Mark Scheme (Results)

November 2021

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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.

Paper 2 mark scheme

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 wundarbar rather than wunderbar, as long as they are not ambiguous or in the wrong language (e.g. Telephone rather than Telefon).

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

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

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

Text	Correct answer	Acceptable answers	Reject	Mark
1. Traditions are part of our identity.	Traditionen sind Teil unserer Identität			1
2. In the German-speaking world, traditions tell the story of our community	Im deutschsprachigen Raum erzählen Traditionen die Geschichte unserer Gesellschaft	Gemeinde In der deutschsprachigen Welt		1
3. and create the feeling	und erzeugen das Gefühl,	schaffen kreieren		1
4. that we belong to it.	dass wir dazu gehören.			1
5. That's why it can be important	Deshalb kann es wichtig sein,	Darum		1
6. to keep traditions,	Traditionen zu behalten,	erhalten		1

7. even if	auch wenn	sogar wenn		1
8. young people find them meaningless.	Jugendliche sie bedeutungslos finden.	junge Leute		1
9. However, customs and traditions also discriminate between	Jedoch diskriminieren Sitten und Gebräuche zwischen	Gebräuche und Traditionen		1
10. different groups,	verschiedenen Gruppen,			1
11. so they can lead	also können sie … führen.	sie können daher zu(r) … führen		1
12. to the social exclusion	… zur sozialen Ausgrenzung	zu sozialer Ausgrenzung zu der sozialen		1
13. of some groups in a multicultural society.	einiger Gruppen in einer multikulturellen Gesellschaft…	von einigen Gruppen		1
14. Another reason to examine traditions is	Ein weiterer Grund, Traditionen zu untersuchen, ist,			1
15. that we may no longer like what they say about us.	dass wir vielleicht nicht mehr mögen, was sie über uns sagen.			1
16. For instance, we could discuss	Zum Beispiel könnten wir diskutieren,			1
17. how they strengthen	wie sie… verstärken			1
18. old-fashioned gender roles.	… altmodische Geschlechterrollen…	veraltete		1
19. Perhaps, in the twenty-first century, we need	Vielleicht brauchen wir im einundzwanzigsten Jahrhundert			1

20. new, more modern customs?	neue und modernere Gebräuche?	moderne		1

Sections B and C, Questions 2 to 26 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (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 and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical

and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.

This grid should be applied twice, once for each essay individually.

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

Marks	Description
0	No rewardable material.
1–4	• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. • Limited ability to form arguments or draw conclusions. • Response relates to the work but limited focus on the question.
5–8	• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. • Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. • Response relates to the work but often loses focus on the question.
9–12	• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. • Response is relevant to particular aspects of the question, occasional loss of focus.
13–16	• Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.

17–20	• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.

Range of grammatical structures and vocabulary (AO3)
- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–4	• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. • Limited range of vocabulary resulting in repetitive expression. • Limited use of terminology appropriate to literary and cinematic analysis.
5–8	• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. • Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. • Occasional use of terminology appropriate for literary and cinematic analysis.
9–12	• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. • Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. • Some use of terminology appropriate for literary and cinematic analysis.
13–16	• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. • Frequently varied use of vocabulary, resulting in regular variation of expression. • Frequent use of terminology appropriate for literary and cinematic analysis.

17–20	• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. • Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. • Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:
• conceptually challenging tenses such as the pluperfect, future perfect
• passive voice
• subjunctive mood
• use of relative pronouns
• using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
• using synonyms and a variety of expressions to say things in different ways

• all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

• simple sentences with limited linking of sentences and clauses
• high frequency grammatical structures and vocabulary.

Accuracy of language (AO3)
• This mark grid assesses students' ability to apply grammar and syntax accurately.
• This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	• Limited sequences of accurate language resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.
3–4	• Some accurate sequences of language resulting in some coherent writing. • Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5–6	• Frequent sequences of accurate language resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication
7–8	• Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9–10	• Accurate language throughout, resulting in consistently coherent writing. • Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity**:
• errors that do not affect meaning, for example gender, adjectival agreements
• infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity**:
- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed**:
- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Indicative Content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

Question number	Indicative content
2(a)	***A****ndorra* **(Max Frisch)** Responses may include: The Andorraner have a very definite image of themselves, but it does not correspond well to the truth. They are neither as different from their neighbours, nor as open minded as they believe, for example. Candidates may discuss: • The way the Andorraner differentiate between themselves and the neighbouring country (the Blacks) and how this image crumbles. • The Vordergrundszenen, where the Andorraners' self images as fair, just and reasonable people crumble. • The Weißeln, and what the need for continuous whitewashing shows about the underlying corruption and meanness.

