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Mark Scheme (Results)

Summer 2022

Pearson GCE

In German (9GN0) Paper 02

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 – Question 1 (translation) into assessed language

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

### Marking principles

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

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

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

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

	<b>Text</b>	<b>Correct Answer</b>	<b>Acceptable Answers</b>	<b>Reject</b>	<b>Mark</b>
1.	Anna found ... interesting.	Anna fand ... interessant.			1
2.	her job at a Berlin newspaper	ihren Job bei einer Berliner Zeitung	ihre Arbeit		1
3.	The tasks were varied.	Die Aufgaben waren abwechslungsreich.	variiert.		1
4.	She liked asking politicians about their initiatives.	Sie mochte es, Politiker über ihre Initiativen zu fragen.	Es gefiel ihr, Sie mochte Politiker ...fragen		1
5.	Anna often interviewed successful immigrants	Oft interviewte Anna erfolgreiche Immigranten			1

6.	and was always optimistic afterwards.	und danach war sie immer optimistisch.	nachher		1
7.	However, she had also talked	Jedoch hatte sie auch ... geredet,	Arbeitslosen		1
8.	with unemployed people	...mit arbeitslosen Menschen...		Arbeitslosig/e/en Arbeitslösig//e/en	1
9.	who hoped	die hofften,			
10.	that the AfD would help them.	dass die AfD ihnen helfen würde.			1
11.	They would be disappointed, Anna thought.	Sie würden enttäuscht werden, meinte Anna.	wären sein		1
12.	This afternoon, Anna wanted to meet a Turkish actress,	Heute Nachmittag wollte Anna eine türkische Schauspielerin treffen,			1
13.	to discuss her social project.	um ihr Sozialprojekt zu besprechen.	um über ihr Sozialprojekt zu diskutieren.		1
14.	While she walked,	Während sie ging,	Beim Gehen		1
15.	Anna reflected on the changes in Berlin	dachte Anna über die Veränderungen in Berlin ... nach.	Preposition must make sense eg denken an, denken über,	Auf	

			reflektieren über		
16.	since her childhood in the GDR.	... seit ihrer Kindheit in der DDR...		GDR	1
17.	The new cultural energy was, in Anna's opinion, positive	Die neue kulturelle Energie war Annas Meinung nach positiv,	in Annas Meinung		1
18.	but she understood	aber sie konnte (gut) verstehen,	sie verstand		1
19.	why some people felt threatened.	warum sich einige Leute bedroht fühlten.			
20.	Everything was different now.	Jetzt war alles anders.			1
<b>Total (20)</b>					

## **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	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Limited ability to form arguments or draw conclusions.</li> <li>• Response relates to the work but limited focus on the question.</li> </ul>
5-8	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li> <li>• Response relates to the work but often loses focus on the question.</li> </ul>
9-12	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li> <li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul>



13–16	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> <li>• Predominantly relevant response to the question.</li> </ul>
17–20	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Detailed, logical arguments and conclusions are made that consistently link together.</li> <li>• Relevant response to the question throughout.</li> </ul>

### Range of grammatical structures and vocabulary (A03)

- 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	<ul style="list-style-type: none"> <li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li> <li>• Limited range of vocabulary resulting in repetitive expression.</li> <li>• Limited use of terminology appropriate to literary and cinematic analysis.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li> <li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li> <li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li> </ul>

9–12	<ul style="list-style-type: none"> <li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li> <li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li> <li>• Some use of terminology appropriate for literary and cinematic analysis.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li> <li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li> <li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li> </ul>
17–20	<ul style="list-style-type: none"> <li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li> <li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li> <li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li> </ul>

### **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	<ul style="list-style-type: none"> <li>• Limited sequences of accurate language resulting in lapses in coherence.</li> <li>• Errors occur that often prevent meaning being conveyed.</li> </ul>
3-4	<ul style="list-style-type: none"> <li>• Some accurate sequences of language resulting in some coherent writing.</li> <li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li> </ul>
5-6	<ul style="list-style-type: none"> <li>• Frequent sequences of accurate language resulting in generally coherent writing.</li> <li>• Errors occur that occasionally hinder clarity of communication</li> </ul>
7-8	<ul style="list-style-type: none"> <li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li> <li>• Errors occur that rarely hinder clarity of communication.</li> </ul>

9-10	<ul style="list-style-type: none"> <li>• Accurate language throughout, resulting in consistently coherent writing.</li> <li>• Any errors do not hinder clarity of communication.</li> </ul>
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### **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)	<p><b>Andorra (Max Frisch)</b></p> <p>Responses may include: Frisch made it clear that Andorra was a model, not a specific place, but it is nevertheless clear that it is in many ways a reflection of the socio-historical realities of Frisch's time. The need to process the war, the themes, and the social structures all reflect a post-war European country.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the 'Blacks', the attitudes to Jews and the references to war and violence. This is very much a play infused with the context of WWII. There is a specific reference to neutrality, and the idea that, 'we aren't like them' which could reflect Swiss mentality.</li> <li>• the social attitudes within Andorra, including relating to gender roles. The cast consists of people identified by their professions, and they are not only predominantly male, but also the typical professions of the post war years. There is a teacher, a carpenter, a bar keeper and a priest – but no web developer or market research manager.</li> <li>• Frisch's attempts to universalise beyond his immediate context. Many of the themes and behaviours, such as guilt, prejudice and Othering can be found in most societies, and Frisch certainly attempts to address the universal rather than the specific.</li> </ul>

Question number	Indicative content
2(b)	<p><b>Andorra, Max Frisch</b></p> <p>Responses may include: The teacher and the soldier are significant both to the development of the plot and to the themes.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the teacher's role in bringing Andri to Andorra as a 'Jew'. His cowardice in not admitting that Andri was his son is a central theme of the play, and leads to Andri's social alienation, troubled identity and death.</li> <li>• the soldier's apparent bravery when he is boasting compared with his submission to the Blacks later. He is a bully towards Andri, treats Bärbel badly, and personifies self-righteous hypocrisy.</li> <li>• how each character represents personal responsibility, violence and unintended consequences.</li> </ul>

Question number	Indicative content
3(a)	<p data-bbox="368 340 1091 376"><b><i>Der Besuch der alten Dame</i> (Friedrich Dürrenmatt)</b></p> <p data-bbox="368 421 699 456">Responses may include:</p> <p data-bbox="368 461 1369 573">Ill is, of course, a victim in terms of being murdered for money. But he is also at least a perpetrator or crimes against Claire, if not perhaps the architect of his own downfall.</p> <p data-bbox="368 577 708 613">Candidates may discuss:</p> <ul data-bbox="416 618 1382 1193" style="list-style-type: none"> <li data-bbox="416 618 1382 853">• personal responsibility. Ill initially does not take personal responsibility for the wrongs he did to Claire, or indeed, to Frau Ill, whom he married for all the wrong reasons. This certainly makes him a perpetrator – but that does not mean that he cannot also be a victim. It could be said that he is Claire’s victim – but possibly also that the adult Ill is the victim of the young Ill’s actions.</li> <li data-bbox="416 857 1382 1010">• guilt. Does Ill’s guilt towards Claire mean that he is not a victim? The situation is complicated, with almost every character including Ill having a share of guilt, but also being the victim of Claire’s machinations.</li> <li data-bbox="416 1014 1382 1193">• revenge. If Claire had sought justice in a more measured way, we might think of Ill as getting what he deserved. But her revenge is so total and so controlling, plunging the whole town into poverty and manipulating Ill’s friends to turn on him, that in the end, he does seem to be a victim, at least to some extent.</li> </ul>

