



# Examiners' Report

## June 2019

GCE German 9GN0 02

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# Introduction

Overall, this second sitting of 9GN0\_02 was pleasing. There was once again clear evidence of thorough preparation by many centres, and also evidence of comments and advice from last year's report being taken on board and applied.

The strongest candidates demonstrated a strong understanding of German grammar in the translation, as well as inventiveness in coping with tricky items of lexis and the ability to recognise when a structure could not be simply imported from English into German. These candidates manipulated the language to good effect.

Strong candidates once again produced analytical, interpretative, well-argued and well-structured essays which addressed the question, using direct quotation and thorough knowledge of the work studied to support their interpretations. These candidates once again 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.

As with last year, towards the middle of the range, candidates tended to produce translations which communicated most of the gist and some of the detail of the original, and which demonstrated a partial understanding of German grammar and an unreliable knowledge of relevant items of lexis. They were perhaps less able at this level to recognise when structures could not be translated word for word, but were often inventive in finding solutions for problematic lexis and phrases. At this range, candidates tended to produce essays which focused on the plot and characters of the work studied, along with a few analytical comments, and they tended to lose focus at times. These candidates tended to use language generally well enough, although there was, as last year, evidence of unevenness of language between pre-learned extracts and more spontaneous usage. At times there was evidence of pre-learned structures which were inappropriate.

At the lower end of the range, candidates produced translations which communicated some of the gist of the original but demonstrated a limited understanding of German grammar, often struggling with basic language such as subject-verb agreements or modal + infinitive. They often struggled even with basic lexis and at times used English words or left blanks. At this level candidates tended to produce essays which demonstrated some knowledge of the plot of the work studied, and which tended to be descriptive and narrative with little or no reference to the question.

Across the board, candidates tended to write long essays, which was not necessarily beneficial, as it led often to a lack of focus, the inclusion of irrelevant materials, and a lack of control of the language. On the whole, it is recommended that candidates stick to the suggested word limit and write controlled, focused responses.

## Question 1

The translation discriminated across the cohort, and most candidates were able to access a reasonable proportion of the marks. Most candidates were able to communicate the gist of the passage and basic structures and lexis were generally sound and in place. A pleasing number of candidates were able to manipulate the more complex structures and to recognise when an English structure could not be directly translated into German, finding alternative phrasing. However, a significant minority still struggled with basic subject-verb agreements, use of modal verbs and simple word order such as subject-verb inversion or sending the infinitive to the end in a modal clause. Consistency was an issue – some candidates, for example, who achieved well in other respects used three different genders for *'Fest'*.

### Section 1

This was a word which requires a little thought regarding how to translate it and candidates generally responded well. Many were able to come up with *'Jeder'*, *'Jede Person'*, *'Jemand'*, *'Alle'*, *'Alle Menschen'*, *'Leute'* and occasionally, *'Wer'*. There were some incorrect responses which demonstrated partial awareness, such as *'Irgendjemand'* or *'Irgendwer'*, but also some incorrect responses which did not communicate, including *'Irgendeine'* and *'Irgendwo'*.

### Section 2

Most candidates were able to produce a correct response, usually either *'die Musik lieben'* or *'der Musik liebt'*, although there were a significant number of responses where the relative pronoun was missed or where the verb did not agree, such as, *'wie Musik liebt'* or *'der Musik lieben'* and occasionally *'wer Musik lieben'*.

### Section 3

Most candidates were able to communicate the gist of this element. Most were able to use the modal plus infinitive construction with correct word order, and the verb agreeing with the subject from section 2 (although consistency from section 1 through to section 3 was more problematic). Most candidates were aware of the phrase *'im deutschsprachigen Raum'* but many struggled to accurately write it.

### Section 4

This element was intended to be demanding, and so it proved. A pleasing number of candidates were able to give *'etwas interessantes'* but only a small number were able to provide the correct *'etwas Interessantes'*.

### Section 5

This element was accessible to almost all candidates.

### Section 6

This item focused specifically on the correct tense of a common, but frequently mistranslated, verb, and pleasingly, the majority of candidates were able to provide a correct translation of *'wurde'* or *'ist ... geworden'*. A further significant minority provided an incorrect response which nevertheless demonstrated progress, such as, *'hat ... geworden'*. At the lower end of the range, *'hat bekommen'* was frequently given.

## Section 7

A pleasing number of candidates were able to successfully translate 'of the most popular' with the superlative and the correct ending. At the lower end of the range candidates were not able to cope with this structure. Some candidates who were otherwise successful used direct translations such as, *'meisten populär'*.

## Section 8

Most candidates were able to communicate this element and many managed the correct word order with a separable verb, which was pleasing. Where candidates did not access this mark, it was usually because they had selected a verb which did not convey 'takes place', such as, *'es passiert/befindet/nimmt Platz'*.