Question number	Indicative content
2(b)	***Andorra,*** **Max Frisch** Responses may include: Andorra is a play in twelve 'Bilder' which is part of the Epic Theatre movement, and uses alienation effects. Candidates may discuss: • Epic theatre, as is used in the play and its effects. • Bilder and Vordergrundszenen and the impact of this element of the form. • Alienation effects and why they are important for our understanding of the issues presented in the play.

Question number	Indicative content
3(a)	***Der Besuch der alten Dame* (Friedrich Dürrenmatt)** Responses may include: Language is simple but effectively used. Candidates may discuss: - Claire – cold, robotic sentences match her exterior and her cold quest for revenge – there is no room for feeling in her language, except her own pain. - The Güllener – their sentences complete each other, could be seen as a chain reaction (like the chain reaction Claire sets off) or as a collective. - The Chor and the effects created by the style of language used. - Omission of personal pronouns- and the effects that this creates.

Question number	Indicative content
3(b)	***Der Besuch der alten Dame* (Friedrich Dürrenmatt)** Responses may include: The play certainly seems to show that it is possible to buy another person's life – but whether that is justice, is open to question. Candidates may discuss: - Whether Ill's death is a transaction. - Ill's purchase of the 'justice' he wanted in his youth, to Claire's disadvantage. - The nature of justice and revenge.

Question number	Indicative content
4(a)	***Der kaukasische Kreidekreis* (Bertolt Brecht)** Responses may include: Simon is the love interest, the jealousy conflict and ultimately, the man who enables Grusche to keep the baby. The Governor's wife is seen as selfish, entitled and money grabbing, but we could also read her as a woman trapped in a situation where she is defined by the men in her life – the Governor, her son – unlike Grusche, she cannot just make a decision. Candidates may discuss: - Simon as a love interest. - Simon as a way of creating conflict. - The Governor's wife as selfish / trapped. - The Governor's wife as Grusche's rival.

Question number	Indicative Content
4(b)	***Der kaukasische Kreidekreis* (Bertolt Brecht)** Responses may include: Brecht's world view includes communism, the need for revolution to create fairness in an unequal world, in this play at least, the likelihood that a better world is impermanent, and the idea that things (land, children) should go to those who are best suited to them. There is certainly much room for discussion about how far these ideas would be relevant, important or useful today. Candidates may discuss: - Political ideology, as represented in the work and its place in modern society. - Inequality, fairness and revolution. - Babies and land and who should have them.

Question number	Indicative content
5(a)	***Der Vorleser* (Bernhard Schlink)** Responses may include: The work is a novel in three parts, with a first-person narrator, which deals with the effects of memories of traumatic events and how these are dealt with, on a personal and national level. Candidates may discuss: • Novel form and its appropriateness to the literal and metaphorical content. • Three parts and their meaning. • First person narrator and the weight of memory / the past and the significance of this weighting. • Symbolism and its effects.

Question number	Indicative content
5(b)	***Der Vorleser* (Bernhard Schlink)** Responses may include: There are two possible strands to this response: a technical response, focusing on our access to Hanna's perspective through Michael's narrative, and a more emotional, empathic reader response – to what extent can we put ourselves in her shoes in her situation. Candidates may discuss: • Technical access to Hanna's perspective through Michael's narration. • Reader response to Hanna's actions throughout her life. • Illiteracy, Hanna as victim of circumstances, Hanna's possible redemption at the end.

Question number	Indicative content
6(a)	**Die Entdeckung der Currywurst (Uwe Timm)** Responses may include: Fear is all pervading in the novella as part of the background emotional tapestry – although it is often counterpointed by hope, comfort and bravery. Candidates may discuss: - Fear of death in the war as a possible reason for Bremer's "Fahnenflucht". - Fear of loss of love and the resultant actions of people – Lena's lies about the war to keep Bremer. - Fear of loss of taste – enjoyment. - Fear of the future / loss of the past.