Question number	Indicative content
3(b)	<p data-bbox="368 1364 1091 1400"><b><i>Der Besuch der alten Dame</i> (Friedrich Dürrenmatt)</b></p> <p data-bbox="368 1444 699 1480">Responses may include:</p> <p data-bbox="368 1485 1385 1798">The question refers to the form of the play – its identity as a tragicomedy, its references to Greek forms (tragedy, the choir), and the use of alienation techniques. A traditional definition of tragedy refers to strong swings of emotion, which can lead to a catharsis for the audience. This play differs, partly because of the inclusion of comedy, and partly because of Dürrenmatt’s use of alienation, which means that the audience is not supposed to empathise with the characters or respond emotionally. So the question remains, how far is it a tragedy?</p> <p data-bbox="368 1843 708 1879">Candidates may discuss:</p> <ul data-bbox="416 1883 1362 2024" style="list-style-type: none"> <li data-bbox="416 1883 1362 2024">• the way that the play self-consciously refers to Greek forms; however, it is a twentieth century re-imagining of the form, so we can’t expect it to stick rigidly to the Greek rules, such as the requirement for dramatic emotions.</li> </ul>

	<ul style="list-style-type: none"> <li>• whether feelings are necessary for tragedy, whether we only require that bad things should happen, or whether there are other criteria which could be used to define this play as, at least partly, a tragedy.</li> <li>• alienation – the distancing of the audience and whether this means that the audience members don't experience great waves of changing feelings.</li> </ul>
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Question number	Indicative content
4(a)	<p><b><i>Der kaukasische Kreidekreis</i> (Bertolt Brecht)</b></p> <p>Responses may include: The play is informed by Brecht's communism, and may well only be fully comprehensible if we understand Brecht's political views, but the parable at its heart predates communism by quite some time, so it is possible to argue that some of the message can be understood.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• attitudes to / representations of rich and poor. The wealthy are represented as self-seeking, focused on their own wealth and power, and as caring little for the poor. Grusche is seen as somewhat altruistic, but even the poor are seen as self-seeking – Grusche's 'husband' is dying to avoid going to war, for example. This could be argued as informed by communism or as deviating from it, or possibly as simply an observation of human nature, unrelated to ideology.</li> <li>• attitudes to ownership – land, children – there is a focus on making the best use of resources, with little respect for traditional ownership or historical rules. This makes sense in the context of communism.</li> <li>• attitudes to the law and who should make and enforce it. The law as enforced by the wealthy is seen as corrupt. Yet Azdak, who in some ways represents an opportunity for the common man to set fairer laws, is also corrupt.</li> </ul>

Question number	Indicative Content
4(b)	<p><b><i>Der kaukasische Kreidekreis</i> (Bertolt Brecht)</b></p> <p>Responses may include:</p>

	<p>Responses should be analytical not only descriptive. The scene deals with changing social realities, entitlement, love and corruption, and these should be interpreted in terms of the meaning of the work.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Grusche's down to earth openness compared with the Governor's wife's entitled refinement. There is very much a sense that the poor girl is superior to the wealthy woman. Grusche is seen as loving the child and caring for him, whereas his mother is only interested in him because he is the key to controlling the inheritance.</li> <li>• Azdak's role in subverting the normal course of justice which favours the wealthy.</li> <li>• the role of money – Azdak wants payment for justice, and says, „Ihr wollt eine Gerechtigkeit, aber wollt ihr zahlen? Wenn ihr zum Fleischer geht, wißt ihr, dass ihr zahlen müßt, aber zum Richter geht ihr wie zum Leichenschmaus“.</li> <li>• Grusche's fight for the child and the decision that she should keep it.</li> </ul>
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Question number	Indicative content
5(a)	<p><b><i>Der Vorleser (Bernhard Schlink)</i></b></p> <p>Responses may include:</p> <p>Michael is retelling the story from the distance of many years, and he tells and retells events, questioning his own memory and the significance of events, so he isn't a completely reliable narrator.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• changing stories. Over time, Michael revisits events, and reinterprets them. For instance, his reaction to Hanna at the swimming pool is told in different ways in different parts of the book. Some of this can be explained by him revealing his own different understandings of the event over time, but we can also see this as unreliability.</li> <li>• Michael's own role and motivations. It is unclear whether Michael wants to uncover the truth, justify past acts or simply relive old, conflicting feelings without truly moving on. So we can never be quite sure that he is telling the truth.</li> <li>• the nature of the relationship as abusive – Michael never fully realises this, so he doesn't have the objectivity needed to be reliable, or the insight into the situation needed to fully understand it.</li> </ul>



Question number	Indicative content
5(b)	<p><b><i>Der Vorleser</i> (Bernhard Schlink)</b></p> <p>Responses may include:  Hanna's illiteracy is seen as, in a way, taking away her moral responsibility for her actions – it is a metaphor for her childlike state of innocence. Yet for centuries illiterate people have known the difference between good and evil, so it seems a poor excuse.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• illiteracy as the cause of Hanna being in the concentration camp. Hanna's shame at her illiteracy and the need to keep it secret meant that she refused promotion and ended up as an overseer in the camp, with little understanding of what else she could do. So in a sense, her illiteracy is the reason for or cause of her actions. This is not the same as an excuse.</li> <li>• Hanna as the abused who goes on to be the abuser. Because of her illiteracy, Hanna is seen as lacking agency, and in a position which means that the regime could abuse her. The damage done to her keeps her in a childlike state, so that she is unable to realise how much damage she is doing to Michael. Again, we can understand this without excusing it.</li> <li>• illiteracy as a metaphor / leitmotiv which runs through the work, symbolising a childlike state, a form of innocence and a lack of agency.</li> </ul>

Question number	Indicative content
6(a)	<p><b><i>Die Entdeckung der Currywurst</i> (Uwe Timm)</b></p> <p>Responses may include:  Time is ever present, as a complex layering in this work, twined together like Frau Brücker's knitting into an overall pattern. There are several different time frames to consider, as well as the passing of times and its effects, and the symbolism of time.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the different time frames: the narrator talking to Lena, the narrator's childhood, Lena in the war, Lena before the war with her husband, and the almost timeless interlude of Lena and Bremer, interrupted by the discovery of the end of the war.</li> <li>• the feeling of time passing like a river, created by the flowing narrative.</li> <li>• the idea of particular times having a flavour: „...mit diesem Geschmack auf der Zunge, wie die Zeit damals war, aus der die</li> </ul>

