kreidekreis</i> (Bertolt Brecht)</p> <p>Responses may include:</p> <p>Both the 'Vorspiel' and the 'main action' depict upheaval and change, and the question is raised whether people might also change. Individuals such as Grusche are seen to develop, which could be argued to be a form of change. Despite Brecht's probable intention to demonstrate the possibility of change, it seems that people in general, however, remain the same: corrupt and out for themselves.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Grusche's change from a naive maid to a committed fighter before the court: early on, she is practical but not worldly wise. At the end she argues her case, and does not accept Azdak's ruling, calling him a drunken onion and saying she will tell him what she think of his justice. • the extent to which Azdak changes, or is merely an ambiguous figure; initially, Azdak is seen as the hope of the common people, and dispenses a fairer justice. However, he is later seen accepting bribes, so his version of justice is perhaps not such a great change from what came before. • Azdak's representation of the possibility of change: he is part of a revolution which collapses, so perhaps, although he represents change, he also shows us that change is rarely long-lasting. |

| Question number | Indicative Content |
|-----------------|---|
| 4(b) | <p><i>Der kaukasische Kreidekreis</i> (Bertolt Brecht)</p> <p>Responses may include:</p> <p>Justice is at the heart of this work. It is portrayed as a complex concept, which can be distorted by people's own desires, and by power and wealth. Even Azdak, who appears to represent a very clear idea of justice, demonstrates contradictions and complexities. Perhaps most problematic for us today is that the play appears to espouse a view of justice which is hard for us to accept. Candidates may discuss:</p> <ul style="list-style-type: none"> • the meaning of the Singer's words at the end, as they relate to justice: he says that things should go to those who will best use them – children to the motherly (not necessarily to the biological mother), cars to good drivers, and valleys to those |

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| | <p>who will tend them. This relates the main play to the Vorspiel, and demonstrates a different sense of justice to the justice based on property rights and inheritance.</p> <ul style="list-style-type: none"> • instances of judgements during the play, and how they are resolved; for example, Azdak clears the doctor of wrongdoing, which seems reasonable. Here he seems to be correcting power imbalances. Yet later, he is seen as taking bribes, which undermines the view of him as just. • Grusche's beliefs about justice; Grusche takes a simple view of justice, which is upheld, as Azdak decides that she should keep the child because she cares about him. |
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| Question number | Indicative content |
|-----------------|---|
| 5(a) | <p><i>Der Vorleser</i> (Bernhard Schlink)</p> <p>Responses may include:</p> <p>Memory and forgetting are portrayed as political acts in this novel, and powerful tools for dealing with the past. They can also be seen as both reflexive and deliberate actions in order to control the present. Hanna and Michael each fight their own battles with memories and how to deal with them, and in this, they can be seen to represent Germany's collective guilt at the memory of the Nazi years.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Hanna's dissociation from her past; she blocks it effectively, will not talk about her time during the war, and does not engage with it for most of the novel. She becomes emotional when Michael calls her a horse, because it arouses memories from her time as an overseer in the concentration camp. Hanna is always on the move, trying to leave the past behind. • Michael's attempts to forget Hanna: he also moves around a lot. He marries, but he cannot forget Hanna, nor escape from the guilt he feels about loving a war criminal. This could also be linked to the fact that their relationship could be seen as abuse of a minor. • Hanna's ultimate confrontation with her memories; even at the trial, Hanna does not really engage with what she has done, or recognise that there might have been another path. She asks the judge what he would have done. But when she learns to read, a more nuanced world is opened to her, and she cannot face what she has done. |

| Question number | Indicative content |
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| 5(b) | <p data-bbox="389 282 842 315"><i>Der Vorleser</i> (Bernhard Schlink)</p> <p data-bbox="389 360 719 394">Responses may include:</p> <p data-bbox="389 439 1350 595">The choice of the first person, omniscient narrator is both effective in giving an insight into the psyche of the times considered, and problematic in limiting our access to the narrator's possibly unreliable account. Candidates may discuss:</p> <ul data-bbox="437 595 1362 1066" style="list-style-type: none"> <li data-bbox="437 595 1362 707">• the effectiveness of the omniscient, first person narrator as a means of portraying the themes of the work, including guilt, dealing with the past and love. <li data-bbox="437 707 1362 954">• the tension between the experiencing self and the narrating self; there is always a sense of an older Michael commenting on his younger self. He asks, for example, why it makes him so sad, when he thinks about that time, and says that he never knew what Hanna did when she was neither working nor with him. <li data-bbox="437 954 1362 1066">• Michael's reliability; Michael is biased, he rewrites his story over and over again, and does not have an objective view of Hanna, so we cannot see clearly. |

| Question number | Indicative content |
|-----------------|--|
| 6(a) | <p data-bbox="389 1202 1007 1236"><i>Die Entdeckung der Currywurst</i> (Uwe Timm)</p> <p data-bbox="389 1281 719 1314">Responses may include:</p> <p data-bbox="389 1359 1358 1594">Food, eating, cooking and talking about food form a leitmotif which dominates this work, starting with the narrator's close identification of Currywurst with his childhood, through the way that food dominates almost every monologue by the narrator, discussion with the old Frau Brücker and conversations within the historical story. Food and cooking determine the action and underlie the themes of the work. Candidates may discuss:</p> <ul data-bbox="437 1639 1362 2024" style="list-style-type: none"> <li data-bbox="437 1639 1362 1718">• food as a plot device; the narrator's desire to find out about Currywurst leads to the rambling narrative of the romance. <li data-bbox="437 1718 1362 1796">• the importance of food to the Nazis and in acts of resistance to them such as the chef's poisoning of the senior figures. <li data-bbox="437 1796 1362 1908">• the role of food and cooking in the relationship between Lena Brücker and Bremer; for example, Lena's attempts to make tasty meals from limited ingredients. <li data-bbox="437 1908 1362 2024">• the importance of the loss of the sense of taste; for instance, Bremer cannot admit to Lena that he can no longer taste, which adds to the web of lies between them. |

| Question number | Indicative content |
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| 6(b) | <p><i>Die Entdeckung der Currywurst (Uwe Timm)</i></p> <p>Responses may include:</p> <p>To the extent that the work is about a love affair that could only happen in extreme circumstances, the specific historical context for the work is important. Currywurst is, of course, an important part of late twentieth century German culture. So the time and place of the novel are important. But the broader themes of the work go beyond that time and speak to us today. Candidates may discuss:</p> <ul style="list-style-type: none"> • whether the work's plot could have happened in another time or context; for instance, the meeting between Lena and Bremer, the air raid and the need for him to hide are all determined by the wartime context, yet oddly matched couples do meet and connect in other circumstances too. • the relevance of the historical context to specific plot points; the end of the war, for instance, means that Lena needs to find another way to earn a living, and the bartering environment at that time make her series of exchanges possible. • how we can understand today's world through aspects of this work, even though it is set in the past, for example about relationships. • themes and ideas which are not limited to the timeframes of this work, such as love, lies and ageing. |