Question number	Indicative content
6(b)	**Die Entdeckung der Currywurst (Uwe Timm)** Responses may include: There are certainly emotions of some kind involved in this passionate relationship, and the relationship between the two people does dominate the work, but whether it is a love story is open to question. It certainly doesn't end in marriage – it's a fleeting arrangement of need. Candidates may discuss: - The timescale of the relationship, beginning shortly before the end of the war and ending promptly on Frau Brücker's admissions. - Need and deception – the need for love, the need for a hiding place and the deception involved to maintain these. - Emotions involved such as the growing tension between the pair.

Question number	Indicative content
7(a)	***Die neuen Leiden des jungen W.* (Ulrich Plenzdorf)** Responses may include: The work is largely presented as the introspections and communications of the dead narrator, who needed to see himself as an unrecognised genius, despite evidence to the contrary. Candidates may discuss: • The technical ways used for Edgar to present himself. • The rebellion against the collective. • The self-deception and lack of self-esteem involved. • The idea of the unrecognised genius, linking back to Goethe and Werther. • The role of his determination to stand out alone in his death.

Question number	Indicative content
7(b)	***Die neuen Leiden des jungen W.* (Ulrich Plenzdorf)** Responses may include: The novel begins after the death notices for Edgar, with an argument between Edgar's parents, which quickly clarifies their problematic relationship between them and with their son. There is plenty of room for discussion about the effects of parents on children. Candidates may discuss: • The role of Edgar's parents in creating the situation from which he ran away. • The over dominant mother – who focused on the difficult position Edgar had put her in, rather than on concern for her son. • The imagined father, who turns out disappointing, and only really wants to know about Edgar when he is dead. • The possible link with the two German states – the GDR as mother, over careful, dominant, too many rules, the FRG as absent father(land), imagined as greater than it actually is?

Question number	Indicative content
8(a)	***Die Verwandlung* (Franz Kafka)** Responses may include: The very normality of the ongoing everyday life forms, in contrast with Gregor's metamorphosis, the surrealism of the work. Candidates may discuss: - Language – neat, precise description of everyday minutiae. - Everyday life going on as normal despite the very abnormal situation in the family home. - It seems to be a forced or strained normality, which takes effort to maintain. - Perhaps Gregor being out of action allows the other family members to become normal, rather than parasites? What does this say about how he has controlled and manipulated them to create the burden he says he suffers under, to meet his own need for suffering?

Question number	Indicative content
8(b)	***Die Verwandlung* (Franz Kafka)** Responses may include: The work clearly describes Gregor waking up as a bug, and his physical appearance has changed. But it is possible to argue that he has simply realised that he isn't very nice or woken up to his feelings of alienation from those around him, and that actually, the physical appearance is a metaphor for internal states. Candidates may discuss: - Internal versus external states. - Gregor as a parasite on society. - Gregor as isolated and alienated.

Question number	Indicative content
9(a)	***Die verlorene Ehre der Katharina Blum* (Heinrich Böll)** Responses may include: The work represents a chain of decisions leading to Katharina's downfall. It could be argued that she could have taken a different choice at various points, or that various external events out of her control were dominant in her fate. Candidates may discuss: - Working for the Blornas – Katharina's choice to do so, and the consequences that happened as a result. - Meeting Ludwig – the external occurrence of his presence and the choices Katharina made in response. - Katharina's response to the reports in the ZEITUNG – certainly significant, perhaps many consequences can be linked back to here. - Katharina killing the journalist – an event that could have been prevented? Or was it inevitable because of preceding events and choices, and therefore less important than apparently more minor events earlier?

Question number	Indicative content
9(b)	***Die verlorene Ehre der Katharina Blum* (Heinrich Böll)** Responses may include: The work is concerned with justice, in terms of legal process, judgement by tabloid press and an underlying concept of moral judgement. Candidates may discuss: - The legal process and the effects that this process has on the characters involved. - The role of the tabloid press in influencing judgement and manipulating justice. - The idea of moral justice and whether any of the extreme actions can be justified by the context created in the story.

