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Mark Scheme (Results)

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Pearson Edexcel GCE

In German (8GN0/02)

Paper 2: Written response to works and
translation

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General Marking Guidance

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

SECTION A: TRANSLATION

Section A – Question 1 (translation) into assessed language

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

Marking principles

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

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

Section	Text	Answer	Accept	Reject	Mark
1	Germans	Deutsche	Die Deutschen		(1)
2	use mass media	benutzen Massenmedien	die Massenmedien		(1)
3	more than ten hours a day.	mehr als zehn Stunden am Tag.	pro Tag		(1)
4	Is this a problem? Perhaps not.	Ist das ein Problem? Vielleicht nicht.			(1)
5	We read the news	Wir lesen die Nachrichten,			(1)
6	while we are eating,	während wir essen,	beim Essen		(1)
7	stream music	streamen Musik			(1)
8	and watch ... programmes	und sehen Sendungen	(Fernseh)programme gucken		(1)
9	... yesterday's ...	von gestern.			(1)
10	... in the workplace ... on the train.	am Arbeitsplatz ... im Zug.	in der Bahn	Auf dem Zug	(1)
11	In the eighties,	In den achtziger Jahren	In den Achtzigerjahren		(1)

12	families watched TV together.	sahen Familien zusammen fern.	haben ... ferngesehen. haben ... Fernsehen gesehen / geschaut.		(1)
13	Community spirit? Hardly!	Gemeinschaftsgefühl? (Wohl) kaum!	Gemeinschaft should be right Gemeinschaftssinn		(1)
14	There was no	Es gab kein	Ending on kein should match 15		(1)
15	online TV.	Online-Fernsehen.	Mediathek		(1)
16	If	Wenn (plus word order)			(1)
17	you missed the music charts	du die (Musik)charts verpasst hast,	man		(1)
18	because Grannie wanted to watch	weil Oma ... sehen wollte -			(1)
19	a boring film	...einen langweiligen Film...			(1)
20	that was a real problem!	das war ein echtes Problem!	wirkliches		(1)

SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

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

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

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical response (AO4)

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

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be

constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

Accuracy and range of grammatical structures and vocabulary (AO3)

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

Critical response (AO4)	
Marks	Description
0	No rewardable work.
1-4	<ul style="list-style-type: none"> • Points of view are stated but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion. • Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument. • Response relates to the work but has limited focus on the question.
5-8	<ul style="list-style-type: none"> • Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion. • Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument. • Response relates to the work but often loses focus on the question.
9-12	<ul style="list-style-type: none"> • Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion • Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments. • Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none"> • Points of view show a critical response to the question through frequent justification with appropriate evidence from the work. • Arguments are made that mostly link with valid conclusions. • Predominantly relevant response to the question.

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

Question Number	Indicative Content
2a)	<p><i>Andorra (Max Frisch)</i></p> <p>Candidates may refer to the following in their answers:</p> <p>The teacher is an ambiguous figure, who has both positive and negative qualities. He is responsible for the fates of the Senora and Andri – but we could argue that this is weakness and not badness, and that he is a good person who has made mistakes.</p> <ul style="list-style-type: none"> • The teacher is seen drunk, and references are made to this being a repeat occurrence. This could certainly be interpreted as weakness. • The teacher did not leave the Senora alone holding the baby, and that is a point in his favour. But his cowardice leads to her being killed. • The teacher allows everyone to think that Andri is a Jewish child he rescued, rather than admitting to his own (stigmatised) affair with the Senora. This has serious consequences for Andri. The appearance of goodness is more important to the teacher than being a good man, perhaps.
2b)	<p><i>Andorra (Max Frisch)</i></p> <p>Candidates may refer to the following in their answers:</p> <p>This ninth ‘image’ is a pivotal scene, which makes the audience realise that Andri’s Jewishness was the product of people’s beliefs and prejudices – and that these prejudices have turned him into a real outsider.</p> <ul style="list-style-type: none"> • The Senora makes some interesting comments about how she and the teacher had tried to change the world, but failed, which are important for the overall message of the play. • Because of his conversation with the Senora, and in discussion with the priest, Andri realises that he is not Jewish but the love child of the teacher and the Senora. In Andri’s discussion with the priest, he talks about truth, which is important. More significantly, he talks about how people’s prejudices and expectations have turned him into a Jew, an outsider, which is one of the key messages of the work. • At the end of the scene, while Andri is still talking to the priest, the teacher comes in to report that someone has thrown a stone and killed the Senora. It is thus clear to the audience