| Question number | Indicative content |
|-----------------|--|
| 7(a) | <p><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p>Responses may include:</p> <p>Edgar Wibeau can be sexist, as his comments about relationships, and specifically about Charlie, illustrate, but probably no more than any other teenager in search of his father and himself, and in rebellion against his dominant mother. However, Edgar Wibeau is certainly a more complex character than this quotation indicates. Candidates may discuss:</p> <ul style="list-style-type: none"> • the contrast between his image of himself and others' images of him, seen through the interviews, demonstrates that he does have an inflated idea of his own importance. • the role of rebellion in developing his character; Edgar |

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| | <p>runs away from home as an act of rebellion.</p> <ul style="list-style-type: none"> • the significance of pride and prejudice in his self-image; Edgar wants to be seen as different, as excellent, in contrast to the East German collective image. He wants to excel as a painter or an inventor. |
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| Question number | Indicative content |
|-----------------|--|
| 7(b) | <p><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p>Responses may include:</p> <p>Edgar moves from treating Werther as toilet paper, through rejection to identification and almost consumption, through the way he appropriates Werther's words when his own will not suffice. Although this is clearly not a normal, two-way friendship, it is clear that a kind of relationship develops, which can make us question the ways in which we relate to fictional characters and use them to make sense of our lives. Candidates may discuss:</p> <ul style="list-style-type: none"> • the extent to which it is possible to have a relationship with a 200 year old fictional character; perhaps it would be better to talk about a changing understanding of Werther? • the parallels between Edgar W. and Werther, and the extent to which these constitute a relationship; Edgar's unrequited love for Charlie certainly helps him to understand Werther's agonies. • the ways in which Edgar uses Werther to bolster his idea that he is a 'verkanntes Genie.' • the use of Werther's words to express Edgar's situation and feelings, when his own words will not suffice. He talks about firing his Werther pistol, as if these words are weapons. |

| Question number | Indicative content |
|-----------------|---|
| 8(a) | <p><i>Die Verwandlung (Franz Kafka)</i></p> <p>Responses may include:</p> <p>There are a number of different ways in which one might interpret Gregor's transformation. Perhaps his inner frustration and uncertainty has been physically realised; perhaps family relationships have made him a monster? Any interpretation should be justified. Candidates may discuss:</p> <ul style="list-style-type: none"> • the everyday (as opposed to supernatural) nature of Gregor's transformation, which might indicate that it is, in fact, an awakening to, or recognition of, a long term condition. • interpretations relating to Gregor's relationship to work, for example that his work is so alienating that he feels like a monster, completely cut off from normal family and social relationships. • interpretations relating to Gregor's relationship to his family, for example, that his father abandons his role as provider, forcing Gregor into the unnatural role of caring for his parents. • interpretations relating to Gregor's attitude to authority, for example, his dislike of his boss, and his uneasy place in the hierarchy, which makes him monstrous by the standards of the time. |

| Question number | Indicative content |
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| 8(b) | <p><i>Die Verwandlung (Franz Kafka)</i></p> <p>Responses may include:</p> <p>Almost every aspect of Gregor's life can be seen to be limited, or subjected to boundaries. It can be argued whether, or to what extent, these boundaries are imposed upon him or are of his own choosing. The bounds set on Gregor have a significant effect on his life, ultimately leading to his death. Candidates may discuss:</p> <ul style="list-style-type: none"> • The physical boundaries of Gregor's body and his bedroom, as seen in references to his inability to move or speak, and to the walls, doors and windows. • The psychological limitations Gregor experiences, such as the alienation through work, and the rejection by his family. • The boundaries that are set in the family, and the extent to |

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| | <p>which they are transgressed, can open up some interesting discussions – for instance in Gregor’s relationship with his sister.</p> <ul style="list-style-type: none"> • Gregor’s linguistic limitations, and the effects of not being able to express himself, such as not being able to communicate his needs or his feelings, and the consequent social isolation. |
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| Question number | Indicative content |
|-----------------|--|
| 9(a) | <p><i>Die verlorene Ehre der Katharina Blum</i> (Heinrich Böll)</p> <p>Responses may include:</p> <p>The story is very self-consciously cobbled together, with constant reference to sources, consideration of reliability, and a focus on the process of construction. At times this focus eases, and the reader is allowed to relax into the story, only to be reminded that it is a construction by another narratorial intrusion, perhaps a reflection on the story. Candidates may discuss:</p> <ul style="list-style-type: none"> • the self-conscious narrator, and the role of the justifications, explanations and reflections in making it clear that this is a constructed story; the reader is thus alienated from the characters and their focus is more on the nature of the story(telling). • the spotlight on the process of the construction of the story, such as the collection of facts and explicit interpretation of these facts, such as the comment in section 49 that, as one cannot be sure that certain apparently clear pieces of evidence will not turn out to be mere misunderstanding, another indication should be given. • the use of die ZEITUNG, which is quoted as a direct but unreliable source. |

| Question number | Indicative content |
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| 9(b) | <p data-bbox="389 277 1145 309"><i>Die verlorene Ehre der Katharina Blum</i> (Heinrich Böll)</p> <p data-bbox="389 356 719 387">Responses may include:</p> <p data-bbox="389 439 1358 707">Blorna appears to be a positive, helpful character, using – and even losing – his wealth and position to help Katharina. However, he also has a darker side. One has to ask what motivates Blorna to go to such lengths for his housekeeper. He touches Katharina too much to be purely friendly. Furthermore, it is through Blorna that Katharina attracts the rather dubious notice of Sträubleder, which sets the tragedy in motion. Candidates may discuss:</p> <ul data-bbox="437 757 1350 1144" style="list-style-type: none"> <li data-bbox="437 757 1350 947">• Blorna’s relationship to Katharina, as an employer who seems perhaps overly concerned to help her, travelling home in a hurry to assist her. One might ask whether Blorna has feelings for Katharina, or even whether he has occasionally required additional services from her for his male guests. <li data-bbox="437 954 1283 1066">• Blorna’s relationship to Sträubleder; this seems to rest on rather dubious foundations, and to deteriorate, leading to Blorna punching Sträubleder. <li data-bbox="437 1072 1310 1144">• Blorna’s role in causing Katharina’s predicament, at the very least by introducing her to Sträubleder. |