## Section 9

This section was, on the whole, pleasingly well done. A significant proportion of candidates were able to use *'Wegen'* plus the genitive, and a smaller proportion used *'Wegen'* plus the dative, which was accepted because it is increasingly commonly used. An alternative successful option was to write a clause, such as, *'weil es so laut ist'*. However, *'weil der Lärm'* or *'weil auf der Lärm'* did occur and were not accepted. A proportion of candidates selected the wrong word for 'noise', such as, *'Klang/Ton/Geräusch'* and thus did not communicate effectively.

## Section 10

Many candidates were able to provide acceptable translations here. A pleasing number came up with *'verreisen'*, but most used *'gehen ... weg'* or *'fahren ... weg'*. Where candidates did not access the mark, it was usually because of English word order, *'gehen weg an diesem Wochenende'* or lexis which did not communicate, such as *'Residenten'* which is a false friend, closer in meaning to ambassador than resident of a town. Examiners often saw, *'am diesem Wochenende'*, which demonstrates recognition of the need for the dative, although, of course, it is doubled and therefore not fully correct.

## Section 11

In this element candidates needed to change the word order, and a pleasing number recognised this and were able to find a correct German word order, such as, *'das wichtigste Winterfest der Clubszene'* or *'das Winterfest, das wichtigste in der Clubszene ist'*. However, a significant proportion of the cohort adopted the English word order *'Der Clubszenes wichtigstes Winterfest'*, which was not successful. A small number of candidates translated 'club scene' as *'Vereinsszene'*, which communicates a very much more traditional kind of club.

## Section 12

Many candidates successfully translated this section with almost all giving *'tausende von elektronischen Musikfans'*, although *'Elektro-Musik Fans'* was also offered. The verb was usually translated as *'zieht'* or *'bringt'*.

## Section 13

This section focused on cases and adjective endings, and discriminated at the top end.

## Section 14

This element was accessible to many candidates and there were many correct responses. Less successful answers gave *'freies Musikfestival'*. Some candidates did not know the German word for 'Switzerland', and *'Schweiss'* appeared a couple of times as well.

## Section 15

This element focuses specifically on verb manipulation, and a pleasing number of candidates – even those who struggled with communication and word order at times – were able to produce a past tense of the passive, *'wurde ... organisiert'* or *'ist ... organisiert worden.'* A further significant proportion of candidates made attempts at the structure which demonstrated progress, even though they were not fully correct, for example *'wird ... organisiert'* which captures the passive but not the tense, or *'hat ... organisiert worden'* which uses the wrong auxiliary verb. Lower down the range, candidates were not able to produce an appropriate structure, often producing *'hat organisiert'* for example.

## Section 16

Most candidates were able to make a reasonable attempt at this element, with a correct relative pronoun, the verb in the correct place, and acceptable lexical choices. Where candidates were unsuccessful, the problem was often the conjugation of the verb, with *'angebot/angebietet'* offered instead of *'anbietet'*.

## Section 17

This first clause of the *Wenn-Satz* proved challenging, with many candidates struggling to find an acceptable tense. Most successful answers used *'besuchen ... würde'*, which is increasingly accepted, although some did use *'besuchte'*. Many wrote *'Wenn man ... besucht'* (if you visit) or *'besucht hätte'* (if you had visited). *'Du'* and *'Sie'* were accepted as alternatives to *'man'*, providing the verbs were appropriately conjugated.

## Section 18

The verb in the second clause of the *Wenn-Satz* was assessed on its own, and many candidates, even those who struggled with section 17, were able to produce a successful translation, usually, *'könnte man ... zuhören.'*

## Section 19

A pleasing number of candidates were able to produce *'auf fünfzehn Bühnen'*, using the correct preposition and the dative ending. Examiners tolerated a variety of existing plural endings for *'Band'* on the grounds that it was clear in the context that musical bands were being spoken of on stage rather than plasters, ribbons, ligaments or book volumes. More commonly, however, candidates referred to *'Bands auf / an fünfzehn Bühne'*, missing the dative ending.

## Section 20

This section also discriminated at the top end. Strong candidates were able to produce appropriate prepositions with the correct cases and make suitable lexical choices for 'unusual locations'. Most candidates identified appropriate pronouns but selected the wrong case. Examiners saw many '*in ungewöhnliche Orte*' instead of '*in ungewöhnlichen Orten*' and '*um der Stadt*' instead of '*um die Stadt*' or even '*in die Stadt*' instead of '*in der Stadt*'. A number of candidates found 'unusual' unusually difficult to translate, coming up with '*komisch*' or '*doof*', for example, which were felt not to communicate.