	<p>that Andri did not throw the stone. There are religious overtones to the teacher's comment to the priest: „Er war hier, Sie sind sein Zeuge.“</p>
Question Number	Indicative Content
3a)	<p><i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i></p> <p>Candidates may refer to the following in their answers: The alienation effect is one of Dürrenmatt's primary strategies to ensure that the audience focuses on the message of his play, rather than identifying with the characters and becoming emotionally involved in the action.</p> <ul style="list-style-type: none"> • The monstrous nature of Claire and her entourage make it hard for the audience to empathise with them. One might argue that their inner monstrosity has been made visible. • In the scenes in the woods, the Güllener act as trees, and tell us this. This is rather surreal and clearly artificial, distances the audience from any involvement in the love story, and places the emphasis back on the play as a creation which conveys a message. • The chorus is another noticeable strategy for alienating the audience because it is so very different from twentieth century; it is used to focus the audience on the devices used rather than on the story.
3b)	<p><i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i></p> <p>Candidates may refer to the following in their answers: The portrayal of Gullen as a desperate, dilapidated town, struggling for survival in an otherwise flourishing land is key to the understanding of the Gülleners' actions. They kill Ill not because they are greedy or bad, but because it is the inevitable consequence of the situation they have been placed in.</p> <ul style="list-style-type: none"> • The station is described in unusual detail in the stage directions. It emphasises the poverty, the dilapidation and the sense of life passing Gullen by. What should be a place of bustle, commerce, and connection to the outer world is simply a reinforcement of the poor state of the town. • Claire talks about her father building „diese Bedürfnisanstalt“, which could parallel her 're-building' of Gullen. She also says that as a child she sat on the roof and spat down at the men – this too could parallel her actions now and is seen in her appearances on the balcony of the inn. The Petersche Scheune and Ill's shop also play important roles, which could

	<p>be mentioned.</p> <ul style="list-style-type: none"> • The poverty of Güllen is constantly mentioned and reinforced, and is gradually alleviated, reinforcing the power of money.
Question Number	Indicative Content
4a)	<p><i>Der Vorleser (Bernhard Schlink)</i></p> <p>Candidates may refer to the following in their answers: This is a novel structured into three parts, with a somewhat unreliable first- person narrator.</p> <ul style="list-style-type: none"> • The three parts represent the different stages in Michael's development and in his relationship with Hanna. They also represent different levels of guilt. • Michael is the first-person narrator. We apparently have direct access to his thoughts, but he is constantly rewriting his story, justifying, re-remembering and qualifying his account, so that we can never be quite sure what is true – and this communicates an important message about truth and memory, and how we are constantly re-writing ourselves and our history. • The language is mainly simple, especially in the first part, and especially where it deals with apparently factual events. It is more complex when Michael is reflecting on his memories. Candidates might comment on the use of symbolic language.
4b)	<p><i>Der Vorleser (Bernhard Schlink)</i></p> <p>Candidates may refer to the following in their answers: The places are highly significant and symbolic in the novel.</p> <ul style="list-style-type: none"> • Hanna's house is dominant in dreams, memory and reality. From the outside it is grand but menacing, representing the time before Michael's life, with all its grandeur and allure and evils. Inside it has seen better days; it smells of cleaning materials. There, Hanna and Michael wash and read and have sex, and from here the guilt radiates. • The courtroom is a place of judgement – a judgement that blames rather than heals. It is a place into which no emotion can enter – Michael is numb through the entire process. It represents Michael's generation dealing with national guilt by punishing and banishing it. • Hanna's cell is the place where Hanna and Michael reconnect through the tapes, and where Hanna learns to read and to face up to her guilt.