| Question number | Indicative content |
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| 10(a) | <p data-bbox="389 1279 943 1310"><i>Ich fühl mich so fifty-fifty</i> (Karin König)</p> <p data-bbox="389 1357 719 1388">Responses may include:</p> <p data-bbox="389 1440 1353 1671">The work does, of course, deal with many significant events, including Sabine’s journey to the West, the fragmentation of Sabine’s family, the fall of the Wall, and Sabine’s eventual trip to Greece. However, the novel is structured with the exciting action at the beginning, and the focus after that on the characters’ doubts and feelings. Candidates may discuss:</p> <ul data-bbox="437 1720 1347 2027" style="list-style-type: none"> <li data-bbox="437 1720 1347 1789">• Sabine’s defection and the fall of the Wall; the beginning of the book is quite action rich. <li data-bbox="437 1796 1347 1908">• the fragmentation of Sabine’s family; throughout the work the family gradually breaks apart. However, much of this is presented in terms of the feelings of the family members. <li data-bbox="437 1915 1310 2027">• the characters’ doubts; Sabine spends a lot of time worrying about whether she has made the right decision to leave, for example, and her brother does not seem to be flourishing |

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| | <ul style="list-style-type: none"> feelings about place and identity; once Sabine has arrived in the West, her concerns are about who she is and where she belongs. |
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| Question number | Indicative content |
|-----------------|---|
| 10(b) | <p><i>Ich fühl mich so fifty-fifty (Karin König)</i></p> <p>Responses may include:</p> <p>Sabine's mother exclaims that she will not let the border destroy her family, yet the family does fragment. It is a matter for discussion whether the family is destroyed, and if so, the extent to which this is because of the border. It is also possible that the question of the border merely puts pressure on a family which was already fragmenting from other causes. Candidates may discuss:</p> <ul style="list-style-type: none"> the extent to which the family is irreparably destroyed; perhaps a conversation would help? Mario's role in breaking up the family; Mario sets off the fragmentation by leaving, and by lying about his plans. Sabine's parents' respective roles in breaking up the family; Sabine's mother prioritises Mario, and the possibility of seeing the Mediterranean over the rest of the family. The father has perhaps been unhappy for so long that only the pressure of convention prevented the cracks in family life from showing. the other pressures on the family which contributed to its fragmentation, such as living under an oppressive regime, which does not allow individuals to flourish. |
| Question number | Indicative content |
| 11(a) | <p><i>Sansibar oder der letzte Grund (Alfred Andersch)</i></p> <p>Responses may include:</p> <p>Both the boy and Judith develop from youths who are quite unrealistic to young adults who have experienced some hardship and can make realistic contributions. It would be possible to argue that either of them develops to a greater extent, or that they develop equally. Perhaps, on balance, Judith develops more strongly, because she has to face real threats to her life at every stage, yet she maintains a moral compass, which leads her to persuade the boy to do the right thing</p> |

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| | <p>and accompany Knudsen home. Candidates may discuss:</p> <ul style="list-style-type: none"> • the boy's starting point as a frustrated, unhappy individual who feels misunderstood and wants to escape, dreaming of Sansibar. • the boy's journey to his finishing point as a young man who has learned how to take responsibility for others, and who does not stay in Sweden, but returns to the ship and to Rerik. • Judith's starting point as an over-protected young girl who is not at all ready to cope with the challenges of her life, and who has unrealistic, romantic notions, for example about being rescued by a handsome sailor. • Judith's journey to her finishing point of mature survivor who advises the boy. |
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| Question number | Indicative content |
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| 11(b) | <p><i>Sansibar oder der letzte Grund (Alfred Andersch)</i></p> <p>Responses may include:</p> <p>There is a pervading sense of threat in the novel. Each character is threatened in some way; there is a growing sense of dread relating to the Nazi terrors; much of the plot deals with responses to these threats. Language and symbolism are used to heighten this sense of foreboding. Candidates may discuss:</p> <ul style="list-style-type: none"> • threats from within oneself (e.g. Helander's leg or the boy's rebellion against those around him). • threats from other people, such as the threat posed to Judith by the rough sailors. • threats from ideologies (such as Nazism or Communism), for example Judith must flee because she is Jewish. • the use of language to portray threat. • the use of symbolism to portray threat, for example the symbolism of the Klosterfigur. |

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| 12(a) | <p data-bbox="389 277 1289 311"><i>Sommerhaus, später und andere Erzählungen (Judith Hermann)</i></p> <p data-bbox="389 356 719 389">Responses may include:</p> <p data-bbox="389 439 1310 669">There is no single, central, unifying theme which links the stories. There are, however, a number of related themes including fear, the search for happiness, worry, a fixation on possession(s), and issues relating to time, which occur repeatedly throughout the stories. It would be possible to choose one or two of these and demonstrate how they recur. Candidates may discuss:</p> <ul data-bbox="437 719 1334 1218" style="list-style-type: none"> <li data-bbox="437 719 1334 831">• the search for happiness, which seems to elude most of the characters – but the young man in <i>Sonja</i> seems to chase happiness, as do the women in <i>Hurrikan (Something farewell)</i> <li data-bbox="437 837 1334 1028">• worry and fear; several of the stories have a sense of looming menace, although the source of this is only really clear in <i>Hurrikan (Something farewell)</i>. In <i>Rote Korallen</i>, the fear is perhaps related to having to deal with the present and future, rather than reliving the past. <li data-bbox="437 1034 1334 1068">• fixation on possession(s), such as the bangle in <i>Rote Korallen</i>. <li data-bbox="437 1075 1334 1218">• time; present, past, future, and the passage of time are recurrent motifs. <i>Sonja, Sommerhaus, später</i> and <i>Hunter=Thompson=Musik</i>, for example, deal with the strange ways in which time passes. |

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| 12(b) | <p data-bbox="389 1357 1289 1391"><i>Sommerhaus, später und andere Erzählungen (Judith Hermann)</i></p> <p data-bbox="389 1435 719 1469">Responses may include:</p> <p data-bbox="389 1518 1342 1827">The mood in these stories is curious. The characters are disengaged from their own lives, and rather directionless. Things happen to and around the characters, who have very little agency: they are unconnected from everything except their own experiences. There is an effortful calmness to the stories, like the calmness before a thunderstorm. It is almost the voice of a generation, disconnected, politically uninvolved, focused only on the self, and permanently stoned. Candidates may discuss:</p> <ul data-bbox="437 1834 1342 2020" style="list-style-type: none"> <li data-bbox="437 1834 1342 1946">• disconnection; the author creates no empathy with the characters, and the characters appear to float through their own lives without engaging. <li data-bbox="437 1953 1342 2020">• selfishness; the characters take what they want, including sex, from whomever they want, without considering the feelings of |