## Question 2

A significant minority of candidates responded to this question. The more popular choice for Q2 was (a). There were effective essays for both options. Candidates were generally well-prepared to answer (a) with many referring to Andri's apprenticeship and the Tischler's hypocritical behaviour. Candidates mentioned and explored the stereotypes that formed Andri's identity and ranged from stating only that Andri is made into a 'Jud' by the common will, to much more subtle analyses of what identity means and how the play develops that theme, with appropriate and detailed evidence from the text. The analysis was often linked to today's world. Stronger responses focused on the development of Andri's identity, analysing his words and behaviour to demonstrate how they illustrate his changing understanding of himself and his place in the world.

Some responses for (b) were very good and explored Frisch's pessimistic view on human nature, analysing the idea of 'Mitläufer', personal guilt and responsibility, again linked to today's world, while others took a narrow view of the question and mostly did not touch on the idea of destiny.

## Question 3

'Der Besuch der alten Dame' was an extremely popular work.

The more popular choice for Q3 was (a). There were some strong essays analysing two types of women in the play (important/powerful and unimportant/dependent), the latter not being named and 'entbehrlich'. Stronger candidates mentioned Ill's wife and the relatively small roles the other women play, considering both their insignificance and their moral choices. Claire is seen as an exception to her sex, and candidates mentioned that through her character the changing role of women is portrayed. Stronger responses discussed the generally negative portrayal of women in the work, often linking it to the historical context. The strongest answers considered how Claire's portrayal might or might not be emblematic of Dürrenmatt's view of all women, with a consideration of whether strong women were seen as monstrous or unnatural.

Many candidates, however, focussed only on Claire and so limited their response to character study, and could only be credited for a very partial focus on the question.

(b) was generally well handled where simple description was avoided; temptation was strong, however, to summarize the whole play here and not draw out the conclusions that the quotation invites. Less successful responses simply talked about the play's critique of capitalism/materialism, often focussing on the importance of money and the temptation of the offer. Arguments were not always linked to the quotation, and sometimes the quotation was not mentioned. The more successful essays referred to parts of the quotation and explored 'brennen', 'Gewissen' and 'schändlich'. The strongest responses drew out the subtle ways that wealth corrupts and how no-one is safe from this, including the Lehrer, who appears to be the only moral character throughout much of the play.



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

a

Frauen:

schlecht	gut
Clare - unmoralisch, grotesk	Clare - stark, reich, machtvoll
Frau III benutzt schnell Todesgeld	Frau III hat ein Leben
Keine Frauen haben wichtiges Rolle im Stück (Polizist, Bürgermeister, Lehrer...)	
Sehr wenige Frauen im Stück	

Im Stück, der Besuch der alten Dame, werden Frauen sehr anders dargestellt als wie man erwarten würde von ein Text, der in der 50er Jahre geschrieben wurde. Eine starkes Beispiel davon ist die Figur von Claire zerkauert, aber es gibt andere Frauen im Film, die ~~es~~ auch ganz anders repräsentiert werden.  
wie Claire

nicht nur nur von Frau III, <sup>und die Frauen 1 und 2</sup> ~~was~~ ILLs Tochter. Das dient auch als eine negative Darstellung von Frauen, weil es ist als ob die Frauen nicht wichtig genug sind, im Stück zu sein, obwohl es viele unwürdige Männer Frauen dazu gibt. Zusätzlich sind die Frauen im Film hauptsächlich negativ gezeigt, zum Beispiel Claire, die grotesk und ~~als böse~~ <sup>böse</sup> ~~schöne~~ <sup>ist</sup> ~~erschienen~~, und auch Frau III, die schnell ~~auf~~ <sup>wartet</sup> kommt, die sie ohne ihre Mames Todesgeld nicht sich leisten könnte, wie ihr "Pelzmantel". Dadurch wird sie als eine unmoralische Person dargestellt, was der Bild von Frauen noch schlechter macht.

Zum Schluss würde ich sagen, dass obwohl die Darstellung von Frauen in der Besuch der Alten Dame ungleich ist, finde ich, dass ~~das~~ <sup>das</sup> Bild von Frauen im Stück eigentlich ziemlich negativ ist, wegen die schlechte Persönlichkeiten, und die <sup>von der Mehrheit der</sup> ~~Machtlosigkeit~~ ~~mit~~ Frauen.



In this example, the introduction is focused on the question of representation of women, and sets out the candidate's structure for the essay, referring to historical context, the figure of Claire, and the other women in the play. The essay is structured, with short arguments, using point, evidence and exploration to answer the question.