Question Number	Indicative Content
5a)	<p><i>Die Entdeckung der Currywurst (Uwe Timm)</i></p> <p>Candidates may refer to the following in their answers: Through the changing situation of Frau Brücker, the novella illustrates the changing roles of women over time – from dependency, through employment to self-employment – and ultimately, back to dependency in the home.</p> <ul style="list-style-type: none"> • Before the war, despite her training, Frau Brücker could not find appropriate work. She was a mother, and to some extent dependent on her unreliable husband. • In the canteen, during the war, Frau Brücker held a managerial role, demonstrating the opportunities that arose for women while the men were away at war. People such as Frau Eckleben, Frau Brücker’s neighbour, are seen perhaps in more stereotypical traditional roles, such as gossip and busybody. • Frau Brücker’s setting up of her „Imbissstube“ demonstrates her entrepreneurial spirit and prefigures the economic miracle.
5b)	<p><i>Die Entdeckung der Currywurst (Uwe Timm)</i></p> <p>Candidates may refer to the following in their answers: The novella consists of strands of story knitted together to make a whole – just as Frau Brücker knits the different coloured wools together to make a picture. The narration is not reliable.</p> <ul style="list-style-type: none"> • The first person narrator tells the story from the perspectives of his own memories, and his rearrangement of the elderly Frau Brücker’s rambling tales, themselves based on old memories. We are always aware that this story is being actively constructed. • As a blind old lady, Frau Brücker tells her stories and memories to the narrator. Her blindness symbolises the narrowness of her perspective on the events she is narrating. We cannot trust her memories. • At times events are narrated from Bremer’s perspective – although the first person narrator could not possibly have access to that.

Question Number	Indicative Content
6a)	<p data-bbox="427 282 1129 315"><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p data-bbox="427 360 1370 551">Candidates may refer to the following in their answers: Being alone is of great importance in the work on a number of different levels, from wanting an individual identity, through wanting time alone, wanting to stand out as a lone genius, to Edgar's death because he is alone.</p> <ul data-bbox="475 562 1362 987" style="list-style-type: none"> <li data-bbox="475 562 1362 674">• In East Germany, the collective was prioritised over the individual – and Edgar is rebelling against this. He is keen to retain the Huguenot pronunciation of his name, for example. <li data-bbox="475 685 1362 831">• Edgar's favourite books are about being alone on a desert island and running away. He is increasingly taken with Goethe's Werther, who, like Edgar, is rebelling against his own society, and sees himself as an unrecognised genius. <li data-bbox="475 842 1362 987">• It is Edgar's fate to die alone, because he is determined to make the machine alone, without help, to demonstrate his brilliance. Had he accepted help, or genuinely become part of the team at work, his fate would have been different.
6b)	<p data-bbox="427 1048 1129 1081"><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p data-bbox="427 1126 1294 1272">Candidates may refer to the following in their answers: Edgar's attitude towards women is not terribly enlightened. He tends to see women as rather one dimensional, and certainly doesn't listen to them.</p> <ul data-bbox="475 1283 1362 2000" style="list-style-type: none"> <li data-bbox="475 1283 1362 1518">• Edgar sees his mother as domineering, and as trying to make a point about what a single mother can achieve, rather than as a loving mother. He is probably partially right – but unwilling to look beyond what affects him. He says he didn't want to cause her any trouble – perhaps this leads to his break away? <li data-bbox="475 1529 1362 1798">• Edgar does not really see the girls at school as people, but as ways to boost his own self-image. He is keen to clarify that he did have sexual relations with girls. Only one is named – but the only thing we learn about her is that she was three years older than Edgar and it only took him sixty minutes to talk her into sex, which demonstrates a significant lack of respect for her as a human being. <li data-bbox="475 1809 1362 2000">• Edgar is infatuated with Charlie, but it is a self-obsessed love, more to do with himself than with her – she isn't even called Charlie. This unrequited worship mirrors Werther's hopeless courtship of Charlotte. It has roots in medieval courtly love – and would probably be called stalking today.