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| | <p>others.</p> <ul style="list-style-type: none"> • the ways in which what is said and what is not said affect the atmosphere, for example the silences around the affair in <i>Hurrikan (Something farewell)</i>. • the use of language to create the mood, with laconic, slow sentences, descriptions of peripheral details and the use of the present tense. |
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| Question number | Indicative content |
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| 13(a) | <p><i>Stern ohne Himmel</i> (Leonie Ossowski)</p> <p>Responses may include:</p> <p>Beliefs of various sorts play a central role in the novel. The Nazi ideology is crashing down, without an obvious replacement, and the novel explores whether characters stick to their beliefs in the face of the evidence, or look for another set of beliefs to live by. Nazi ideology is contrasted with humanistic and religious belief sets, all of which are tested by the circumstances, and all of which influence the action.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Jähde's conviction that the Führer will save them all, which holds in the face of significant evidence. • the effect on Willi of his early indoctrination. • the effect of Abiram on the boys' beliefs; these gradually develop, with Willi becoming more extreme and afraid of showing the 'weakness' of compassion, for example. • Ruth's effect on Antek's beliefs, making him more thoughtful and compassionate. |

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| 13(b) | <p><i>Stern ohne Himmel</i> (Leonie Ossowski)</p> <p>Responses may include:</p> <p>Jähde appears to be everything that is inhuman. He is a cowardly bully who controls others, refuses to face facts and would sacrifice innocents to catch one 'traitor'. At the end of the novel, he cravenly ingratiates himself to Nagold. And yet despite all this, Jähde is not portrayed as a monster, but as an everyman, someone who represents</p> |

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| | <p>all of us, failings included. He may be inhumane, but he is very human. Candidates may discuss:</p> <ul style="list-style-type: none"> • Jähde's attempts to maintain control and to follow orders in an increasingly instable situation, and his increasing rigidity, followed by cowardice and grovelling in the last scenes. • Jähde's refusal to let anyone leave, as seen in the early scene with Frau Nagold. • Jähde's relationship with Herrn and Frau Nagold. • the extent to which Jähde's prejudices make him human – he really is 'jeder' or everyman, all the more human because of his inhuman aspects. • Jähde's response to the situation with Abiram, which indicates a fear of giving in and recognising that he has been wrong. |
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| Question number | Indicative content |
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| 14(a) | <p><i>Tonio Kröger (Thomas Mann)</i></p> <p>Responses may include:</p> <p>The two women represent the two poles of Bürgertum and Künstlertum, which are tearing Tonio Kröger apart. Tonio's relationship with Lisaweta can more reasonably be described as a relationship, than his yearning for Inge's blonde, lively being. Yet his yearning for Inge as an ideal, as a counterpoint to himself, is probably more important to him than the friendship with the woman he can talk to. Candidates may discuss:</p> <ul style="list-style-type: none"> • Lisaweta's understanding of Tonio, as a fellow artist. • Lisaweta as a partner in conversation (or as someone who attends to his spoken and written monologues). • Tonio's undervaluing of Lisaweta, and yet his dependence on her. • Inge's symbolic importance to Tonio; his fascination with the beautiful, healthy blond, and their representation of all that is German, respectable and healthy, in contrast to his own foreign, dark, unhealthy artistic traits. • Tonio's lifelong obsession with Inge, whether this counts as a relationship, and if so, whether it could reasonably be called either healthy or important. |

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| 14(b) | <p data-bbox="389 322 810 353"><i>Tonio Kröger (Thomas Mann)</i></p> <p data-bbox="389 398 719 430">Responses may include:</p> <p data-bbox="389 479 1358 629">Art is portrayed as the polar opposite of normal, middle class life. It is eccentric, all-consuming and both above and below the normalness of the attractive blonds (embodied in Hans and Inge). Art dominates Tonio Kröger's personality and life, and yet it destroys his happiness.</p> <p data-bbox="389 640 727 672">Candidates may discuss:</p> <ul data-bbox="437 719 1342 1066" style="list-style-type: none"> <li data-bbox="437 719 1342 831">• the eccentricity of art, as something which is not respectable, something which is opposed to and scornful of a healthy, bourgeois life. <li data-bbox="437 842 762 873">• the power of words. <li data-bbox="437 884 1342 996">• the role of taste, and the contrast between Tonio's sensitive tastes and the more ordinary preferences of the blond, sporty characters. <li data-bbox="437 1008 1289 1039">• self-realisation through art, as Tonio lives in order to work. <li data-bbox="437 1050 1214 1081">• the necessity of a difficult life in order to produce art. |

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| 15(a) | <p data-bbox="389 1281 1230 1312"><i>Almanya, Willkommen in Deutschland (Yasemin Samdereli)</i></p> <p data-bbox="389 1357 719 1388">Responses may include:</p> <p data-bbox="389 1438 1369 1711">This quotation by Max Frisch, which comes at the end of the film, refers to Germany's expectations, and makes us see the film in a different light, highlighting the historical gap between expectations and reality from the German perspective. There are a number of other gaps between expectation and reality, mainly seen from the perspective of the family. These are often used to humorous effect, but can also be poignant or relate to significant social issues.</p> <p data-bbox="389 1722 727 1753">Candidates may discuss:</p> <ul data-bbox="437 1800 1369 2024" style="list-style-type: none"> <li data-bbox="437 1800 1369 1951">• the function of this quotation, almost as a heavy frame to the light-hearted story, putting this one family's lives in the context of the million Gastarbeiter, who were called as workers but turned out to be people. <li data-bbox="437 1962 1369 2024">• expectation and reality in the historical context; for example the need for workers, and the surprise that many of these workers |