Question number	Indicative content
10(a)	**_Ich fühl mich so fifty-fifty_ (Karin König)** Responses may include: These two friends play very different roles in Sabine's life. Either could be said to be more important with relevant justifications. The contrast in what these two characters could be said to represent for Sabine plays an important role in the dilemma which runs through the book. Candidates may discuss: - Thomas as representing the past, and his role in Sabine's development. - Thomas as representing the East, and how this affected Sabine. - Maria as representing an international future and how she is pulling Sabine out of her fifty-fifty gloom. - Maria as the fulfilment of a dream from the past.

Question number	Indicative content
10(b)	**_Ich fühl mich so fifty-fifty_ (Karin König)** Responses may include: The work uses predominantly simple language, but language is used as a marker of different age groups and people from East / West. The work is written as a "Bildungsroman" and the language reflects this function in many ways. Candidates may discuss: - Simple language, the possible reasons for this and the resultant effects. - Teenagers' colloquialisms, authenticity, meaning, effectiveness. - East / West language and barriers that this creates. - Language in the letters.

Question number	Indicative content
11(a)	**_Sansibar oder der letzte Grund_ (Alfred Andersch)** Responses may include: There are plenty of stories of teenage coming of age adventures, escape and danger from many different historical contexts around the world and across the ages. So the general storyline is not unique to the Nazi Period. However, the details, the combination of storylines and the atmosphere of the novel depend strongly on the specific context. Candidates may discuss: - General coming of age adventures and the role of Huckleberry Finn. - The National Socialists, art and religious persecution. - Judith as a Jew and her need to flee a specific threat. - Communism at this time and this place.

Question number	Indicative content
11(b)	**_Sansibar oder der letzte Grund_ (Alfred Andersch)** Responses may include: Judith finds a literal freedom, escaping with her life, but Helander finds a moment of existential freedom, finding life at the moment of death, and seeing the sign from God which he had long awaited. Metaphorically, Helander's freedom is certainly more significant – but not necessarily more desirable? Candidates may discuss: - Literal freedom from persecution. - Existential freedom. - Freedom from danger as opposed to freedom to believe, to choose etc.

Question number	Indicative content
12(a)	**Sommerhaus, später und andere Erzählungen (Judith Hermann)** Responses may include: Many of the stories are concerned with the passing of time, and nothing staying the same. Some are more fixed in the past or present. Candidates may discuss: • Rote Korallen: fixed in the past. • Sommerhaus, später – narrator tells of the past, Stein is fixed on an improbable future. • Hurrikan (Something farewell) – time almost seems to stop.

Question number	Indicative content
12(b)	**Sommerhaus, später und andere Erzählungen (Judith Hermann)** Responses may include: An analysis of the narrative perspective may look at the significance of person, use of tense and its importance for the narrative. The style and focus of the narrative could be discussed and the significance of how ideas are presented for the work. Candidates may discuss: • Bali-Frau – is written in first-person present / past and 3rd person past tense, conditional second person narration. 1st person narrative allows the reader access to inner thoughts and feeling of the narrator. • Sommerhaus, später – predominantly first-person past, although some third person past – the first person narrative giving an insight into the relationship with Stein, for example. • In the narrative, things seem to happen without apparent reason, which is reflective of the lifestyles of the narrators and the cultural setting.

Question number	Indicative content
13(a)	***Stern ohne Himmel* (Leonie Ossowski)** Responses may include: The social and historical situation is effectively portrayed. The tension of the time immediately before the end of the war. The difficulties faced by different people, the roles they had taken in war time and how this would potentially influence their future. Candidates may discuss: • Social niceties – mother at the beginning. • Role of National Socialist ideology. • The effects of war on the physical surroundings. • The ever present approaching Russian army.

Question number	Indicative content
13(b)	***Stern ohne Himmel* (Leonie Ossowski)** Responses may include: Despite its simplicity, aimed at children, the language is rich and provides much to say. The language used manages to create a range of emotions, tension and conveys the real fear felt at the time. The language creates an understanding of the settings used and the significance of these different settings. Candidates may discuss: • Simple language, which not only reflects the age group of the intended readership but also give authenticity to the younger characters. • Dialogue and the tension created – for example in the "Rektorat" • Symbolic language. • Descriptive language, which relays the emotions of the characters as well as the feelings for the different place settings in the book.