Question Number	Indicative Content
7a)	<p data-bbox="427 282 975 315"><i>Ich fühl mich so fifty-fifty (Karin König)</i></p> <p data-bbox="427 360 1318 472">Candidates may refer to the following in their answers: Sabine matures during the course of the work, growing to realise that life is not simple, and that her identity is multi-faceted.</p> <ul data-bbox="475 483 1353 864" style="list-style-type: none"> <li data-bbox="475 483 1353 551">• During the flight she is determined but scared and uncertain whether she has made the right decision. <li data-bbox="475 562 1353 752">• In Hamburg she learns what it is to be treated as a foreigner in what you thought was your own country. She is confronted with an uncomfortable reality and is torn about who she is and where she belongs. She realises that her earlier views about her identity were too simple. <li data-bbox="475 763 1353 864">• In Greece, Sabine finds a kind of equilibrium. She has realised her aim of travelling to Greece and accepted her identity.
7b)	<p data-bbox="427 999 975 1032"><i>Ich fühl mich so fifty-fifty (Karin König)</i></p> <p data-bbox="427 1077 1350 1267">Candidates may refer to the following in their answers: Language is used as a marker of identity, but it is primarily used simply, with a focus on communicating ideas – unlike some of the other works on this list, this does not explore the limits of language or play with its possibilities.</p> <ul data-bbox="475 1279 1353 1671" style="list-style-type: none"> <li data-bbox="475 1279 1353 1391">• The narrator's language is simple and reflects her initial identity as a teenager with East German origins. She uses short, simple sentences. „Meine Heimatstadt ist Leipzig.“ <li data-bbox="475 1402 1353 1514">• The language in the letters is more colloquial, clearly signalling identity and age, „denen drüben“, „nur mal gucken“. <li data-bbox="475 1525 1353 1671">• Differences in language between East and West are used to reflect differences in attitudes, for example „Bundis“ to refer to West Germans, or „Wendehäse“ to refer to people who changed their attitudes after the Wende.
Question Number	Indicative Content
8a)	<p data-bbox="427 1794 967 1827"><i>Stern ohne Himmel (Leonie Ossowski)</i></p> <p data-bbox="427 1872 1334 2024">Candidates may refer to the following in their answers: Kimmich is important as a counterpoint to the self-serving fanaticism of Jähde, or the paralysing fear of the Nagolds. He is a beacon of calm humanity, and his bravery sets Willi's bravado into</p>

	<p>clear relief.</p> <ul style="list-style-type: none"> • Kimmich opposes the Nazis at considerable personal cost, demonstrating both that doing good is possible even in hard times, and also that real bravery is needed. • The sheet music is a key part of the plot, helping to build up the suspense when the boys are caught with it, and leading to the denouement. • Although Kimmich wants to help Abiram, he scares him further into hiding, leading to the frantic scenes of fear and betrayal in the school.
8b)	<p><i>Stern ohne Himmel (Leonie Ossowski)</i></p> <p>Candidates may refer to the following in their answers: The town is portrayed as a typical market town with a long history, which is being destroyed in a very short period of time. Although the overall picture is of destruction, there are havens of fragile safety.</p> <ul style="list-style-type: none"> • The boarding school is white, which could be interpreted as symbolising purity or cowardice. It is also big and old fashioned, like the men who lead it. The main focus is on the choir and the singing, and the importance of the school choir explains why Antek is not fighting. There are big rooms, with long corridors and dormitories, perhaps representing the complexity of the world the boys have to navigate. The school dominates the town in many ways. It is a place of hospitality and safety and terror. • Much of the town is rubble, but some of the old town still stands, for example, Kimmich's mouldy, damp house, the corn market, the walls, the gates and some narrow streets. This symbolises the duration of higher human qualities even in a time of destruction. • The effects of the war can be seen in the rubble, the craters, the destruction, the hunger, the cellar, the refugees trailing through the town and the sound of the Russians coming closer with their big guns.