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| | <p>wanted to stay, but to keep parts of their own identity.</p> <ul style="list-style-type: none"> • different family members' expectations about Germany; for example the mother's expectations that it would be dirty, or the children's fears of the crucifix. • family members' expectations about each other; for example the surprise that the grandmother was not strict about her granddaughter's pregnancy, but had her own experiences in that department. |
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| 15(b) | <p><i>Almanya, Willkommen in Deutschland (Yasemin Samdereli)</i></p> <p>Responses may include:</p> <p>Flashback is used as a significant element of the film's construction: Canan tells her six-year-old cousin Cenk the story of the family's arrival in Germany, while the family embarks on a journey back to Turkey. One journey mirrors the other, although there are, of course, distortions in this mirroring. The storytelling is not linear, but the stories of the different people, of past and present, are folded in on each other, showing the complex inter-relatedness of human lives. Candidates may discuss:</p> <ul style="list-style-type: none"> • the journey within the journey; one journey to Germany, the other a journey from Germany. There are also psychological journeys embedded in the physical journeys. • the implications of the fact that it is a granddaughter telling her grandfather's story, not the grandfather himself; this is a story told at a remove, the product of many tellings and retellings, and therefore quite strongly curated. • the quality of the images in the flashbacks. • the relationship between past and present. |

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| 16(a) | <p><i>Das Leben der Anderen (Florian Henckel von Donnersmarck)</i></p> <p>Responses may include:</p> <p>The film creates an intense atmosphere of oppression through a number of technical means. Not only can we see Wiesler listening to Dreyman and Sieland, but every aspect of the technical construction of the film contributes to this atmosphere. The clear, calm imagery can be highly menacing and the contrast between silence and music can emphasise the sense of constant threat lurking under attempts to continue with everyday life. Candidates may discuss:</p> |

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| | <ul style="list-style-type: none"> • the film's structure, with foundations in Hempf's abuse of his power to engage in unwanted sexual relations with Christa-Maria Sieland. • camerawork and imagery, in particular the Parallel-Montage showing Wiesler's observation of Dreymann and Sieland, the camera angles, and the menacing scenes of Hempf stalking Sieland in his limo. • sound and silence; the need, for example, to play loud music to cover what the characters are saying, and the contrast between what we hear directly and what we hear through Wiesler's headphones. • the use of original locations, costumes and props. |
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| 16(b) | <p><i>Das Leben der Anderen (Florian Henckel von Donnersmarck)</i></p> <p>Responses may include:</p> <p>It would be possible to argue either that Christa-Maria's main problem is the situation in which she is placed, or that it is her inability to withstand the strains put on her by the situation. She is already dependent on drugs at the beginning of the film, which indicates that she is struggling to deal with her situation, suggesting perhaps a weakness. Candidates may discuss:</p> <ul style="list-style-type: none"> • the pressures exerted on Christa-Maria by the system; the Stasi's use of people's weaknesses to put pressure on them. • she wants to act and to be successful, but this means making compromises with herself and relating to her relationship that she finds stressful. • Hempf's harassment of Christa-Maria; it is not a weakness for a woman to find this kind of abusive advance stressful and demeaning. • Christa-Maria's betrayals of Dreymann, physically and in the interrogation, which would indicate that she is weak. • Christa-Maria's decision making, which demonstrate increasing desperation. |

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| 17(a) | <p data-bbox="389 360 975 394"><i>Das Wunder von Bern</i> (Sönke Wortmann)</p> <p data-bbox="389 439 719 472">Responses may include:</p> <p data-bbox="389 479 1362 748">It is easy to argue that Richard's relationships with his family reflect the breakdown of the fatherland and the traditional paternal structures, which are remade into something more equal. However, it would also be possible to argue that the relationship between the Ackermann couple is a good reflection of the new, wealthy Germany which is developing. Various relationships within the football team could also be considered. Candidates may discuss:</p> <ul data-bbox="437 757 1362 1384" style="list-style-type: none"> <li data-bbox="437 757 1362 913">• Richard's attempts to assert himself in the family in the old, authoritarian way, and their failure; Matthias is afraid of him, his older son leaves for the East, expressing his disgust with anyone who cooperated with the Nazis. <li data-bbox="437 920 1362 1070">• The ways in which Richard and Matthias change in order to grow closer, and how this reflects Germany becoming more cooperative and forward looking in order to get past the war years. <li data-bbox="437 1077 1362 1227">• The negotiations between the Ackermann couple, relating to spending their honeymoon at the football world cup, and relating to naming their baby. There is resonance to Annette Ackermann's cry of, 'Deutschland vor!' <li data-bbox="437 1234 1362 1384">• Relationships within the football team changing, the manager adapting his style and the players learning to work together, and the role of technology (studs) in their success, which clearly mirrors Germany's development. |

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| 17(b) | <p data-bbox="389 1606 975 1639"><i>Das Wunder von Bern</i> (Sönke Wortmann)</p> <p data-bbox="389 1684 719 1718">Responses may include:</p> <p data-bbox="389 1762 1362 1986">The film technologies are used in interesting ways. On the one hand, it does effectively create a tense, emotionally pregnant atmosphere. On the other, there can be a sense of artificiality about the film; it is worth discussing to what extent this is deliberate, and to what extent it is created by the limitations of technology at the time. Candidates may discuss:</p> <ul data-bbox="437 1995 1262 2031" style="list-style-type: none"> <li data-bbox="437 1995 1262 2031">• the very sparse scenery and dark colours of the 1950s in |

| | <p>Germany, which can be artificial, but which do create an atmosphere of poverty and desperation.</p> <ul style="list-style-type: none"> • the overly bright colours in Switzerland, romanticising the alpine landscape, the neutrality of Switzerland, but also the possibilities of the football world cup. • the black and white footage of the football, which purports to be authentic. • how the scenes are cut together, and the effects this can have, for example the switches between the football scenes, as the footballers fight for success, and Richard and Matthias fight to arrive, and to arrive at an understanding with each other. |
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| Question number | Indicative content |
| 18(a) | <p><i>Der Untergang</i> (Oliver Hirschbiegel)</p> <p>Responses may include:</p> <p>The visual techniques and imagery contribute significantly to the growing sense of tension in the film. It helps to create the claustrophobic confinement in the bunker, with the ever present fear of impending military and ideological defeat. The focus on details can help to emphasise the partial perspective that any individual has in a crisis situation. Candidates may discuss:</p> <ul style="list-style-type: none"> • the use of perspective, with close ups of Hitler's expressions, which range from madly angry to humanly fond. • colour and light. • the imagery inside the bunker and outside in Berlin, for instance the contrast between the crowded but safe rooms, and the almost empty but dangerous streets. • shape and form in the rooms. • the appearance and constellation of the figures in the rooms. |

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| 18(b) | <p><i>Der Untergang</i> (Oliver Hirschbiegel)</p> <p>Responses may include:</p> <p>The film portrays Hitler's waning, but still great, authority, and poses questions about how people can and should respond to this kind of authority; questions which are more relevant than ever today. He is portrayed as inspiring great devotion, but also as a tyrant who reinforces his authority with fear of reprisal. Candidates may discuss:</p> <ul style="list-style-type: none"> • the portrayal of devotion and fear, which bolster Hitler's |