The section on the other women refers to their absence and provides a convincing explanation for this. It also refers to immoral behaviour and argues that this reinforces the negative portrayal. There is little direct quotation in this section (after all, how do you quote an absence) but there is clear knowledge and understanding of the work which informs the interpretations. The language is strong. The candidate manipulates complex sentences with multiple clauses effectively. There are some word order errors and some case errors, but on the whole, the level of language is high, and language and ideas are well controlled.

The whole essay was awarded 18/18/10.

## Question 4

Very few candidates responded to this question.

## Question 5

Der Vorleser was a very popular work.

The more popular choice here was (a). The strongest candidates explored the deeper meanings and symbolism of remembering and forgetting, relating it to the historical context of *'Vergangenheitsbewältigung'* and the need to remember suppressed memories in order to deal with them. Candidates across much of the range tended to be able to comment on Michael's wish to forget Hanna and his inability to do so, but this was not always effectively analysed or interpreted. Lower down the range, candidates tended to focus on what characters remembered and forgot within the plot, and there was a need for more effective analysis, and more constant seeking for deeper meaning. Across the range in this question, there was the need for candidates to narrate less, to select more, and to write shorter, more focused responses in which every point is analysed and used. There was also a need for more effective textual support for points made.

(b) was less often answered. At the top end of the range, there were some very strong essays, particularly when candidates concentrated on the paradoxical nature of what Michael represents as having happened, and the vehicle this becomes for the author to symbolise the post-war coming to terms (or not) with the trauma of what had been done and witnessed. However, lower down the range, candidates simply retold the story as if that were all that was required of the *'Erzählperspektive'*, and there were instances of candidates who seemed unsure what was meant by *'Erzählperspektive'*. Many candidates were able to comment on Michael's unreliability, but it would have been more pleasing had more candidates been able to provide examples as textual support for this point. Again, there is a need for shorter, more focused responses with real care given to selecting key points, providing textual evidence and exploring the implications with reference to the question.

Erinnerungen und Vergessen sehr eng verbunden sind, und Michaels Eltern können ganz genau auswählen ~~was~~ an was sie sich erinnern können und was sie vergessen haben, obwohl dies nicht immer der Wahrheit entspricht.

Dies stellt Vergessen da als wäre es eine gute Sache die man nur macht wenn es ganz schlimme Erinnerungen sind.

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Hanna, die auch zu der Generation von Michaels Eltern gehört, wird so dargestellt das ~~er~~ der Lesern nichts von ihrer Vergangenheit ~~was~~ am Anfang des Romans ~~was~~ <sup>Rachens</sup> ~~was~~ <sup>wissen</sup> Wie man später erfährt, war sie Aufseherin im Konzentrationslager in Anchwitz und hat diese Erinnerungen versucht zu unterdrücken und zu vergessen. Jedoch als sie dann ~~was~~ ~~an~~ in das Gefängnis kommt ~~was~~ fühlt sie sich sehr schuldig, ~~was~~ <sup>da</sup> ~~was~~ <sup>so</sup> ~~was~~ <sup>so</sup> mehr sie sich mit dem Krieg beschäftigt, und realisiert was sie getan hat. Mit dieser Schuld versucht sie ~~was~~ ~~was~~ ~~was~~ Absolution zu erlangen, damit sie diese furchtbaren Erinnerungen vergessen kann. Jedoch <sup>bekommt</sup> ~~was~~ <sup>keine Absolution</sup> ~~was~~ ~~was~~ und sie nimmt sich das Leben, weil die Erinnerungen zu überwältigend sind; dies zeigt was eine Macht Erinnerungen haben können, und wie wichtig es ist manchmal vergessen zu können

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Schlussendlich kann man sagen, dass Vergessen

The candidate identifies from previously made points that remembering and forgetting are closely linked, and we have a choice about remembering or forgetting, which is quite a sophisticated point at this level. Ideally the candidate's own comment would go beyond 'this is not true'. The candidate is using everyday experience of accidental forgetting to comment on the active forgetting which occurs after an individual or collective trauma, as in Michael's abuse at the hands of Hanna, or the trauma of the war for the Tätergeneration. The point added at the end of the paragraph approaches an important point about the repression of bad memories, which is relevant, but again could ideally be more deeply explored.

In the next paragraph of this extract, we can see that the candidate is trying to interpret Hanna's remembering and forgetting, there is clear evidence of interpretation '*Mit dieser Schuld versucht sie Absolution zu Erlangen, damit sie diese furchtbaren Erinnerungen vergessen kann*'. The examiner would ideally like to see textual evidence in support of this claim. '*... und sie nimmt sich das Leben weil die Erinnerungen zu überwältigend [sic] sind, und das zeigt, was eine Macht Erinnerungen haben können...*'. This interpretation is convincing, but again, textual support would strengthen the point.