Question Number	Indicative Content
9a)	<p data-bbox="424 277 1294 311"><i>Das Leben der Anderen (Florian Henckel von Donnersmarck)</i></p> <p data-bbox="424 356 1358 510">Candidates may refer to the following in their answers: Visual techniques are used effectively to create the pervading sense of oppression, to demonstrate the two different worlds operating concurrently, and to highlight resistance.</p> <ul data-bbox="475 517 1358 987" style="list-style-type: none"> <li data-bbox="475 517 1358 748">• Shots of Wiesler alone on screen are used to illustrate Wiesler’s loneliness, whereas shots of two or more people together are used to highlight the loving relationship and active social life of Dreymann and Sieland. There is pan shot (Kameraschwenk) when the music plays to indicate Wiesler’s changing perspective. <li data-bbox="475 754 1358 824">• The parallel images effectively show the different worlds of the listener and the listened to. <li data-bbox="475 831 1358 987">• Wiesler’s world is grey and drab and ordered, indicating loneliness and lack of human contact or real meaning. The artists’ world is colourful and bright and messy, indicating love and meaning and normal human chaos.
9b)	<p data-bbox="424 1061 1294 1095"><i>Das Leben der Anderen (Florian Henckel von Donnersmarck)</i></p> <p data-bbox="424 1140 1358 1330">Candidates may refer to the following in their answers: Art and culture are of key importance in the film, because they represent meaning and creativity and freedom of expression – the potential for change in a stagnant world. It provides the opportunity for resistance.</p> <ul data-bbox="475 1337 1358 1845" style="list-style-type: none"> <li data-bbox="475 1337 1358 1491">• Art and culture in East Germany were shown as regulated and subject to political pressure, but bursting out beyond those restrictions, because that is in the nature of art – Jerska is the embodiment of this. <li data-bbox="475 1498 1358 1653">• Art and culture are shown as necessary to the artists, and are linked to love and life, but also as a source of despair and compromise: Jerska can’t live without his art and Sieland betrays Dreymann because she needs to act. <li data-bbox="475 1659 1358 1845">• Music is a form of art which is clearly shown to reach Wiesler, and to be instrumental in his changing perspective and actions. It leads to him protecting Dreymann and losing his own status in the Stasi, but also to him recognising what makes a good person.

Question Number	Indicative Content
10a)	<p data-bbox="427 282 1007 315"><i>Das Wunder von Bern</i> (Sönke Wortmann)</p> <p data-bbox="427 360 1326 472">Candidates may refer to the following in their answers: The production is generally quite effective – although at times it is over simplistic.</p> <ul data-bbox="523 483 1366 1066" style="list-style-type: none"> <li data-bbox="523 483 1366 786">• The scene setting is sketchy in many ways. It often still looks like a film set, capturing some of the essence of the poverty and recovery from the war, but not the detail. For instance, the rough characterisation of post-war industrial Germany is very grey. Similarly, Switzerland is overly bright and colourful. The composition of shots of characters in individual scenes can be effective – eg the potato peeling scene. <li data-bbox="523 797 1366 954">• The camera perspective – family groups, close ups of faces, distance shots of group scenes and mountains. Candidates might refer to the use of original footage and primitive use of CGI here. <li data-bbox="523 965 1366 1066">• Use of music and silence to emphasise the action and the message. The use of sound arriving in people’s lives via the radio and television is quite powerful.
10b)	<p data-bbox="427 1144 1007 1178"><i>Das Wunder von Bern</i> (Sönke Wortmann)</p> <p data-bbox="427 1223 1342 1335">Candidates may refer to the following in their answers: Matthias develops somewhat, becoming more confident in himself and in his relationships with others.</p> <ul data-bbox="480 1346 1366 1727" style="list-style-type: none"> <li data-bbox="480 1346 1366 1458">• Initially, Matthias clings to Rahn in his search for a father figure and needs reassurance from him – but he also acts as a sort of parent, prompting Rahn to get up. <li data-bbox="480 1469 1366 1615">• Initially, Matthias plays football quite badly, trying to copy Rahn’s style, reflecting his insecurity and lack of self-knowledge. However, when he follows his father’s advice, his football playing improves – he becomes truer to himself. <li data-bbox="480 1626 1366 1727">• As his self-confidence increases, Matthias begins to see himself as someone in his own right, rather than only in relation to others.
Question Number	Indicative Content
11a)	<p data-bbox="427 1827 1007 1861"><i>Der Wald vor lauter Bäumen</i> (Maren Ade)</p> <p data-bbox="427 1906 1302 2007">Candidates may refer to the following in their answers: The school is one of the key locations of the film, and the site of many of Melanie’s worst moments.</p>