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| | <p>authority.</p> <ul style="list-style-type: none">• Frau Goebbels' decision about her children, and what this says about Hitler's ideological authority.• the increasing murmuring and dissent amongst the officers as Hitler's authority is questioned.• the role of Traudl Junge, who decides to stay even though Hitler offers her a way out.• the reflections of the old Traudl Junge at the end of the film. |
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| 19(a) | <p data-bbox="389 318 973 349"><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p data-bbox="389 398 721 430">Responses may include:</p> <p data-bbox="389 479 1362 631">Language and dialect are of central importance in this film. The film is presented in dialect rather than in High German. Furthermore, Melanie's isolation is compounded by the fact that she is a Schwäbin in Baden, and her dialect is different. This marks her as an outsider.</p> <p data-bbox="389 640 727 672">Candidates may discuss:</p> <ul data-bbox="437 680 1353 1346" style="list-style-type: none"> <li data-bbox="437 680 1353 909">• The director, Maren Ade, intended to show comic effects through misunderstandings and alienation caused by different uses of language, although she acknowledges that some of these might escape north Germans (never mind language learners). She says that the use of dialect can be seen as humorous in itself. <li data-bbox="437 918 1353 1070">• The film is highly realistic, and the use of dialect contributes to this. For example, in the classroom, Melanie has an argument about homework with one pupil, where Melanie is talking Schwäbisch and the pupil responding in Badisch. <li data-bbox="437 1079 1353 1232">• Local identity is very important in Germany, and dialect is an important part of that. This can, however, lead to rivalries, and we see this in Melanie's confrontations with her class, other teachers and neighbours. <li data-bbox="437 1240 1353 1346">• The difference between Melanie's dialect and the speech of those around her emphasises her feeling of being a stranger in a strange land and helps the audience to empathise with her. |

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| 19(b) | <p data-bbox="389 1514 973 1545"><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p data-bbox="389 1594 721 1626">Responses may include:</p> <p data-bbox="389 1675 1362 1948">Melanie is comic to the extent that she finds herself in awkward situations which have a funny side, and to the extent that she almost throws herself into every possible social pitfall. Yet – if we are laughing at all rather than merely cringing – we are often laughing at her, and especially at her pain, and this has a tragic side to it. It is the small tragedy of a lonely woman out of her place in the world – and thereby perhaps all the more sad. Candidates may discuss:</p> <ul data-bbox="437 1957 1353 2024" style="list-style-type: none"> <li data-bbox="437 1957 1353 2024">• Melanie's idealism in contrast to reality, for example her desire to bring new wind into school with new methods, set against |

| | <p>her inability to keep control.</p> <ul style="list-style-type: none"> • Melanie's social ineptitude, as seen especially in her interactions with Tina. The scene where she invites herself to the party in Tina's shop, and talks on about school, for example, demonstrates her painful inability to fit in. • Melanie's weakness and uncertainty, such as her inability to tell Thorsten what is wrong and ask for his help. • The ending of the film can be interpreted as suicide, which would reinforce a tragic interpretation of Melanie's life. However, the lyrics in the music in this last scene are positive, suggesting that Melanie now has her feet on the ground and that giving up control has helped her. |
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| Question number | Indicative content |
| 20(a) | <p><i>Die fetten Jahre sind vorbei (Hans Weingartner)</i></p> <p>Responses may include: This quotation, left on the wall at the end of the film, is important to understanding the film. It seems to imply that Hardenberg has gone back on his word to Jule; that he has not, in fact, changed from the businessman without a conscience. But it is possible to interpret it in other ways: perhaps Hardenberg still retains his social conscience and has not changed from his revolutionary days? Or perhaps the young people are referring to their own inability to learn from the events of the film? Candidates may discuss:</p> <ul style="list-style-type: none"> • Hardenberg's intentions at the end; does he intend to betray the young people? Or is he waiting for the police knowing that he has helped the young people to their next stunt by giving them the keys to his boat? • the young people's intentions at the end; are they really going to disrupt telecommunications, or are they just on a jaunt? • whether Hardenberg does change, and if so, how; is he more a rebel from the sixties or a businessman? • whether the young people change, and if so, how; their relationship has, at the very least developed, and perhaps their motivations too. |

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| 20(b) | <p><i>Die fetten Jahre sind vorbei (Hans Weingartner)</i></p> <p>Responses may include: The characters present themselves as wanting to save the world, but in</p> |

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| | <p>fact mix social conscience with egocentric behaviour and knee jerk reactions to events. Jule clearly feels strongly about social and economic oppression, but she also wants to improve her own situation. The two young men argue about the exact nature of their 'education' of the wealthy. The core of the action is driven by the need to save themselves, when they find that they have injured a homeowner. Candidates may discuss:</p> <ul style="list-style-type: none"> • Jule's debt problems, caused by a crash, and how these exemplify injustice and make her feel less part of society. • Jule's demonstration against globalisation; even from the start, we see that Jule has a social conscience. • the extent to which the 'education' is about adventure; Jan and Peter certainly seem to want adventure, and Jan takes Jule with him initially to impress her and for excitement. • the importance of a politics which fights the interests of big business in favour of the little person; the discussions in the hut in the mountains are important here. • the importance of the characters' saving themselves; having hurt a homeowner, the characters do need to try to save themselves. |
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| 21(a) | <p><i>Die Welle</i> (Dennis Gansel)</p> <p>Responses may include:</p> <p>At times it seems as if the plot of <i>Die Welle</i> would be very different, if Karo and Marco behaved differently to each other. Karo initially doesn't wear a white shirt because it will be unflattering, but Marco's attitude to this, and the conflict it leads to, soon lead her to oppose the Wave in a more moral and intellectual way. Candidates may discuss:</p> <ul style="list-style-type: none"> • Marco's and Karo's views about the future; for instance, Karo wants them to travel, but Marco is unsure about this. • how the Wave exacerbates tensions between Karo and Marco; for example, Karo is no longer able to tell Marco what to do; Marco hits Karo. • Karo's opposition to the Wave; eventually her opposition is based on serious thought and ideological opposition, but initially it seems to be based on accident and on the way it disrupts her organised life. • Marco's gradual opposition to the Wave; to some extent this is caused by his reflections on his deteriorating relationship with Karo. |