Overall, in this extract, the candidate has identified some key points, there is some thoughtful exploration, which is convincing, and it is clear that the candidate knows the work, but ideally there would be more direct textual support at times. The lexis is very varied; the range of structures is wide. Overall, this essay was awarded 19/20/10.

## Question 6

The few responses seen were evenly split between (a) and (b). Responses to (a) tended to concentrate on the Currywurst 'Rahmenhandlung' and needed in general to consider the significance of food on a deeper level. Some responses did talk about Bremer's loss of the sense of taste and a mother-son nurturing relationship developing.

Candidates answering (b) in general needed much more in-depth knowledge and analysis to answer this question.

## Question 7

There were a very small number of responses, and candidates who responded to this work generally selected part (b). Candidates were able to make some reasonable points about the parallel to Werther, although they rarely questioned the term '*Beziehung*'.

## Question 8

A significant minority of candidates selected *Die Verwandlung* for study, including quite a few for whom it was the second literary work. There were some very thoughtful essays for (a) with some imaginative and unique interpretations of Gregor's metamorphosis, e.g. struggles with family relationships, with depression, with work and belonging to a minority group in Prague and even being a writer rather than a 'normal' bread-winner. Some candidates focused on interpreting the transformation literally or metaphorically, and this was less successful.

Candidates could usually identify the autobiographical aspects of the work, as well as symbolic interpretations. '*Brief an den Vater*' was mentioned quite often, and was often used well to inform an interpretation, but at times seemed to be more of a focus than the novella itself. The strongest candidates set up their lines of argument and possible ways of answering the question in the introduction, and came to a conclusion about the best interpretation in the conclusion. However, a significant proportion of candidates gave their answer in the introduction and repeated it in the conclusion with different words.

There were very few answers for (b) and these were less successful, with little effective exploration of the various mental and physical boundaries or limits – although candidates in part (a) did refer to the closed doors, the window and the inability to speak, move or communicate which might have formed part of this response.

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

a

Gregor Samsa erlebt eine Verwandlung, die viele Fragen auf wirft. Obwohl es natürlich ein Metapher ist mit einer Bedeutung ist ~~Runde~~ ~~der~~ muss der Leser entscheiden, was sie interpretieren. Jedoch ist es für ~~alle~~ eine der Käfer für alle ein bedeutendes Symbol für Entfremdung von der Gesellschaft.

Zuerst zeigt die Verwandlung eine Entfremdung, die ähnlich zum Leben von Franz Kafka ist. Als ein Käfer sieht Samsa ~~wannsch~~ wie kein Mensch aus. Zwar ist sein Zimmer ein "richtiges, nur etwas zu kleines Menschenzimmer". Diese Aussage betont das Wort "Menschenzimmer", um zu zeigen, dass Samsa kein passender Einwohner ist. Trotz dieser unmenschlichen Aussehen fühlte sich Gregor als ein Mensch. Er denkt wie normal, aber seine Familie kann ihn nicht verstehen. Also ~~wo~~ vielleicht schlägt das vor, dass die Gesellschaft und die Familie Gregor als Außenseiter ~~se~~ sehen. Franz Kafka wurde ~~mit~~ einer ähnlichen <sup>Verachtung</sup> ~~Reaktion~~ ~~erlebt~~ <sup>behandelt</sup>. ~~wegen~~ ~~viele~~ In der

Schlussfolgernd ist die Verwandlung eine Metapher mit vielen Interpretationen. ~~Vielleicht~~ Jedoch ist das wichtigste Thema die

eine Entfremdung. Vielleicht gibt es eine Entfremdung von der Gesellschaft, der Familie oder dem Arbeit, aber Kafka bestätigt nichts in "die Verwandlung".



This is an extract from a very strong response.

Here we see how the candidate deals with one possible interpretation of Gregor's metamorphosis. The idea of *Entfremdung* is convincing, and there is effective exploration, based on textual evidence, which goes way beyond the surface.

Throughout the essay the language is varied, complex and predominantly accurate. There is good use of essay and technical literary language – although this extract contains '*vorschlagen*' to mean 'suggest', which is an awkward translation, as '*vorschlagen*' means 'to propose (a course of action)' rather than 'to indicate' - '*hindeuten (auf)*' would be a better word here. Nevertheless, examiners are not looking for perfection. This is a pleasing level of German for an A Level candidate to have attained.