	<ul style="list-style-type: none"> • Melanie aims to come into school with a new broom, improving teaching. But she thereby alienates her colleagues – and can't control her class. So, she doesn't fulfil her aims, and they are the source of many of her problems. • Melanie has no control over her class, and this reflects the increasing lack of control over her whole life. • In school it is most obvious that Melanie is an outsider – she is a „Schwäbin in Baden“ – her dialect is different, her attitudes are different, and this challenges her whole identity.
11b)	<p><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p>Candidates may refer to the following in their answers: Visual techniques are especially important in conveying the messages of the film and Melanie's gathering breakdown.</p> <ul style="list-style-type: none"> • The perspective is often like a documentary or reality TV. We are watching Melanie as she watches Tina, and it doesn't always feel healthy. • The hand held, shaky camera, and the camera on the wall reinforce the documentary like feeling. The perspective in the classroom, for example, makes the children and their behaviour seem bigger than it really is. • The scenes are composed so that we often see Melanie alone or in opposition to others – she is never truly part of a group. In some other films two shots are used to emphasise relationships – here they are used to emphasise the lack of relationship.
Question Number	Indicative Content
12a)	<p><i>Die Welle (Dennis Gansel)</i></p> <p>Candidates may refer to the following in their answers: Rock'n'Roll with its connotations of rebellion is used throughout the work, but less so towards the end. Music is often used to reinforce or subvert the message of a scene. Silence is used very effectively at key moments.</p> <ul style="list-style-type: none"> • The early scene in which Rainer Wenger is going to school is accompanied by Rock'n'Roll music with lyrics expressing unwillingness to go to school, for example. • 'Fight the start, because later it's too late...' is taken from the Kilians and demonstrates a clear message that Fascism needs to be fought before it's too late. „...zu viele Fragen und ich komm einfach nicht drauf. Was dich so verändert hat...

	<p>weißt du noch, wer wir waren? Kannst du noch seh'n, wer wir sind?" Showing how the Wave is changing the cast.</p> <ul style="list-style-type: none"> • The use of Rock'n'Roll and silence in particular help to create tension. For example, when Tim is climbing to place the symbol of the Wave up high. Another good example is the build-up in the scene in the school hall, where the music emphasises the parallels to Hitler's rallies. There is silence and then building music when Wenger is arrested.
12b)	<p>Die Welle (Dennis Gansel)</p> <p>Candidates may refer to the following in their answers: Women are generally portrayed as nagging figures of authority who frustrate the men, or as objects of the men's affections. There is some focus on Karo, but the film takes a very male perspective.</p> <ul style="list-style-type: none"> • The mothers tend to be domineering or uninterested, and they are seen as problematic (whereas Karo's father is seen as an easy-going bloke who is good company, the mother is organising and nagging). • The teachers are generally seen as a bit condescending towards Rainer Wenger, and the head teacher tells him off. We see his wife through his eyes as 'feeling superior to him' and trying to control him. Objectively seen, trying to get him to stop the project is a good idea, but in the film, she comes across as a bit unreasonable. • The girls are much less clearly differentiated than the boys, and less central to the plot, apart from Karo. Lisa is very much just a love interest, with little function in the film other than to listen to Marco. Karo is really important, but she is portrayed as domineering, self-interested and annoying.
Question Number	Indicative Content
13a)	<p>Good Bye, Lenin! (Wolfgang Becker)</p> <p>Candidates may refer to the following in their answers: The sound-related techniques in Good Bye Lenin are quite varied, and they contribute significantly to the development of the plot, the conveying of the message and the humour.</p> <ul style="list-style-type: none"> • The music is varied – often just quiet piano, especially in sad or loving scenes, but with added instruments and more noise for scenes with added suspense. • What is not said is often as important as what is said – for instance, Lara does not tell Alex that she has discussed the fall of the wall with his mother. Candidates may consider