	<p>Currywurst kam: Trümmer und Neubeginn, süßschärfliche Anarchie“.</p> <ul style="list-style-type: none"> <li>the idea of the past as always still present, knitted into the fabric of our being. The narrator’s childhood is still with him, forming part of himself, as seen in his memories of eating the perfect Currywurst and playing in areas still devastated by the war - just as Frau Brücker’s past is still part of her.</li> </ul>
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Question number	Indicative content
6(b)	<p><b><i>Die Entdeckung der Currywurst (Uwe Timm)</i></b></p> <p>Responses may include: Bremer is probably quite a complex character, and we only ever see him through Frau B’s eyes, so it is hard to be certain of his characteristics. His actions – desertion and adultery – seem to be dishonourable, but times were extreme, and he seems otherwise to behave well.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>Frau Brücker’s portrayal of him as a good, honest man – how reliable is her account? She seems to have been infatuated with a much younger man, and generally a poor judge of character, going by her account of her husband.</li> <li>Bremer’s running away from the end of the war – does this make him dishonourable? Or just scared and realistic?</li> <li>cheating on his wife and not telling Frau B about his sense of taste. What are the implications of these different deceits? Can either be excused so that he can still be seen as a good, honourable man?</li> </ul>

Question number	Indicative content
7(a)	<p><b><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></b></p> <p>Responses may include: Predominantly this is a coming of age novel which ends in tragedy. However, there is a focus on Edgar’s unrequited feelings for Charlie, and his obsession with her. To the extent that stalking a young woman in a committed relationship is love... there is an element of love in the work.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>the relationship between Charlie and Edgar, and how far it could be called love – the love is all in Edgar’s head, and seems to be more a way of playing out Goethe fantasies than engaging in real life. This is certainly not a traditional love story.</li> <li>the fact that the work is predominantly about Edgar’s development and end. It could be argued that Edgar’s unsatisfactory relationship with his mother is more significant in the work than</li> </ul>

	<p>his fixation with Charlie. There is certainly a focus on Edgar's rebellion against his mother, who symbolises the GDR, and his individualism, which leads to his demise.</p> <ul style="list-style-type: none"> <li>• the other aspects of the work, such as the relationship with Goethe's original work, which mean that the love story is not central.</li> </ul>
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Question number	Indicative content
7(b)	<p><b><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></b></p> <p>Responses may include:  The GDR has an important influence on Edgar, not least as a system for him to rebel against. However, even in a different state or political system, he would probably still have been an outsider with parent problems, which would have influenced his fate, perhaps in a similar way.  Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the role of the East German collective mindset in causing Edgar's problems and interfering with his individuality. Had he lived in the West, Edgar may not have felt the pressure to conform to the same extent, so he may never have run away. But his hero, Holden Caulfield from the <i>Catcher in the Rye</i> ran away, so Edgar might have followed suit even without the GDR.</li> <li>• the role of the unrecognised genius. Edgar is almost fixated with the idea that he is an unrecognised genius, and this is contrasted with the collective mindset of the GDR. However, the GDR was pretty good at identifying and supporting talent in a variety of areas, so perhaps the GDR cannot be blamed in this area either.</li> <li>• the role of Edgar's parents and his own obstinacy in leading to his end.</li> </ul>

Question number	Indicative content
8(a)	<p><b><i>Die Verwandlung</i> (Franz Kafka)</b></p> <p>Responses may include: Both Grete and the Prokurist are of importance, and it could be argued that either is more important than the other, depending on the overall interpretation of the work.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Grete as representing family ties and the weight of responsibility, leading to the lack of individuality. Candidates who see family as the overriding theme in the work are likely to consider Grete to be more important.</li> <li>• Grete's change in attitude to Gregor following his metamorphosis.</li> <li>• the Prokurist as representing the pressure of business, depriving us of our humanity. Candidates who consider commercial alienation to be the central message in the work are likely to argue that the Prokurist is more important.</li> </ul>

Question number	Indicative content
8(b)	<p><b><i>Die Verwandlung</i> (Franz Kafka)</b></p> <p>Responses may include: It could certainly be argued that Gregor's inner world is surrealistic / depressed / alienated, while the outer world carries on as normal, regardless. Whether this is the main idea of the novella is open to question.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the bizarre nature of the metamorphosis, and how it might represent Gregor's inner state of mind.</li> <li>• the normality of everything else around Gregor, with very realistic descriptions.</li> <li>• on the other hand, there is a contrast between Gregor's normal thoughts that he must get to work and his insect legs waving in the air. A different kind of inner and outer.</li> </ul>

Question number	Indicative content
9(a)	<p><b><i>Die verlorene Ehre der Katharina Blum (Heinrich Böll)</i></b></p> <p>Responses may include:  The work does, in fact, represent a tension between hearsay and established facts, and how they are used to establish our understanding of the truth of events. Which is more important is open to question – perhaps hearsay has more power as a mover of events, but we are pushed towards a belief in the importance of true, established facts.  Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the narrator’s painstaking attempts to note sources and reliability, interrupting the narrative to do so. The very first words relate to „einige Neben- und drei Hauptquellen“.</li> <li>• the role of the ZEITUNG and its reliance on hearsay. As we see in the author’s afternote, the work is an „als Erzählung verkleidete Pamphlet gegen die ZEITUNG“.</li> <li>• Katharina’s fate, which is determined by the unreliable reports of the ZEITUNG, but reconstructed with an attempt to get at the facts.</li> </ul>

Question number	Indicative content
9(b)	<p><b><i>Die verlorene Ehre der Katharina Blum (Heinrich Böll)</i></b></p> <p>Responses may include:  Ludwig is a convicted criminal, and it is her association with him which drags Katharina away from her respectable life and attracts the attention of the ZEITUNG. But he is perhaps merely a shadow – not important enough or even present enough or evil enough to count as an anti-hero?  Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Ludwig’s role in Katharina’s downfall, either as a malevolent force or as a catalyst.</li> <li>• Katharina’s own choices in regard to Ludwig. She could choose to explain what happened, but she does not, and thus could be seen as her own anti-hero.</li> <li>• Ludwig versus the ZEITUNG (or even Blorna) for anti-hero. The ZEITUNG is perhaps the most malevolent force in the work, and is shown not to care what happens to its ‘victims’, but candidates could weigh up the various points for each figure to count as an anti-hero.</li> </ul>

Question number	Indicative content
10(a)	<p data-bbox="368 344 922 378"><b><i>Ich fühl mich so fifty-fifty</i> (Karin König)</b></p> <p data-bbox="368 427 703 461">Responses may include:</p> <p data-bbox="368 465 1353 618">It can certainly be argued that Sabine is always fretting about past or future, and if she were able to live in the present, the other problems in her life might seem less significant. But there are plenty of other candidates for her ‘biggest problem.’</p> <p data-bbox="368 667 703 701">Candidates may discuss:</p> <ul data-bbox="416 705 1385 1178" style="list-style-type: none"> <li data-bbox="416 705 1385 936">• Sabine’s inability to live in the present. Sabine often focuses on the past, when the family were together, or, when she is alone with her father, considers getting a travel permit. When she is actually planning to leave, we hear: „Die nächsten Tage erlebt Sabine wie im Traum“, and in the West, Sabine focuses on what she misses from home. She sleeps through the most important events.</li> <li data-bbox="416 940 1385 1059">• the disintegration of Sabine’s family. The breakup of the family is significant – and can certainly be considered as Sabine’s biggest problem.</li> <li data-bbox="416 1064 1385 1178">• the collapse of the world order she grew up in. Whether Sabine had stayed or left, the enormous political and social changes would have required effort to deal with.</li> </ul>