The response's main weakness is in its overall argument. The candidate directly addresses the question in the introduction, but then says there are many possible answers, and gives their preferred answer. The introduction could have been more effectively used to set up the structure and the lines of argument – which certainly exist in the whole essay. The candidate talks about '*Entfremdung*,' with reference to Gregor and Kafka as '*Außenseiter*', with reference to the family situations, and to Kafka as a German speaking Jew in Prague at the beginning of the twentieth century. In the rest of the response the candidate deals with the Marxist interpretation of the '*Abgrund zwischen Arbeitnehmer und Arbeitgeber*' and finally considers the idea that Gregor's metamorphosis can be seen as indicating the absurdity of life. Ideally, the introduction would have set out this structure and provided direction. The conclusion more or less repeats the introduction, reasserting '*Entfremdung*' as the preferred answer, but without giving reasons why this is the preferred response. Nevertheless, the body of the essay was extremely strong, and this response was awarded 19/20/10.

## Question 9

A small minority of candidates responded to *Die verlorene Ehre der Katharina B.*

(b) was a far more popular option than (a). For (b) candidates often took 'Blorna' to mean the married couple rather than just Hubert Blorna, which led to a loss of focus on the question and a superficial treatment. Less successful responses focussed on Blorna's role (stating he played an important part in the plot for example) rather than his significance. A few more successful responses explored the depths of Blorna's ambivalent relationship with Katharina and discussed its darker side. However, Blorna was often portrayed as a helpful man who does everything to help her out of the goodness of his heart. The few candidates who did (a) concentrated on the main sources of the story, and stronger responses touched on the relative reliability of these.

## Question 10

A minority of candidates responded to the work *ich fühl mich so fifty-fifty*. Responses in general tended to provide narrative, description or a summary of the plot. There was also a tendency for responses to concentrate their evidence on letters (which was the topic of a previous year's question), leading to a lack of focus on the actual question.

The majority of the responses to (a) tended to focus on either feelings or events, with insufficient attempt to assess their relative importance; responses generally needed more exploration and more specific textual support. This meant that only a few successful responses were able to make an informed judgment on how far they agreed with the statement in the essay question.

More successful responses to (b) brought out the gradual disintegration of Sabine's family. The strongest showed how the seeds of this were sown well before the Wall came down and thus indicating that either the essential dysfunction in the family or the effects of the Regime were at fault, although they considered specifically the role of the 'border' in terms of keeping family members apart. Such candidates tended to note that the 'reconciliation' at the end is by no means complete or likely to be permanent. Many candidates listed the problems the family had with the Regime, and attributed them to the border, which was not fully successful. Some candidates resorted to a simple retelling of the story and this is never going to be a successful strategy.

## Question 11

A small minority of candidates responded to questions on *Sansibar*.

Both options were equally popular.

There were some very strong responses in (a), analysing in depth and with convincing clarity, although less successful responses tended to concentrate on characters' actions rather than their intellectual and mental journey to maturity.

In (b) candidates tended, at times, to concentrate on a limited number of concrete threats (e.g. Nazism/communism only) but needed to explore more deeply the abstract elements of symbolism, foreboding etc which contribute so strongly in the work to the portrayal of threat.

## **Question 12**

Very few candidates responded to this work.

## **Question 13**

Very few candidates responded to this work.

## **Question 14**

Very few candidates responded to this work.

## **Question 15**

A small minority of candidates responded to questions about the film *Almanya: Willkommen in Deutschland*. Both questions were responded to. In (a) candidates tended to focus on the reality and expectation for the Turkish family with little exploration of the quotation relating to 'Arbeitskräfte' and 'Menschen' in the historical context. There was much comment about toilets, sometimes with attempts to analyse how expectations change.

In (b) candidates mainly chose to focus on individual instances of flashbacks, rather than overall narrative structure. Many responses were narrative, but some did make analytical comments about the flashbacks.

## Question 16

As always, *Das Leben der Anderen* was a very popular choice. The responses were fairly evenly divided between (a) and (b).

In (a) successful responses considered the development of the atmosphere of repression through the plot, scenes, characters and technical aspects of the film. Some stronger explorations mentioned Jerska's character as an example of an artist oppressed by the regime (no artistic or creative freedom), many used the 'Verwanzung' by the Stasi and the dialogue between Wiesler and Frau Meineke as an instance of oppression. The oppression exerted on Stasi members was also explored. The use of techniques and music was stated and in stronger responses explored with consideration of the effects on the viewer and analysis of *how* these techniques created the atmosphere. There was a tendency to plot narration and description at the lower end of the range. Some responses did not clearly distinguish between 'Unterdrückung' and 'Druck' (last year's question (a)) and explained in great detail how Wiesler was under pressure.

There were some very strong essays in (b) as candidates explored Sieland's character (lack of self-confidence, importance of career to her, drug addiction), the pressure put on her by the regime, her position as an artist in the GDR, her relationship with Dreymann, and Sieland as a sexual object (victim of men). Her drug problem was usually seen as a sign of weakness. The strongest responses gave serious thought to what her main problem was, whilst less successful responses assumed her weakness. Responses ranged from pure story-telling to some very strong and insightful analysis of the impossible situation in which she found herself and the meaning of her death and whether this was weak (giving up) or somehow redemptive (a defiance of the GDR regime). There seemed at times to be some confusion about the abusive nature of Hempf's demands on Sieland.