Question number	Indicative content
14(a)	***Tonio Kröger* (Thomas Mann)** Responses may include: Tonio Kröger's parents represent the two competing, incompatible halves of his inner self – the blond, respectable, bourgeois, hardworking, solid, sensible, father and the dark, poetic, artistic, wild and rather dubious mother. Candidates may discuss: • Father as German virtue / strict discipline. • Mother as foreign vice / artistic and moral downfall. • Neither of them appears as a real, caring parent.

Question number	Indicative content
14(b)	***Tonio Kröger* (Thomas Mann)** Responses may include: Despite being a third-person narrator, the book gives considerable insight into Tonio's disturbed state of mind. But this format also allows the Zeitgeist to inform the work. Candidates may discuss: • Third person omniscient narrator, but insight into Tonio's thoughts and focused on things as they affect him. • Internal monologues. • Dialogues / monologues with occasional interruptions. • Description.

Question number	Indicative content
15(a)	**Almanya, Willkommen in Deutschland (Yasemin Samdereli)** Responses may include: Canan is important as the storyteller who knits the different strands of story together, as the person who reassures Cem when other family members are absorbed by their own concerns, and because of her own story and what that says about the family, about our prejudices and about their integration. Candidates may discuss: • Canan as storyteller. • Canan and Cem. • Canan's pregnancy.

Question number	Indicative content
15(b)	**Almanya, Willkommen in Deutschland (Yasemin Samdereli)** Responses may include: Germany is portrayed in a number of different ways, in both past and present, and it is clear that Germany is complex and varied. Attitudes to migration and integration are also varied. Candidates may discuss: • Depiction of Germany when the grandfather arrives as a young man. • Multicultural present day Germany. • Complexity and variety of the images.

Question number	Indicative content
16(a)	**Das Leben der Anderen (Florian Henckel von Donnersmarck)** Responses may include: In many ways, the film is about the relationship between these two men who never meet. Without the constant surveillance, the decision of a previously loyal playwright to pen an article about suicide rates for a Western magazine would be fairly uninteresting. Dreymann himself has very little character development or dramatic role. Candidates may discuss: • Any inherent character or dramatic interest in the Dreymann figure. • The way that the surveillance increases dramatic interest in Dreymann. • The relationship between the two characters and its continuation after the Wende.

Question number	Indicative content
16(b)	**Das Leben der Anderen (Florian Henckel von Donnersmarck)** Responses may include: It would be possible to justify either agreement or disagreement. Candidates may discuss: • Sentimental – is it sentimental? Emotional to no purpose? Or does the film seek to serve a distinct purpose? • Glorifying – does the film glorify the Regime, the Stasi, the observation, the glamour of secret rebellion, the sexual harassment / assault? Or does it provide a partially accurate, gritty perspective on them? • Historienfilm – it is, of course, set in a particular time, but it could also be called a melodrama, a love story, a spy thriller – perhaps its perceived faults are only faults if seen as intended to be an accurate historical film rather than entertainment. Spy thrillers are notoriously historically problematic, for example.

Question number	Indicative content
17(a)	***Das Wunder von Bern* (Sönke Wortmann)** Responses may include: The women are in many ways caricatures, making important points but lacking depth. Candidates may discuss: • Annette Ackermann – the new, more self-assured woman. Probably lacks depth, but Katharina Wackernagel gives her great energy. • Christa Lubanski – the repressed, holding it together, tired woman who now also has to deal with a traumatised husband who can't cope with her having aged, can't cope with her independence and can't cope with himself. Of all the women, she probably has the most subtlety. Johanna Gastdorf has good, subtle facial expressions and body language. • Ingrid Lubanski – quietly rebellious? We don't see much of her except in the embrace of other men – her father takes her for his wife, which is very uncomfortable, and her father objects to her dancing with an American soldier. • The cleaning lady in the Hotel in Switzerland and the influence upon Sepp Herberger and his management of the team.

Question number	Indicative content
17(b)	***Das Wunder von Bern* (Sönke Wortmann)** Responses may: The Lubanski family provides the framework of the narrative, but we also see the Ackermann family and the football team, all moving towards a common aim. Candidates may discuss: • The journey – metaphorical and literal – of the different groups of characters. • Scene changes between the different storylines and the techniques used to enable the viewer to feel a different atmosphere as the focus changes.

	• Convergence of the different storylines and how links between people from different groups are created and managed.