Question number	Indicative content
10(b)	<p data-bbox="368 1368 922 1402"><b><i>Ich fühl mich so fifty-fifty</i> (Karin König)</b></p> <p data-bbox="368 1451 703 1485">Responses may include:</p> <p data-bbox="368 1489 1385 1608">The work does not have the most effective narrative perspective because the dramatic tension is all in the first scene and there is little to create tension to hold the attention of the reader for the remainder of the novel.</p> <p data-bbox="368 1612 703 1646">Candidates may discuss:</p> <ul data-bbox="416 1650 1385 1964" style="list-style-type: none"> <li data-bbox="416 1650 1385 1769">• action, inaction and introspection. The work does not make the best use of the dramatic events of the time, or of the possibilities of introspection.</li> <li data-bbox="416 1774 1385 1921">• Sabine’s view of the world. The first-person narrative allows the reader access into Sabine’s thoughts, and can effectively communicate some of the dilemmas that people at the time experienced.</li> <li data-bbox="416 1926 1385 1964">• the use of letters. This allows other perspectives to be introduced.</li> </ul>

Question number	Indicative content
11(a)	<p data-bbox="368 280 1062 315"><b><i>Sansibar oder der letzte Grund</i> (Alfred Andersch)</b></p> <p data-bbox="368 360 703 396">Responses may include:</p> <p data-bbox="368 400 1378 591">Self-determination is an important concept, especially for the Boy, but perhaps freedom from threat or escape from danger could be seen as more important. In a wider context, however, the ability to make one's own decisions, rather than having them dictated by the Party can be seen as central.</p> <p data-bbox="368 636 708 672">Candidates may discuss:</p> <ul data-bbox="416 676 1378 1111" style="list-style-type: none"> <li data-bbox="416 676 1347 831">• the Boy's desire to determine his own path, starting with his abstract longings fuelled by adventure stories and misery about his father, and gradually leading towards a more mature determination of what it is right to do.</li> <li data-bbox="416 835 1378 949">• Gregor's desire to do as he pleases and not be dictated to. Gregor fundamentally wants the right to change his mind and not be persecuted for his political beliefs.</li> <li data-bbox="416 954 1362 1028">• the Pfarrer's need to follow the dictates of his conscience. This is perhaps the most central form of self-determination.</li> <li data-bbox="416 1032 1257 1106">• the more urgent need for safety, as seen in several of the overlapping strands of narrative – most obviously Judith's.</li> </ul>

Question number	Indicative content
11(b)	<p data-bbox="368 1341 1062 1377"><b><i>Sansibar oder der letzte Grund</i> (Alfred Andersch)</b></p> <p data-bbox="368 1422 703 1458">Responses may include:</p> <p data-bbox="368 1462 1362 1653">Of course, the Pfarrer is really arguing that artworks are necessary as a way of resisting oppression, but can only do so by saying that the Klosterschüler is not an artwork but a necessity. On a broader level, the quotation is about how important art and ideals are in society, and how this is manifested in the novel through the rescue of the figure.</p> <p data-bbox="368 1657 708 1693">Candidates may discuss:</p> <ul data-bbox="416 1697 1362 1935" style="list-style-type: none"> <li data-bbox="416 1697 1347 1771">• the extent to which the necessity of art as an act of resistance to oppression is a central theme in the work.</li> <li data-bbox="416 1776 1347 1850">• the extent to which people should put themselves in danger for higher ideas, as the Pfarrer does.</li> <li data-bbox="416 1854 1362 1928">• whether it makes sense for people such as the Boy and Knudsen to be put in danger for the figure.</li> </ul>

Question number	Indicative content
12(a)	<p data-bbox="368 409 1270 443"><b><i>Sommerhaus, später und andere Erzählungen (Judith Hermann)</i></b></p> <p data-bbox="368 488 703 521">Responses may include:</p> <p data-bbox="368 528 1385 680">Although relationships between men and women are a theme, and love is mentioned, it would be hard to really consider any of the stories as a 'love story'. Infidelity, promiscuity and a lack of real connection between people seem more dominant than love.</p> <p data-bbox="368 687 708 721">Candidates may discuss:</p> <ul data-bbox="416 728 1385 1120" style="list-style-type: none"> <li data-bbox="416 728 1385 837">• <i>Sonja</i>, which is the account of an obsession of an engaged man for a woman who is not his fiancé. There is talk of marriage, but it seems more about ownership and control than love.</li> <li data-bbox="416 844 1385 954">• the cold fish relationship in <i>Rote Korallen</i>. If there is love between the self-obsessed narrator and her depressed, unresponsive lover, it seems to relate more to their shared history than to themselves.</li> <li data-bbox="416 960 1385 1120">• the infidelity in <i>Hurrikan (Something farewell)</i>. This story seems to relate to everything about relationships except love – sex, selfishness, using another person, manipulation, abdication of responsibility, focus on skin colour.</li> </ul>

Question number	Indicative content
12(b)	<p data-bbox="368 1314 1270 1348"><b><i>Sommerhaus, später und andere Erzählungen (Judith Hermann)</i></b></p> <p data-bbox="368 1393 703 1426">Responses may include:</p> <p data-bbox="368 1433 1385 1621">Many (if not all) of the narrators are self-obsessed, with inner worlds that do not correspond clearly to outer events, although there is also great attention paid to outer detail. But it might be more accurate to say that some of the stories focus on the inner worlds, with little reference to the outer worlds.</p> <p data-bbox="368 1628 708 1662">Candidates may discuss:</p> <ul data-bbox="416 1668 1385 1982" style="list-style-type: none"> <li data-bbox="416 1668 1385 1702">• <i>Hunter=Tompson=Musik</i> is very much focused on externalities.</li> <li data-bbox="416 1709 1385 1861">• <i>Hurrikan (Something farewell)</i> contrasts the approaching hurricane with the inner emotional revolutions caused by infidelity, alongside the almost hypnotic, trance-like feeling of the story, where action seems almost impossible.</li> <li data-bbox="416 1868 1385 1982">• <i>Camera Obscura</i> very much deals with Marie's inner wants juxtaposed with the details of her environment and what the artist does.</li> </ul>



Question number	Indicative content
13(a)	<p><b><i>Stern ohne Himmel</i> (Leonie Ossowski)</b></p> <p>Responses may include: It would be possible to argue that any of these characters is the most courageous, depending on the understanding of courage – as adherence to principles in difficult times, as heroic actions, or simply the act of continuing to live.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Willi’s attempts to cover up his inner uncertainties. Willi is often scared, and covers it with bluster which seems ridiculous, but when we learn his backstory, we can see that he has a kind of courage to overcome his uncertainties. However, this often edges into recklessness.</li> <li>• Ruth’s moral courage. Ruth is unafraid to express her opinion, even when it goes against the boys’ opinions and against the Party lines, at a time when this could be dangerous. She is a strong advocate for Abiram.</li> <li>• Abiram’s determination to survive against considerable odds. He is often very scared, but he does not give in. However, his fear of adults leads him run away from help.</li> </ul>