	<p>whether omitting to say something counts as a lie.</p> <ul style="list-style-type: none"> • The off-commentary is used to good effect, often humorous or slightly subverting what is seen in the images. One example of this is Alex's account of what his mother missed while she was in a coma – his first cultural experiences in the West, for example.
13b)	<p><i>Good Bye, Lenin!</i> (Wolfgang Becker)</p> <p>Candidates may refer to the following in their answers: The various family members embody different aspects of the cultural changes going on and serve to frame Alex's relationship with his mother.</p> <ul style="list-style-type: none"> • Ariane and Rainer represent the relationship with the West. She gives up her studies to work at Burger King, prioritising easy money over longer-term value. Rainer pays the rent, representing Western capitalism supporting the new federal states. • Lara, Alex's girlfriend, becomes an important part of the family. She is Russian, and despite preconceptions about Russians, it is she who holds Alex to account and prioritises truth. • Alex's father is mostly absent, which means that Alex clings to his mother and seeks father figures elsewhere – for example the cosmonaut. But the betrayer who went to the West turns out to be the betrayed. We might, perhaps, see this as a metaphor?
Question Number	Indicative Content
14a)	<p><i>Lola rennt</i> (Tom Tykwer)</p> <p>Candidates may refer to the following in their answers: Without Manni, the film could not happen. He is the cause of the frenetic running. So, in this obvious respect, he is very important. He also provides love and stability for Lola which she doesn't get elsewhere.</p> <ul style="list-style-type: none"> • Manni's criminal actions lead to the urgent need to recover the money. There is an interesting discussion to be had about whether Manni's criminality represents Lola's rebellion against her bank manager father, has a deeper meaning, or whether he is merely an amusing spoof of gangster characters in films. • Again, Manni is incompetent, and needs Lola – a woman – to

	<p>sort his problems out. This is (or at least was, at the time!) a refreshing take on the damsel in distress trope. It could also be argued that Manni's criminal incompetence allows the relationship between him and Lola to become more equal.</p> <ul style="list-style-type: none"> • Lola needs Manni's love, solidity and support, but he needs her speed, mental agility and commitment. There are some interesting discussions about love in the scenes in the bedroom that could be unpicked here.
14b)	<p><i>Lola rennt (Tom Tykwer)</i></p> <p>Candidates may refer to the following in their answers: This statement could be seen to be one of the central messages of the film – although this is undermined somewhat by the feeling that the last version of what happened does provide some answers.</p> <ul style="list-style-type: none"> • The three versions of the film are very much like three different lives in a video game. It can be argued that none of them provides the answer, but that they are simply different variants. This is undermined, however, by the happier outcome for Lola and Manni in the last version, and the fact that they seem to learn from version to version (for example Lola learns how to use the gun). • The flash forwards show different futures for each person depending on very small variations in the current situation – such as whether Lola falls down the stairs or not. This indicates that our lives simply consist of possibilities. • In the last version, Lola places her future in fate when she goes to the casino. But it is a fate composed of random possibilities rather than any kind of divinely ordained destiny.
Question Number	Indicative Content
15a)	<p><i>Rosenstraße (Margarethe von Trotta)</i></p> <p>Candidates may refer to the following in their answers: The form of this film is interesting. It uses a variety of techniques to convey its messages about memory and the effects of the past on the present.</p> <ul style="list-style-type: none"> • It's a historical drama with elements of love story and war story. It places the historical events of the Nazi period in a very human, relatable context, and also shows the resistance to the dominant ideas. • The structure depends heavily on flashbacks between 'present' day New York and different parts of the German

	<p>past. Through this there is a straight line story of Hannah's self-discovery and greater knowledge of her mother.</p> <ul style="list-style-type: none"> • We see events at different times from the perspectives of the three different women. We also see the different women from each other's perspective.
15b)	<p><i>Rosenstraße</i> (Margarethe von Trotta)</p> <p>Candidates may refer to the following in their answers: This film is predominantly about the past and how it influences the present. In order to know yourself, you have to know your history – especially the history of your parents.</p> <ul style="list-style-type: none"> • Memories are painful, suppressed and emergent. They dominate the film, giving no respite. Ruth tries to suppress them, Hannah seeks them, and Lena provides her memories. • Memories have unavoidable consequences in the present. For instance, Ruth's husband's death triggers in her a trauma rooted in childhood memories of the Nazi years. • It is only through Hannah's engagement with the past and understanding of it, that it gains its proper place in her own life. The message is that you need to process the past, accept it and deal with it, or it will overwhelm you.