Question number	Indicative content
18(a)	***Der Untergang* (Oliver Hirschbiegel)** Responses may include: They are both emotionally unstable. It is very difficult to understand either of their behaviour, but the film goes some way towards humanising their actions. Perhaps we need to see them as traumatised / brainwashed? Candidates may discuss: • Eva Braun being with Hitler in what could be considered an unlikely partnership. • Eva Braun dying with Hitler and the possible reasons for this. • Magda Goebbels killing her children, so they don't have to live in a world without Hitler.

Question number	Indicative content
18(b)	***Der Untergang* (Oliver Hirschbiegel)** Responses may include: Tense, internal scenes of safety but high pressure and much politicking contrast with increasing violence of the actual battle on the street. The feeling of two different worlds reflecting Hitler losing touch with reality. Candidates may discuss: • Small rooms, darkness, tight camera angles for inside. • Buildings, streets, running, wider camera angles, actual violence outside. • Sound – whispering, shouting, bombs.

Question number	Indicative content
19(a)	**Der Wald vor lauter Bäumen (Maren Ade)** Responses may include: Melanie certainly has no authority in the classroom, but also no personal authority, and no control over her own life. Whether this is her biggest problem out of the many is up for discussion. Candidates may discuss: • If Melanie had authority, the class would behave, the other teachers might respect her, and at least one aspect of her life would be ok, so the whole thing might not unravel. • There are plenty of alternatives for biggest problem: being out of place, having no friends or support structure, poor judgement, being too proud to ask for help.

Question number	Indicative content
19(b)	**Der Wald vor lauter Bäumen (Maren Ade)** Responses may include: There is a documentary feel to the screenplay. The handheld camera makes the film feel less "produced" and therefore more realistic. Painful scenes, which seem to run in actual time and cause discomfort. Candidates may discuss: • Camera techniques. • Actual time and its effect on the viewer. • Some of the classroom scenes have a surrealistic, nightmare feeling – which is perhaps less realistic.

Question number	Indicative content
20(a)	**Die fetten Jahre sind vorbei (Hans Weingartner)** Responses may include: The power relationships, the sexual relationships and the sense of constant stress all change in the hut in the mountains. Candidates may discuss: • The conversations with Hardenberg, and their effect on power relationships. • How the sexual relationships change. • The different atmosphere – no urban stress, no feeling of being attacked on all sides. Despite the circumstances, it's quite peaceful. • How all of this changes the future direction of the young people, perhaps.

Question number	Indicative content
20(b)	**Die fetten Jahre sind vorbei (Hans Weingartner)** Responses may include: Initially there is a sense that life is passing Jule by, and that the actions rearranging houses are a way of taking part in life, asserting one's own being. Later, we get the feeling that Hardenberg has stopped taking active part in life, but has been swept along. Candidates may discuss: • Jule – who is only working to pay off her debts and not able to move on in life. • The boys and contrasting nature of the two characters – Jan as a thinker and Peter as more of an activist. • Hardenberg – his past as an activist and his influence on the group.

Question number	Indicative content
21(a)	**Die Welle (Dennis Gansel)** Responses may include: Candidates may discuss visual techniques in different locations in the school, combined with sound. The extent to which the school feels real in the film or the significance for the film of the feel that is created in the school. Candidates may discuss: • Classroom scenes and how the atmosphere changes at various points in the film. • Staffroom scenes and the feeling and how these contrast with scenes with pupils. • Corridor scenes and the atmosphere here. • Sport scenes and their role in the plot. • Playground scenes and how they contrast with the discipline of the classroom.

Question number	Indicative content
21(b)	**Die Welle (Dennis Gansel)** Responses may include: The film does, of course, deal with human weaknesses, but this is not instead of dealing with good and evil. Rather it shows how they are related. Candidates may discuss: • Characters whose weaknesses lead them to engage in actions which are morally dubious, if not actually evil. • It is easy to see how the Wave could progress to evil (see the scene in the gym at the end). • For some characters, such as Karo, their weaknesses led to them fighting against the Wave, which could be seen as good. Karo's vanity – a weakness becomes conviction - a strength. • At least at the start of the film, we see some characters' weaknesses leading to good actions – e.g. Jens' buying shirts, Sinan defending Tim. • It might be fair to say that the film is more about how weakness leads to evil than that it's about good and evil.