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| 21(b) | <p><i>Die Welle</i> (Dennis Gansel)</p> <p>Responses may include:</p> <p>The development of the Wave into a fascist movement is portrayed effectively through a number of technical means. Throughout the film, the editing, colour, camerawork and sound change, reflecting the change from a normal class of disaffected students, to the climactic scene which mirrors scenes of Hitler speaking, and the final scenes which are shot in (shocked) silence. Candidates may discuss:</p> <ul style="list-style-type: none"> • characterisation; for example Tim being depicted as the lost follower who finds a home in the Wave, or Rainer Wenger being shown as someone who finds a little too much comfort in the adoration of his followers, even though it does not sit well with his anarchistic beliefs. • sound and music; for example the gradual change between the noise and indiscipline of the classroom, alongside songs such as Rock'n'Roll High School or Fight the Start, to music specifically written for the film by Haiko Maile, followed by the eerie silence when Rainer Wenger is being driven away in the police car. • Light, colour, camerawork and perspective; for example, the early scenes are light and bright, with unusual camera angles aimed at emphasising a lack of order, whereas the scene in the hall is dim, strongly side lit, and used panoramic angles. |

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| 22(a) | <p><i>Goodbye Lenin</i> (Wolfgang Becker)</p> <p>Responses may include:</p> <p>The film is richly symbolic. This allows it to tell stories on several levels at once, from the simple story of a boy with a sick mother, to the story of a country in turmoil, the relationship between the two Germanys, through the search for a personal and national identity to a way of understanding one's place in the world. Candidates may discuss:</p> <ul style="list-style-type: none"> • the Wall; for example the Wall becomes a symbol of division and repression on one hand. However, for Christiane, it is symbolic of a protective force which keeps bad things away - anti-socialist ideas, thoughts of her own cowardice, another heart attack. • Sigmund Jähn; when Alex is little, Jähn symbolises the power of |

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| | <p>the GDR, and its ability to achieve great things. He recurs as a leitmotif, symbolising the current state of the GDR – reduced from astronaut to taxi driver.</p> <ul style="list-style-type: none"> • Spreewaldgurken; these symbolise the old times, behind the Wall, and the down to earth goodness of German produce at that time. • Burger King; this symbolises the materialistic, capitalist drive of the West to sell things to the East. |
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| 22(b) | <p><i>Goodbye Lenin (Wolfgang Becker)</i></p> <p>Responses may include:</p> <p>The soundtrack is a work of art in its own right, and it provides strong support to the emotional, moral and political messages of the film, as well as injecting humour into some scenes. Occasional silences are all the more potent. It would be possible to argue that the music is merely an additional, or supporting part of a much broader technical toolkit. Candidates may discuss:</p> <ul style="list-style-type: none"> • the different genres of music and their impacts; much of the music is very simple piano music, or at least starts out that way, with other instruments gradually added, and tension building. • the emotional impact of the music in different scenes, for instance the quiet piano music when Alex watches Lara, the fast heart-beat like music when Alex meets Lara, or the jolly wind instruments for the birthday party. • the use of the music to highlight or undercut meaning; for instance to show that the arrival of the West brings madcap, frenetic activity and machinations. • the musical humour; this is seen clearly in the preparations for the birthday party, which has farcical tones, as does the track entitled, 'The Deutschmark is coming.' |

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| 23(a) | <p data-bbox="391 282 742 315"><i>Lola rennt</i> (Tom Tykwer)</p> <p data-bbox="391 360 718 394">Responses may include:</p> <p data-bbox="391 400 1332 595">Although the film initially seems to be a relatively superficial, computer-game like simulation of life, it can be seen to engage with philosophical concepts such as the nature of time, or the roles of destiny, co-incidence and self-determination in our lives. It would be possible to argue that it addresses the nature of simulation.</p> <p data-bbox="391 602 726 636">Candidates may discuss:</p> <ul data-bbox="438 642 1356 1227" style="list-style-type: none"> <li data-bbox="438 642 1356 837">• time; the clock is always visible, and the deadline is pressing. But beyond this, the film makes us question the nature of time, and how it affects our lives. For example, the flash-forwards show us the possible effects of a fraction of a second on our futures. <li data-bbox="438 844 1356 994">• destiny, self-determination and co-incidence; Manni and Lola are trying to determine their own futures, but they are the victims of chance, and they are only successful when Lola accepts this and goes to the casino. <li data-bbox="438 1001 1356 1151">• personal identity; the figures are all relatively characterless. There are simply actions in response to other actions. An individual's future is determined more by chance than by their own character or choices. <li data-bbox="438 1158 1356 1227">• moral actions; Lola never questions what the right action might be. She and Manni are almost amoral. |

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| 23(b) | <p data-bbox="391 1447 742 1480"><i>Lola rennt</i> (Tom Tykwer)</p> <p data-bbox="391 1525 718 1559">Responses may include:</p> <p data-bbox="391 1603 1364 1839">At the time of its making, the film represented a breakthrough in cinematic techniques. It certainly explores a range of techniques, combining them in unusual ways. It is not unreasonable to see the film as predominantly a means of exploring the limits of cinema, both technical and in terms of the message that can be conveyed through these technical innovations. Candidates may discuss:</p> <ul data-bbox="438 1845 1356 2031" style="list-style-type: none"> <li data-bbox="438 1845 1356 1995">• narrative structure; the threefold structure shows Lola's three 'lives' as she tries to solve Manni's problems, interspersed with flash-forwards and the scenes between Lola and Manni which are out of time and place. <li data-bbox="438 2002 1356 2031">• Speed; the frenetic, fast-paced speed of the film was unusual at |

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| | <p>the time, taking the action film genre to its limits, but also parodying it.</p> <ul style="list-style-type: none"> Flash-forwards, the combination between animation and live action, and the use of video game techniques; these all alienate the viewer by making the construction of the film evident and interrupt the natural empathy with the characters that would be expected in films. This alienation was common in plays and literature, but at the time was unusual in film. |
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| 24(a) | <p><i>Nirgendwo in Afrika</i> (Caroline Link)</p> <p>Responses may include:</p> <p>Germany is very much an absent idea, or an idea of absence, through most of the film. Where it does appear, the colours are muted, there are strong shadows, the light is artificial. The indoor party scene shows wealth, contrasted with great fear. Africa, however, is portrayed as full of open spaces, bright, light and lacking the dark complexity of Germany. The camera is often handheld, giving a sense of instability to the characters, reflecting their situation. Candidates may discuss:</p> <ul style="list-style-type: none"> light and colour; Germany is portrayed in muted colours, with many buildings and looming shadows, whereas Africa is portrayed as very natural (with all the hostility of nature), with many outdoors scenes and bright sunshine. perspective; broad perspectives show the vastness of the African landscape, and its dryness, whereas close ups show the emotional reactions in the faces of the characters. music. montage; the scenes with Jettel and Süßkind show a more romantic aspect in comparison to the dry, hardness of the life in Africa, the looming threat in Germany or the sober depiction of the family's departure. |