Question number	Indicative content
13(b)	<p><b><i>Stern ohne Himmel</i> (Leonie Ossowski)</b></p> <p>Responses may include: In a way, self-deception about reality is at the heart of the work. Most of the adult characters believe that Hitler has a masterplan to rescue them or that the Russian army will be a liberating force (and hindsight shows that labour camps, rape and forty or so years of a divided Germany, with the East still experiencing a lack of freedom of expression, were the reality). But perhaps in this situation, a refusal to accept reality is the only way to survive? Perhaps, even, the strengths of some beliefs, such as the belief in Hitler, make it impossible to face the reality of failure?</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the belief that the Russians will liberate them. This seems to be a willing refusal to face likely facts born of the hope that anything must be better than this.</li> <li>• Jähde’s belief, against the evidence, in Hitler and his master plan. Jähde has built his success, his social position and his self-image on his fervent beliefs. He cannot allow them to crack, because he too would crumble.</li> </ul>

	<ul style="list-style-type: none"> <li>the children. The children are all trying to make sense of a world in which what they are told does not match their instincts or what they see. Who can blame Antek for being angry that he wasn't allowed the honour of going to die at the front, or Willi for internalising the punishment from his parents for showing human kindness?</li> </ul>
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Question number	Indicative content
14(a)	<p><b><i>Tonio Kröger (Thomas Mann)</i></b></p> <p>Responses may include: There are a number of leitmotifs in the work, and they are used effectively to contribute to the overwhelming sense of division in the work.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>art and bourgeoisie. These are repeatedly used to represent the dissolute and the respectable, the creative and the stolid, the wild and the domesticated. It is suggested that they cannot cohabit in any way.</li> <li>north and south. North and south are seen as opposing poles of respectable, business-like, profitable industry, and decadent, rather suspicious pre-occupation with art, music and poetry instead of the solid business of earning a living. The north is seen as cleaner, lighter, superior. And yet for Tonio there is always a yearning for the place where he is not.</li> <li>light and dark (esp. hair and eyes). The work is influenced by the thinking of the time, which was made popular by Nietzsche and later influenced the National Socialists, which idolised the purity, heartiness and innocence of blond hair and blue eyes, and found dark hair and eyes suspicious, inferior.</li> </ul>

Question number	Indicative content
14(b)	<p><b><i>Tonio Kröger (Thomas Mann)</i></b></p> <p>Responses may include: Tonio's greatest problem does seem to be that he can't accept himself as he is, yet, through his journeys and lengthy monologues, he does eventually seem to accept himself – at least provisionally.</p> <p>Candidates may discuss:</p>

	<ul style="list-style-type: none"> <li>• Tonio’s difficulties accepting himself. From his childhood, Tonio, with his exotic southern mother, his dark looks and his love of poetry, feels that he does not fit in with the healthy, practical blonds around him.</li> <li>• Tonio’s journeys. Tonio is always journeying, never finding his place, until the end. This represents his inability to reconcile the different parts of himself and his need always to be looking for an external solution to his internal troubles. Tonio cannot accept his own combination between being an artist and being a normal, middle class man, he feels that they conflict.</li> <li>• the contextual underpinning. Candidates might discuss the role and place of the artist, early Aryan superiority theories, or other philosophical ideas of the time which contributed to Tonio Kröger (and Thomas Mann himself) struggling with self-acceptance.</li> </ul>
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<b>Question number</b>	<b>Indicative content</b>
<b>15(a)</b>	<p><b><i>Almanya - Willkommen in Deutschland (Yasemin Samdereli)</i></b></p> <p>Responses may include: Both characters develop – perhaps Fatma more than Cem, because his development is mainly a realisation that identity is not simple, whereas Fatma goes on a greater journey.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Fatma’s development from a young Turkish wife to an enthusiastic German citizen. Initially, Fatma is hopeful, naïve and worried about moving to Germany. By the end of her journey, seen at the beginning of the film, she is very pleased to be gaining a German passport. This represents a considerable shift in her self-image and identity.</li> <li>• Fatma’s role as mother and grandmother. Clearly, Fatma’s development takes her through the stages of life and her relationships to others. Her role as matriarch who should not be offended is somewhat undercut by her admission that she was pregnant when she married. The old lady clearly retains the young woman.</li> <li>• Cem’s uncertainty about his mixed heritage. Cem is confused initially about whether he is Turkish or German, and eventually realised that he can be both, and finds ways to resolve his confusion. For a young child, this is a significant development.</li> </ul>

Question number	Indicative content
15(b)	<p data-bbox="368 282 1217 315"><b><i>Almanya - Willkommen in Deutschland (Yasemin Samdereli)</i></b></p> <p data-bbox="368 360 703 394">Responses may include:</p> <p data-bbox="368 400 1350 472">The Samdereli sisters were clear that they wanted the film to represent the successful side of integration – and to an extent they achieve this.</p> <p data-bbox="368 479 1366 633">The family are (mostly) employed and successful, the grandparents get passports, most of the family are comfortable with their Turkish German identity, the youngest son has married a German woman, Canan is in a relationship with an English man.</p> <p data-bbox="368 640 711 674">Candidates may discuss:</p> <ul data-bbox="416 680 1382 1305" style="list-style-type: none"> <li data-bbox="416 680 1382 875">• successful aspects of integration, such as the relative wealth and comfort of the family, relationships with Germans / English, and the passports. The overall picture is of a family which has successfully integrated into Germany, and become functional parts of society without losing their Turkish culture.</li> <li data-bbox="416 882 1382 1111">• the need to show obstacles to integration in order to show success. Obstacles to integration are shown – the initial difficulties of Fatma and Hüseyin, and Cem’s difficulty at school. Yet, unusually, these obstacles are shown as relating to Germans understanding and accepting migrants – Cem’s schoolteacher, for example.</li> <li data-bbox="416 1117 1382 1305">• definitions of integration. If integration means abandoning all Turkishness, then some family members are not so successful – the Grandfather wants to die in Turkey, and despite his professional success in Germany, feels that accepting a German passport will mean giving up an important part of his identity.</li> </ul>

Question number	Indicative content
16(a)	<p><b><i>Das Leben der Anderen</i> (Florian Henckel von Donnersmarck)</b></p> <p>Responses may include:  We can question whether Wiesler is either tragic or a hero. A number of different criteria could be discussed. Candidates might, but do not need to, refer to traditional definitions of tragic or hero, or they may, but do not need to, refer to Campbell's stages of the hero's journey.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the idea of the hero as the leading male figure. Wiesler seems to be the main man in terms of screen time, but we watch him watching Dreymann. It is Dreymann who could be seen as the active hero, taking risks and trying to enact change.</li> <li>• whether a hero should be 'good' and what that might mean in terms of how we interpret Wiesler as a hero, anti-hero or not fitting neatly into either of these tropes. He is, after all, a rather nasty Stasi man who does one kind thing.</li> <li>• whether Wiesler is tragic. In the traditional sense, a tragic protagonist would be undone by a single fault, a fatal flaw – Wiesler, to the extent that he is undone, is undone by kindness and humanity. In a more modern sense, Wiesler's sad, grey, empty life could certainly be called tragic. Candidates might question whether losing power and position in the Stasi but keeping your life and becoming more human counts as tragic.</li> </ul>