Question number	Indicative content
22(a)	*Good Bye, Lenin!* **(Wolfgang Becker)** Responses may include: Time as an important concept in the film. There are different periods in the lives of the characters, the Kerner family at the start and the grown up Alex. The idea of deadlines, such as for currency exchange. The idea of time parallels. Candidates may discuss: • Past and present as different - the loss of family happiness, for example. • Speed of change. • Past coexisting with present – the 72m^2 of East Germany, metaphorically, of course, the past living on inside us.

Question number	Indicative content
22(b)	*Good Bye, Lenin!* **(Wolfgang Becker)** Responses may include: The film is probably best described as a family comedy set in a time of political change, but it does have political messages such as the idea of censorship and positive and negative aspects of the socialism of the GDR Candidates may discuss: • Focus on the family whose story could be enjoyed in its own right, outside of the political context. • Ostalgie and whether or not this is harmless reminiscing or glorification of a corrupt regime. • Political messages about, for example, the nature of the different Germanies, capitalism and communism, multinational companies "colonising" the former socialist bloc.

Question number	Indicative content
23(a)	***Lola Rennt* (Tom Tykwer)** Responses may include: This quotation is significant because it goes to the heart of the messages of the film relating to our control over our lives. Candidates may discuss: • There is never a real ending – you always have to prepare for the next challenge. • The video game like nature of the film. • The casino image – you may win in one game of fortune, but the next may set you back.

Question number	Indicative content
23(b)	***Lola Rennt* (Tom Tykwer)** Responses may include: The film begins with a plea for help, but it soon becomes clear that help goes in more than one direction and binds us together. Candidates may discuss: • Manni needing Lola's help with his failed gangster job. • Lola's bizarre attempts to help. • Lola's father's attitude to helping her in different versions. • Manni helping Lola psychologically.

Question number	Indicative content
24(a)	***Nirgendwo in Afrika* (Caroline Link)** Responses may include: The portrayal can be considered technically, thematically and symbolically. Candidates may discuss: • Walter Redlich – struggling, feels a failure as a man by the standards of the time. • Süsskind – very male, has a code of honour. • Ouwor – his devotion to the family is hard to understand. • The attitude of the British officer who presses his advantage over Jettel. • The invisible men killing everyone at home.

Question number	Indicative content
24(b)	***Nirgendwo in Afrika* (Caroline Link)** Responses may include: In terms of the dramatic action, the film is about tensions in the family, but the broader context of exile from Germany in the 30s and the ongoing problems in Kenya and with the British are probably what the film is really about. Candidates may discuss: • The family drama at the centre of the film. • Exile from Germany. • The various problems in Africa.

Question number	Indicative content
25(a)	**Rosenstraße (Margarethe von Trotta)** Responses may include: Friendship and solidarity are at the heart of the historical part of the film, and modern day Lena shows friendship to Hannah. Candidates may discuss: • The women and their husbands. • Lena and Ruth. • Lena and Hannah. • All the ways in which friendship and solidarity are undermined in the film.

Question number	Indicative content
25(b)	**Rosenstraße (Margarethe von Trotta)** Responses may include: It is impossible for either Ruth or Hannah to move on until they have understood and processed the past. Ruth in particular is paralysed by resurfacing trauma that she has repressed. Candidates may discuss: • Ruth's inability to function and her reasons for disapproving of the marriage of her daughter. • Hannah's need to understand her mother's past before she can begin her own future. • Lena and her care for Ruth and her decision to send her to New York.

Question number	Indicative content
26(a)	***Sophie Scholl – Die letzten Tage* (Marc Rothemund)** Responses may include: Mohr is seen very much as a career officer – the Party has lifted him from poverty and offered prosperity and a career beyond what might have been possible otherwise. So, this might make him seem morally ambiguous, but he is not seen as evil or committed to the ideology. And he offers Sophie the golden bridge, which speaks in his favour, perhaps – or just makes him lecherous as well? Candidates may discuss: - Career, not conviction and its implications. - Ideology. - Golden Bridge.

Question number	Indicative content
26(b)	***Sophie Scholl – Die letzten Tage* (Marc Rothemund)** Responses may include: The law and the legal process don't have much to do with justice in this film, but there is an idea of moral justice. Candidates may discuss: - Justice as seen by members of the White Rose group. - God and justice. - The unjust trial.