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| 24(b) | <p><i>Nirgendwo in Afrika</i> (Caroline Link)</p> <p>Responses may include:</p> <p>There are a number of tensions in the portrayal of refugee life. For instance, Regina flourishes in the much poorer circumstances, while her parents' relationship deteriorates. Jettel longs for her former,</p> |

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| | <p>spoiled life, without fully realising the fate she has escaped. The family face hardship and racism, yet they also find love. Candidates may discuss:</p> <ul style="list-style-type: none"> • the different characters' attitudes to their new life; Regina develops a strong relationship with Owuor, but Jettel is bitter about what they have left behind, and Walter struggles with the hard, physical necessities of earning a living. • the contrast between what was lost and what has been gained; for example, the leitmotif of Jettel's rash purchase of a party dress with the money that was supposed to be for essential supplies. • the reactions of other residents to the refugees; this is not always welcoming, although there is room for discussion of how much this is prejudice on the part of the colonial British, how much is resignation on the part of the Africans, and how much is due to the refugees' focus on the past and unwillingness to bend to new circumstances. • the women's' imprisonment. • the tension between being 'enemy' Germans and threatened Jews. |
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| 25(a) | <p><i>Rosenstraße</i> (Margarethe von Trotta)</p> <p>Responses may include:</p> <p>Power is certainly an important theme in the film, although there are other themes which could be considered the 'most' important. There are a great many different kinds of power which are portrayed, from the blatant, trumpeted power of the Nazis, through the more stubborn power of the women in their resistance, to the power of memory over the present moment. Candidates may discuss:</p> <ul style="list-style-type: none"> • the power of the Nazis; for example, their power to take people away, or the institutionalised power represented by the staircases, flags, and the scene where they drive at the women. • the power of the women's resistance; the endurance of the women, and their determination to get their husbands back is a kind of power. At the very least, it is a pebble under the wheel of the dominant Nazi power. • the power of wealth and status; Lena's family have a lot of power because of who they are, and this protects Lena and gives her access to high up politicians. • the power of memory, time and grief. • the other themes such as love, which might be counted as the most important. |

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| 25(b) | <p data-bbox="389 322 932 356"><i>Rosenstraße</i> (Margarethe von Trotta)</p> <p data-bbox="389 400 724 434">Responses may include:</p> <p data-bbox="389 479 1362 714">The past is portrayed as less colourful and almost more transparent than the future, perhaps representing the ways that parts of it are lost over time. Yet it is also portrayed as, in some ways, still present with us now. Sound, however, is louder and more threatening in the past than in the present. The narrative structure depicting past and present is complex and interwoven. Candidates may discuss:</p> <ul data-bbox="437 725 1331 1265" style="list-style-type: none"> <li data-bbox="437 725 1331 871">• narrative structure; the stories of Ruth, Lena and Hannah are interwoven. Present fades into past as Ruth relives her worst memories after her husband dies. Hannah effectively travels into the past in order to make sense of her present. <li data-bbox="437 882 1331 1072">• inside and outside scenes; the domestic inside spaces in the past are sparse, dark and lacking protection and comfort, whereas the public spaces are vast, dramatic and hard. The scenes outside when the women are protesting are quite powerful. <li data-bbox="437 1084 1331 1184">• colour, light and perspective; the past is darker, more muted than the present, although when light falls, it does so more dramatically. <li data-bbox="437 1196 1331 1265">• music and silence; the past is full of echoing, threatening footsteps and suppressed whimpers, for example. |

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| 26(a) | <p data-bbox="391 320 1109 353"><i>Sophie Scholl – Die letzten Tage (Marc Rothemund)</i></p> <p data-bbox="391 398 718 432">Responses may include:</p> <p data-bbox="391 477 1364 712">Resistance is one of the key themes of the film. Although Sophie Scholl and the other members of the group are resisting the Nazis because of big ideas, their acts of resistance are often quite small, bringing home to the audience both the horror of the political climate in Nazi Germany, and the importance and effectiveness of even small acts of resistance, such as voicing dissent. Candidates may discuss:</p> <ul data-bbox="438 723 1364 1265" style="list-style-type: none"> <li data-bbox="438 723 1364 790">• the resistance of the individual against the state; resistance of thought or action was punished harshly. <li data-bbox="438 801 1364 869">• the small acts of resistance; for example, writing and posting letters, distributing leaflets. <li data-bbox="438 880 1364 992">• the question of what counts as heroic resistance; is expressing an opinion heroic if the penalty might be death? Or does heroism require grand actions? <li data-bbox="438 1003 1364 1149">• the roles of conscience and Christianity in Sophie’s resistance; Sophie was a committed Christian, and we see her praying, and talking of her conscience in some of the strongest scenes in the film. <li data-bbox="438 1160 1364 1265">• the effectiveness of the group’s resistance; the White Rose group did not achieve great things, but perhaps they gave hope to others who were disaffected? |

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| 26(b) | <p data-bbox="391 1397 1109 1431"><i>Sophie Scholl – Die letzten Tage (Marc Rothemund)</i></p> <p data-bbox="391 1476 718 1509">Responses may include:</p> <p data-bbox="391 1554 1364 1834">Lighting and camera perspective are significant in creating the atmosphere of the film, and in communicating messages. Light streaming through a window is a leitmotif which symbolises Sophie’s hope. Sophie and Mohr are usually seen from the same perspective, level with each other, indicating the intellectual nature of their debate. Aerial shots are used in the pamphlet scene and the final scene when the British are dropping the same pamphlets onto Germany.</p> <p data-bbox="391 1845 718 1879">Candidates may discuss:</p> <ul data-bbox="438 1890 1364 2024" style="list-style-type: none"> <li data-bbox="438 1890 1364 1957">• Shot-reverse-shot and the use of close ups; the prison scenes are especially visually effective. <li data-bbox="438 1968 1364 2024">• The even camera angle for Sophie and Mohr; this indicates that they are equal opponents, that her calm resistance is a match |

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| | <p>for his power.</p> <ul style="list-style-type: none">• Windows and light; windows could be seen as a transition to another place, or a hope for something beyond the present.• Sophie looking upwards into the light in her cell and before her execution.• The interior lighting in the rooms; for example Sophie's cell and the courtroom. |
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