Question number	Indicative content
16(b)	<p><b><i>Das Leben der Anderen</i> (Florian Henckel von Donnersmarck)</b></p> <p>Responses may include:  The film appears to aim to represent life accurately, and to this extent it is problematic if it gives the wrong impression. However, it can also be seen as a melodrama, which might by necessity need to exaggerate the truth.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the extent to which the film represents reality – the Stasi wouldn't have recruited a man who would be persuaded to help Dreymann, and certainly someone who had doubts about the methods, would not have survived the training. The surveillance situation wasn't perhaps as bad as portrayed in the 80s, but the uniforms are real, and the atmosphere has some authenticity.</li> <li>• the extent to which it matters if the film stretches the truth. This depends on the aims of the film – it is, after all fiction not a</li> </ul>

	documentary. However, if people gain their understanding of history through films like this, it might matter very much.
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Question number	Indicative content
17(a)	<p><b><i>Das Wunder von Bern</i> (Sönke Wortmann)</b></p> <p>Responses may include: Changing gender roles are shown fairly consistently, but it is clear that they are in the process of changing, and that pre-war expectations are still dominant.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Christa Lubanski running the pub and keeping the family while Richard is away or home but unable to work. However, Richard certainly expects at some point to become the bread winner again, so Christa's economic activity could be seen as a temporary solution rather than as a long-term change.</li> <li>• Ingrid Lubanski dancing with the American soldier and wanting to determine her own actions. However, when Richard sends her home she submits, so it is clear that the independence of young women is still emerging rather than fully fledged.</li> <li>• Annette Ackermann contributing to the decision making. However, her power in the relationship is partly because she has brought money into the marriage. Also, Paul Ackermann's job plays a central role, overriding their honeymoon plans, and it's likely that Annette will soon be a mother – probably staying at home. So again, perhaps there is not yet all that much change.</li> <li>• Technical aspects of the portrayal – lighting, camera, position on screen, etc.</li> </ul>

Question number	Indicative content
17(b)	<p><b><i>Das Wunder von Bern</i> (Sönke Wortmann)</b></p> <p>Responses may include: Richard's development probably follows a fairly natural path, but it seems too linear and too quick.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Richard's development from traumatised, controlling and difficult man to loving father who tries to nurture and treat his son. Given the degree of Richard's trauma, it seems likely that it would take much longer for him to recover and build a relationship with his son.</li> </ul>

	<ul style="list-style-type: none"> <li>• the unrealistic stages of the development – one conversation over potatoes, one chat about football and a bit of a chat with the priest don't seem sufficient to overcome all those hurdles.</li> <li>• the barriers on the way. For example, Richard's use of physical punishment, and serving up Matthias' rabbits for dinner would probably create more problems than they actually do. Not only this, but the initial suspicion that Matthias was not his son would probably be more long lasting.</li> </ul>
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Question number	Indicative content
<b>18(a)</b>	<p><b><i>Der Untergang</i> (Oliver Hirschbiegel)</b></p> <p>Responses may include: The film is located in a very specific historical context, but the lessons we can learn today about the dangers of the cult of personality and populist, autocratic leaders are more relevant than ever because of our own historical context.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• ideology which makes you blind to facts, and how the film shows the dangers of this. This could be shown to parallel current events in Germany, America or the UK.</li> <li>• Traudl Junge's story about how easy it is to sleepwalk into a situation. Junge represents a large part of the German population, which found that just going about the business of their lives had led them unwittingly into a relationship with the National Socialist government.</li> <li>• how understanding that Hitler was a complex human, and not, as he is often presented, only an evil monster, ought to help us to understand the pitfalls of the present day – although, alternatively, one could argue that there are dangers to humanising him.</li> </ul>

Question number	Indicative content
<b>18(b)</b>	<p><b><i>Der Untergang</i> (Oliver Hirschbiegel)</b></p> <p>Responses may include: Loyalty beyond all reason or sense is clearly depicted in the film, but also the consequences of disloyalty, and the whisperings of rebellion.</p> <p>. Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• The general situation, where disloyalty is often punished by death, and any disagreement or attempt to recognise the reality of the situation is interpreted as personal betrayal.</li> <li>• Speer and Himmler. Speer who tells Hitler that he has been going against orders, but that his personal loyalty to Hitler remains the</li> </ul>

	<p>same, whilst Himmler begins to sue for peace, which is regarded as the worst betrayal of all.</p> <ul style="list-style-type: none"> <li>• Magda Goebbels. She kills her children because she can't face a world without National Socialist ideology. This is extreme loyalty to the point of madness.</li> <li>• the one-way nature of the loyalty. Hitler has no loyalty to his followers or the people generally – he says that if the war is lost, it is irrelevant if the people are also lost.</li> <li>• Whisperings of rebellion and plans to take over power.</li> </ul>
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Question number	Indicative content
19(a)	<p><b><i>Der Wald vor lauter Bäumen</i> (Maren Ade)</b></p> <p>Responses may include: The film depends heavily on the humour and social angst caused by a person being out of place, socially and geographically. Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• a Schwäbin in Baden. It is central to the film that, although Melanie has moved only a few kilometres, she has arrived in a culturally and socially different place. Her language and expectations are different, and this is reinforced by prejudices about the other.</li> <li>• being socially out of place in school. Melanie offends the existing teachers by her desire to change things, combined with her lack of authority in the classroom, so that few are willing to be friendly to her.</li> <li>• starting again in a new place. Melanie has no friends or social structure in her new home, and the film makes it clear how important this kind of support is.</li> </ul>

Question number	Indicative content
19(b)	<p><b><i>Der Wald vor lauter Bäumen</i> (Maren Ade)</b></p> <p>Responses may include: The film is certainly realistic, often painfully so. It certainly affects the audience, although this again can be painful rather than pleasurable. It could be argued to make you reflect on how an individual fits into the world, or how fragile are the social ties which support us. But it's a stretch to call it unusually good. Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the realism of the film and the cinematography. We see in great detail how Melanie's life disintegrates, through the images of her apartment, the classroom, the staff room and her social interactions.</li> </ul>



	<ul style="list-style-type: none"> <li>• the feelings the film arouses. Melanie’s situation certainly is moving, and perhaps the film might make some people thoughtful – they might think about the ways in which they contribute to bullying the Melanies of the world, perhaps. But the extreme realism of the social interactions means that it is probably more painful than pleasurable for anyone who has ever been socially awkward, socially excluded, or bullied.</li> <li>• ways in which it makes you think. The film can prompt thoughts about friendship, relationships and belonging.</li> </ul>
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Question number	Indicative content
20(a)	<p><b><i>Die fetten Jahre sind vorbei</i> (Hans Weingartner)</b></p> <p>It can be hard to judge where the limits between moral principles, rebellion, self-interest and lack of principle lie. It is also worth discussing the variation between the three protagonists here. It is possible to question whether the break-ins arise from moral principles relating to the ills of capitalism, or frustrated rebellious urges. The protagonists certainly do not hold back from GBH or kidnapping. Similarly, their unusual sexual morality is worthy of discussion.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• attitudes towards the law, and breaking it. Perhaps breaking the law for a purpose indicates the characters’ commitment to their principles; perhaps we see the limits of their principles when things go wrong and their crimes become less principle-based, less amusing and more violent?</li> <li>• attitudes towards sexual relationships. Although the characters eventually come to an arrangement they seem happy with, there is a discussion to be had whether this is compatible with their anti-establishment principles, or an arrangement of convenience. It is certainly based on deception initially, which seems rather against the general moral principles they claim to hold.</li> <li>• whether – and if so to what extent – moral attitudes change during the work.</li> </ul>