Jedoch muss ~~man~~<sup>es</sup> zugegeben werden, dass der Staat und die Stasi diese Probleme entwickelten und manipulieren, was vorschlagen würde, dass der Staat das Hauptproblem für CMS ist. Zum Beispiel erkennt Hempf immer wieder, dass ihre Kamera in den Händen der Stasi sei, was ~~genau~~ der Grund für ihre Affäre mit ihm ist. CMS erzählt Dreyman, „trotzdem liegt man sich genauso mit ihnen ins Bett, warum tut man das denn?“). Daher ist der Staat das Hauptproblem für CMS, weil die Stelle für Frauen in der DDR ganz schwierig ~~war~~<sup>war</sup> und das verursachte so ihr Stress und <sup>ihre</sup> Schwäche.

Darüber hinaus könnte es auch behauptet werden, dass Dreyman als ein Problem für CMS <sup>kann</sup> betrachtet ~~kann~~<sup>werden</sup>. Das liegt daran, dass CMS natürlich weiß, dass Dreyman gegen den Staat kämpft, als er den ~~den~~ Artikel über Selbstmordstatistik in der DDR geschrieben hatte. ~~Da~~ Da CMS ~~die~~ Angst vor Hempf und der Stasi hatte, ~~es~~ würden diese



The extract shows parts of two interpretations of Sieland's main weakness. It is a strength that the candidate considers and attempts to weigh up these different possibilities and also that they consider Dreymann as one of her problems. Typical responses did not consider the effects of his actions on Sieland. The response tends to make a point, give some mixed narrative and quotation evidence and offer fairly basic exploration. The quotation about Dreymann being in bed with the Stasi is not quite to the point, and not fully used, however.

The essay and technical language is a further strength of this response. Otherwise the language is generally fairly simple and well controlled. The lexis is generally sound with one or two unfortunate lexical choices. '*Erkennt*' is not the right word, and '*vorschlagen*' is the wrong sort of 'suggest', meaning more 'to propose [a course of action]'. '*Hindeuten (auf)*' would be more appropriate here. Overall the response was fairly strong, gaining 15/16/8.

## Question 17

A very small minority of candidates responded to questions on the film *Das Wunder von Bern*. Most of these responded to part (a), and many were able to consider how the different relationships between the characters reflected the situation in Germany, usually focusing on the relationships within the Lubanski family. Some, but by no means all, of the responses directly answered the question which required a judgement about which relationship **best** reflected the situation in Germany. Few candidates mentioned the Ackermanns.

## Question 18

There were very few responses to this question.

## Question 19

There were no responses to this question.

## Question 20

There were very few responses to this question.

## Question 21

A significant minority of candidates responded to questions on *Die Welle*.

For (a) many responses tended to be narrative rather than analytical. Stronger responses highlighted that arguments between Karo and Marco were the trigger for both Karo's resistance to the Wave and Marco's eventual realisation that it had gone too far, and that their relationship could, thus, be said to affect the plot. Some stronger responses considered the relative role of other characters and how this affected the plot more than the relationship between Karo and Marco. A significant proportion of candidates struggled to write analytically of Karo and Marco's relationship and answered only some aspects of the content, often discussing the different characters of Karo and Marco but focussing on them as individuals within the film rather than considering the dynamics of their relationship.

There were some very pleasing responses for (b) which showed a wide range of title-specific vocabulary and strong powers of analysis, focusing on the effects of the techniques on the viewer and the links between the techniques and the themes, with far fewer narrative responses. Candidates often mentioned camera technique and perspective, music/sound and colours in their answers, with focus on the techniques used in scenes involving stamping, spraying the logo, Karo alone in the dark corridor, distributing leaflets at the water polo game, and the climactic scene in the school hall, which closely resembles a national socialist rally.

## Question 22

Goodbye Lenin was an extremely popular film once again. The vast majority of candidates responding to questions on this film chose (a). Stronger responses considered the symbolism and its application to the historical context, whilst a number of responses considered individual symbols such as CocaCola. The strongest essays found examples of symbolism (the use of red, food, lies etc.) and analysed these well, with a focus not only on where they were used and what the historical context was, but on how they represented the abstract ideas relating to the context. The stronger essays had a detailed analysis of the relationship between Ariane and Rainer (the two Germanys), Lenin statue, 'Raumfahrt' (freedom), football, colours and of course 'Spreewaldgurken'. Some candidates used characters as symbolic of the themes represented in the film e.g. Rainer as a typical Westerner, Christiane as representing the values of the GDR.