Question number	Indicative content
20(b)	<p><b><i>Die fetten Jahre sind vorbei</i> (Hans Weingartner)</b></p> <p>Responses may include: It's a visually effective film, which captures the audience, generates empathy and creates a clear sense of place and social class. The scenes painting Jule's flat, for example, show poverty in a wealthy world, lack of money, and a depressing outlook. This can be contrasted with the roomy, well maintained homes which the trio rearrange. Framing, composition and camera angle are also used to create character and show developing relationships.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Camera angles. The camera is often hand-held and shaky, often blurring with movement. When Hardenberg is injured, the camera swings round and round, showing the dizziness of the panic.</li> <li>• Framing and composition. Initially, the protagonists are mainly seen alone on camera or in constellations of two, but gradually, there is an increase in shots showing all three of them together.</li> <li>• Movement. In the first part of the film, the characters and the camera are often in movement. In the second part, although the camera is still hand held and shaky, there is more stillness, reflecting a greater peace and resolution.</li> <li>• Light and colour. To start with the film is almost black and white, with little colour, and limited shots from the CCTV. Later shots show the streets in overwhelming colours and chaos.</li> </ul>

Question number	Indicative content
21(a)	<p><b><i>Die Welle</i> (Dennis Gansel)</b></p> <p>Responses may include: The music is effectively used to create or underline the meaning of the work.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the use of rock music to indicate rebellion, anarchy and lack of rules / discipline. For example as Wenger is on the way to school, we hear the lyrics 'I don't care about history' and 'hate the teachers and the principal.' These can be interpreted relating to fascism, and Wenger's social situation.</li> <li>• how rock music shows the loose, undisciplined, unfocused nature of the students, with a focus on individuality rather than group cohesion – for example, the party.</li> </ul>

	<ul style="list-style-type: none"> <li>• water sounds and music. Whenever Marco or Wenger swims, there is soothing music. This can be interpreted perhaps as relating to the Wave – enough water / discipline / regulation is necessary for life and comfort, but too much creates a tsunami which washes away life and civilisation.</li> <li>• the use and meaning of the building, pulsing, quiet threatening music with electronic sounds when key political or social events are happening, such as Tim spraying the Wave on the scaffold / plastic around the church, or Karo alone in school.</li> </ul>
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Question number	Indicative content
21(b)	<p><b><i>Die Welle</i> (Dennis Gansel)</b></p> <p>Responses may include:  Many of the characters simply become more themselves – Karo becomes a better version of herself rather than changing, for example, and Tim probably becomes a worse version of himself – a boy with no self-confidence trying to belong and over doing it. But other characters change quite a lot:  Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Rainer Wenger, who is often seen as changing from a cool anarchist to someone who seems to quite enjoy petty power and the regard of others. But it could be argued that this is other people’s opinion of him, and that he stays the same, determined to take the project to the end to show the dark side of the Wave.</li> <li>• Marco, who moves out of Karo’s shadow and becomes more his own person, which allows him eventually to play an active role in trying to stop the movement. This allows him to love Karo at the end on a more equal basis.</li> <li>• Karo and Tim. It is possible to question how far they change and how far they develop into different versions of themselves.</li> </ul>

Question number	Indicative content
22(a)	<p><b><i>Good Bye, Lenin!</i> (Wolfgang Becker)</b></p> <p>Responses may include:  The quotation refers to Alex and his father, living in different worlds in East and West, and this is a key leitmotiv of the film. But one could also consider the little world Alex makes for his mother.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• East –West. The film uses imagery of different worlds and of satellites in orbit to reflect the huge differences between places which were geographically near. Alex says of his father: „Er lebte in seiner Welt, und ich in meiner.“</li> <li>• Alex’s recreation of the past in the East while the West takes over the present. As Frau Schäfer says, it’s lovely talking Alex’s mother: „Man hat das Gefühl es ist so wie früher.“</li> <li>• Space imagery. We are given the literal image of different worlds in parallel to show how the two Germanies and the different characters all operate as if they were in the own worlds – in some ways, we see individuals acting as if they were the only ones who existed.</li> </ul>

Question number	Indicative content
22(b)	<p><b><i>Good Bye, Lenin!</i> (Wolfgang Becker)</b></p> <p>Responses may include:  A feeling of nostalgia for the East is created, even for those of us who never experienced it, although critics argue about how effective and genuine this feeling is. A number of technical means are used to create this feeling, including camera work, music, props and symbols / imagery.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• camera work. Old video depicting childhood laughter, authentic video material from the GDR and a combination of focus on facial features and panning shots combine to create an atmosphere of pining for a past which was never quite as great as it is now remembered.</li> <li>• music. The young pioneers sing, and the old people join in. Rossini’s Wilhelm Tell, comic, fast-paced music is used as a background to scenes of the relentless changes that came with the fall of the Wall.</li> <li>• props. Clothes, interior decor and money are all used to reinforce a sense of belonging to a former time.</li> </ul>

	<ul style="list-style-type: none"> <li>• symbols / imagery. Images of familiar sights with emotional significance, such as the Alexanderplatz, typical buildings and Lenin's statue are recurrent.</li> </ul>
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Question number	Indicative content
23(a)	<p><b><i>Lola rennt (Tom Tykwer)</i></b></p> <p>Responses may include: Lola's character is not especially three dimensional or well developed. But this is, perhaps, a feature of the choice to prioritise fate and more or less take agency away from the individual – it is often through our choices that we show our character.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• fate and choices. Lola herself rarely makes a choice. She is seen as almost unimportant in her own life. She is a vehicle for different accidents to pan out in different ways. This links to the theme of fate.</li> <li>• the characteristics that Lola does have and how they are demonstrated. Lola is dynamic, as is seen in her constant movement. She runs. To some extent Lola is strong. Manni needs her and she seeks solutions – but this can be contrasted with her deep-rooted insecurity, which we see in the bedroom scenes and in her interactions with her parents.</li> <li>• Lola as an animated figure. The cartoon sequences reinforce the unreality of the characters and their links to video game characters (which were much less developed in the late 90s than now).</li> </ul>

Question number	Indicative content
23(b)	<p><b><i>Lola rennt (Tom Tykwer)</i></b></p> <p>Responses may include: This is clearly a late twentieth century film, with the social context of fractured families, a comically hopeless gangster boyfriend, and a partially successful subversion of the trope that boy rescues girl. Technologically, also, the reliance on fairly primitive video game ideas, locates the film in the context of the late twentieth century. Furthermore, the obsession with details at the expense of an engagement with characters or action is typical of the nineties in film and literature.</p> <p>Candidates may discuss:</p>

	<ul style="list-style-type: none"> <li>• girl rescues boy. The film subverts the trope of boy rescues girl, but psychologically Manni is still Lola's knight in shining armour. This is very much of its time.</li> <li>• fractured families. These were increasingly normal in the late 90s, but still painful.</li> <li>• Video games. The film recreates the typical three lives of a 90s videogame, with the convention that only the third death is actually a death. At the time, this was novel cinematography.</li> <li>• technological limitations. CGI was in its infancy, and film and TV drama were still in the process of breaking away from camerawork and composition based on a play, with set pieces on a stage. In this sense, <i>Lola rennt</i> was a radical departure.</li> <li>• So, context is important, even if it's not as all important as it would be in a historical film.</li> </ul>
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Question number	Indicative content
24(a)	<p><b><i>Nirgendwo in Afrika</i> (Caroline Link)</b></p> <p>Responses may include:  Walter clearly does not cause all of his own problems. Persecution by the National Socialists, exile, prejudice, hardship and the war are all external problems which affect him. However, the film focuses on the problems as they affect the family, and within the family, it could be argued that Walter's inability to deal with the changes and to relate effectively to his wife and child do cause – or at least contribute to – the family problems.  Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• external problems and how Walter reacts to them. Walter seems to feel less of a man because he is no longer a lawyer and part of a wealthy family. He seems to feel degraded.</li> <li>• Walter as causing problems by his reactions in the family. Walter tends to react by trying to control those around him because he can't control his own destiny, and this certainly contributes to his personal problems. Jettel too is struggling, and she looks to their neighbour for love and understanding.</li> <li>• Walter as a man of his time. At the time, men made decisions and wives accepted, so it is unreasonable to judge Walter for making decisions (about moving continents, for example) without consulting his wife by modern standards.</li> </ul>

Question number	Indicative content
24(b)	<p><b><i>Nirgendwo in Afrika</i> (Caroline Link)</b></p> <p>Responses may include:  Heimat is so much more than just home. It is bound up with nation, landscape and belonging, and in this film, with exile and betrayal and loss. Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Germany. Germany is always present – as an aching loss of nation, landscape and culture; as a contrast to the brutal life on the farm, both in terms of the superficial civilisation and also in terms of the greater humanity seen from Ouwor; and also in the form of looming threat and darkness. In some ways, it is the aching yearning for what is lost, or perhaps was never real, which characterises Heimat.</li> <li>• exile and betrayal. All of the family members have lost their home and family, and they know that the homeland and the family members are not there to return to. Jettel in particular was secular and a socialite, identifying as German. It takes her a long time to process her loss, and to recognise that her family and the cultural world she enjoyed have been destroyed. So, in losing her Heimat, Jettel also loses a part of herself.</li> <li>• Return. It can be questioned whether the return to Germany symbolises forgiveness and justice, or the need to control a form of vengeance. There is certainly a need to rebuild and reform, so it will not be the same Heimat.</li> </ul>

Question number	Indicative content
25(a)	<p><b><i>Rosenstraße</i> (Margarethe von Trotta)</b></p> <p>Responses may include:  There are various strands of love story; Hannah and Luis, Ruth and her dead husband (whom she might love more in death than in life); Lena and Fabian; the love of the wives who protested for their imprisoned Jewish husbands. But the film is also about history and memory and identity, and about Hannah finding herself before she marries rather than finding herself through marriage. So it is not simply a film about love. Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• the nature and strength of the different strands of love story. Hannah seems uncertain about Luis for a while, and he is unhappy about her trip to Germany to delve into family history. This is a contrast to the strength of love between Lena and Fabian, which bound them despite the odds.</li> </ul>

	<ul style="list-style-type: none"> <li>• Hannah’s story. Hannah finds her identity in family history rather than in a love which defies the odds. Although love is part of her story, it is not the main part.</li> <li>• history, memory and identity. Again, love stories are part of the history and memory. The wives of the Jewish men loved them, but their story was about politics, power and resistance as much as love.</li> </ul>
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Question number	Indicative content
25(b)	<p><b><i>Rosenstraße</i> (Margarethe von Trotta)</b></p> <p>Responses may include:  Aside from the importance of her own story, Lena is a significant linking figure, between past and present, and between Ruth and Hannah, bridging the gap between mother and daughter that otherwise threatens to engulf them both. Lena also saved Ruth.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• Lena’s own story and significance. Lena gave up wealth, family ties, prestige and power to be with Fabian. She protested with the other women when Fabian was arrested, and perhaps represents the stories of all those other partnerships. The historical moment that Lena represents is at the heart of the film.</li> <li>• Lena and Ruth. Lena saved Ruth from the National Socialists and from hardship as an orphan by taking care of her, yet there is a rift between them, because of Ruth’s renewed loss of a mother figure when she was taken by her cousins.</li> <li>• Lena and Hannah. Lena helps Hannah to understand the past, and in doing so, she helps Hannah to understand her mother and to live in the present. Perhaps, also, by reliving the past, Lena allows herself a little more life in the present?</li> </ul>



Question number	Indicative content
26(a)	<p><b><i>Sophie Scholl - Die letzten Tage (Marc Rothemund)</i></b></p> <p>Responses may include:  A number of techniques are used to create the feeling for the place and time, including the use of locations, music, props and original transcripts. The film successfully recreates the physical location as it was, as well as the feeling of the time in terms of what it was like to live then and there, as well as the tense, secretive atmosphere of rebellion.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• use of locations within Munich. The film uses locations in Munich where Sophie Scholl's life took place, including the house where she lived and the atrium at the Ludwig-Maximilian University where the original Sophie distributed the leaflets, as well as the court of justice and the town hall. This contributes to the authentic atmosphere.</li> <li>• props, clothing and interior scenes. The typewriter, printer and paper are all original, and together with clothing such as Sophie's hand knitted cardigan and Hans' suit, contribute to the feeling of the time and place. The group met in a room which was, both literally and figuratively, underground.</li> <li>• Music and sound. The film is introduced with jazz, which was important at the time and still a little subversive; we hear Goebbels on the radio; the music becomes more threatening as Sophie's fate nears.</li> <li>• rebellion, repression, whispering.</li> </ul>

Question number	Indicative content
26(b)	<p><b><i>Sophie Scholl - Die letzten Tage (Marc Rothemund)</i></b></p> <p>Responses may include:  The idea of conscience, and acting according to one's conscience, is very powerful in the film.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> <li>• White Rose distributing leaflets against the war in the face of the harsh punishments of the National Socialists. This is courageous, and based on conscience because they believe that the war is now harmful: „Wir sind euer böses Gewissen. Die Weiße Rose lässt euch keine Ruhe.“</li> <li>• Sophie's religious conviction. Sophie prays, and questions her conscience. When Mohr asks her what can we rely on, if not the law, Sophie replies: „Auf Ihr Gewissen. Das Gesetz ändert sich. Das Gewissen nicht.“</li> </ul>

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|  | <ul style="list-style-type: none"><li>• Sophie refusing the golden bridge to freedom. She could have come away with her life and carried on the work of her resistance group, but she wouldn't – how do we evaluate this?</li></ul> |
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