Unfortunately many candidates talked just about the historical context rather than the ways symbolism is used to make the historical context comprehensible. Sometimes scenes were seen as symbols and some essays were just general essays on historic context with main features being the fall of the Wall and the 'Wende' - *'Die Kontext im Film ist sehr symbolisch zu dem Film'*. Other candidates saw symbols and context as one concept, for example: *'Es ist gesagt worden, dass die Symbolik den historischen Kontext ein wichtiges Thema ist'*.

(b) was, in general, fairly well answered. Some effective examples were found of the different types of music and how they are put to good effect. Candidates were able to identify the contribution of music to the overall effect of various scenes, such as the fast 'modern' music during the Wende representing the pace of political change or the slow, mournful music in the hospital scenes underscoring the emotional impact of Christiane's illness, or the comic-nostalgic effects of the young boys trying to sing 'young pioneer songs' for Christiane's birthday. These candidates often reflected on how the music and its effects change throughout the film. However, a significant minority of candidates responding to this question provided rather vague comments about non-specific music alongside an account of the plot.



gab keine echte Verbesserung. Außerdem steht auch die Währung in der DDR als Symbol der Ostalgie, weil Alex und Ariane ihr Geld nicht austauschen können, wenn der D-Mark eingeführt wird. Das zeigt nicht nur, dass die Welt, die die Bürger der ehemaligen DDR gekannt haben, weg ist, <sup>- was Alex verheimlichen muss</sup> weil ihre Währung wertlos ist, sondern auch, dass das Zusammenheitsgefühl in der DDR verloren verloren wird, weil der Wessi, der in Bank arbeitet, Alex und Ariane nicht hilft. Deshalb nutzt Becker diese ~~Objekt~~ Objekte um zu symbolisieren, dass die Ostdeutschen ihre ehemalige Heimat verloren haben, und dass <sup>sie</sup> viele Aspekte davon ~~haben~~ vermissen haben. Die Symbolik macht <sup>deshalb</sup> die Ostalgie, die viele Ostdeutschen gefühlt haben, verständlich.\*

\* und zeigt nicht nur was Alex verheimlichen muss, sondern auch warum er bestimmte Aspekte der DDR vermisst.

Außerdem ~~nutzt~~ ~~Be~~ macht die Symbolik das Ende von Sozialismus in der DDR verständlich. Zum Beispiel, wenn



This is an extract from a very strong response. In this extract, the candidate refers directly, briefly and with focus to a specific scene in the work to exemplify the point about the currency as a symbol of what has been lost. There is no direct quotation (although there is elsewhere in the response) but it is clear which scene and which aspects of the scene are being referred to. The response moves straight into analysis and exploration, with effective justification, considering the deeper meaning of the symbolism here. The candidate really does demonstrate very effectively how the symbolism of the currency is used in this scene to make Ostalgie more comprehensible, by highlighting what the people have lost.

Throughout the response the language is complex and varied, with strong use of essay and technical language, and overall very good accuracy. This response was awarded 20/20/9.

## **Question 23**

A small minority of candidates responded to questions on *Lola Rennt*. Candidates responded well to part (a). Stronger essays mentioned chaos theory, the butterfly effect, time as a spiral and circle, and Lola's potential for reincarnation - reliving the last few minutes of her life and learning to accept chance and her fate so that the final variation has a favourable outcome. Some added that Tykwer had studied philosophy, hence his interest and effectiveness in using the film to raise such questions. Less successful essays tended to focus on love, and provided narrative accounts e.g. Lola asking Manni, 'liebst du mich?' and then re-telling the plot in its three variations.

No essays were seen for (b).

## **Question 24**

Very few candidates responded to this work.

## **Question 25**

Very few candidates responded to this work.

## **Question 26**

Few essays were seen for this work.

## ***Section B***

A small number of candidates did not mark the box provided to indicate which question they were answering for their first response, and so appeared in Section B.

## ***Section C***

A small number of candidates did not mark the box provided to indicate which question they were answering for their second response, and so appeared in Section C.

# Paper Summary

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

## **In the translation:**

- Make sure you communicate the right message – concentrate on the ideas not the words.
- Consider whether a structure can be used in German, or whether it needs to be rephrased.
- Focus on verb formation, tenses and agreements.
- Concentrate on German word order.

## **In the essays:**

- Answer the question that is being asked – not the question you wish had been asked.
- Structure your argument so that your quotations justify your opinions and interpretations (with reference to the question).
- Be concise, focused and relevant.
- Leave out 'good' points that you have learned but which are not relevant. The examiner is looking for relevant points.

## 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>



