

A-level
GERMAN
7662/2

Paper 2 Writing

Mark scheme

June 2022

Version: 1.0 Final



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in 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 levels 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, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Assessment criteria

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
17–20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13–16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9–12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5–8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect spellings (unless the meaning is changed)
 misuse of lower case and capital letters
 incorrect gender (unless the meaning is changed)
 incorrect adjectival endings.

Serious errors include:

incorrect verb forms
 incorrect case endings, including pronouns
 incorrect word order in main and subordinate clauses.

Complex language includes:

subordinate and relative clauses
 conditional clauses
 infinitive clauses with zu
 subjunctive of indirect speech
 prepositions with a non-literal meaning eg sich interessieren für
 object pronouns
 complex adjectival phrases eg die in Hamburg veröffentlichte Studie
 adjectival and masculine weak nouns.

AO4	
17–20	<p>Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
13–16	<p>Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
9–12	<p>Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
5–8	<p>Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
1–4	<p>Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

0 1

Heinrich Böll: *Die verlorene Ehre der Katharina Blum*

0 1 . 1

„Die Erzählweise ist für den Erfolg dieses Werks genauso wichtig wie die Handlung selbst.“ Wie stehen Sie zu dieser Aussage?

[40 marks]

Possible content

- We know from the start that Katharina has shot a journalist.
- The reader is interested to know why this has happened.
- The sub-heading provides a warning.
- The work includes a variety of characters central to the plot.
- Their views of Katharina are not what we expect of a murderer.
- Language is appropriate to the character – dignified or just plain crude.
- The reporting style allows us to take a more objective view of events.
- The action takes place over only four days, creating pace and tension in the work.
- The reader is not distracted by side-issues or sub-plots and can focus on the events.
- In a short work, Böll creates a web of connections and misunderstandings.

0 1 . 2

Die ZEITUNG erklärt Werner Tötges und Adolf Schönner zu „Opfern ihres Berufs.“ Inwiefern stimmen Sie dieser Aussage zu?

[40 marks]

Possible content

- Schönner is found dead in the woods but not much is known about him.
- His death suggests someone had a serious grudge against him.
- Tötges represents the unscrupulous gutter-press.
- The ZEITUNG knowingly misquotes to put Katharina in a bad light.
- The press works with the police to deny Katharina fair treatment.
- Tötges visits the pastor in Gemmelsbroich to dig up dirt on Katharina.
- Tötges cheats his way into hospital to interview Katharina’s very ill mother.
- She dies immediately afterwards and Tötges blames Katharina.
- Before he is shot, Tötges makes lewd suggestions.
- Against all the evidence, the ZEITUNG declares the journalists victims.

0 2

Bertolt Brecht: *Mutter Courage und ihre Kinder*

0 2 . 1

Analysieren Sie die Darstellung der männlichen Figuren in diesem Theaterstück. Finden Sie diese Darstellung eher positiv oder negativ?

[40 marks]

Possible content

- There are four main male characters and some minor ones.
- Eilif is a good soldier who is praised for his exploits in the war.
- He becomes victim of his own hot-headed enthusiasm in the peace interlude.
- Schweizerkas is loyal to the army and takes responsibility for the cashbox.
- Like his brother, he is a victim of trying to do the right thing in the confusion of war.
- The sergeant and the recruiting officer promote the continuation of the war.
- The colonel is aloof, removed from the war's dangers and consequences.
- The chaplain is not a fighting soldier and pleads for Mother Courage's help.
- The cook sees war as a business opportunity and is attracted to Mother Courage.
- The farmers and foot soldiers are portrayed as down-trodden victims of war.

0 2 . 2

„Der Krieg ist nix als die Geschäfte, und statt mit Käse ist's mit Blei.“ Erklären Sie diese Worte von Mutter Courage in Bezug auf die Hauptthemen dieses Theaterstücks.

[40 marks]

Possible content

- The words are sung by Mother Courage in scene 7.
- By this time her haggling has already cost Schweizerkas his life.
- She refuses to hand over the officers' shirts in scene 5.
- In most scenes of the play she is involved in buying or selling.
- She trades equally with both armies as the soldiers are a captive market.
- When peace is declared she fears ruin.
- Her unhealthy obsession with dealing takes precedence over her family.
- The reference to lead proves ironic as all of her children are shot.
- She remains addicted to her business as she moves on alone.
- Mother Courage is a prime example of the play's anti-war message.

0 3

Friedrich Dürrenmatt: *Der Besuch der alten Dame*

0 3 . 1

„Ich wollte das Publikum unterhalten, nicht belehren.“ Inwiefern ist es Ihrer Meinung nach Dürrenmatt gelungen, dieses Ziel zu erreichen?

[40 marks]

Possible content

- Claire’s arrival signals that humour will be an important element in the play.
- The choir singing and the mayor’s attempt at a speech are farcical.
- Claire’s physical appearance is grotesque.
- Her background story is a source of humour and is so extreme as to be unbelievable.
- The audience laugh at almost every aspect of her entourage.
- There is black humour in the symbols of the coffin and the black panther.
- There is humour when everybody buys items on credit.
- In one scene the characters act as trees.
- Despite any entertainment value, a human being loses his life.
- The humorous elements do not disguise serious messages.

0 3 . 2

Welche Aspekte der Gesellschaft kritisiert Dürrenmatt in diesem Theaterstück? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- A once prosperous town is dilapidated and suffering unemployment.
- It all revolves around money and what it can do for us and to us.
- The hugely rich Claire has bought all the factories and closed them down.
- Her fantastic offer is initially rejected on grounds of morality.
- Morals disintegrate when vast sums are involved.
- Claire buys justice (or revenge), loyalty and influence.
- Money means power and power is seen to corrupt.
- It is only through obvious corruption that the town is revived.
- Ill’s death shows the shallowness of friendship and instability of relationships.
- The play is a criticism of capitalism and its divisive impact.

0 4

Max Frisch: *Andorra*

0 4 . 1

Von welcher Bedeutung ist Ihrer Meinung nach der Besuch der Señora in diesem Theaterstück?

[40 marks]

Possible content

- The Señora's arrival throws the Andorrans into panicky speculation.
- Her presence lays bare their narrow-minded attitudes.
- The fight between Andri and the soldiers brings him into contact with her.
- She later confronts the Lehrer about his lie and persuades him to tell the truth.
- She provides key details about Andri's past but crucially does not tell him.
- She gives him her ring on the way to the border.
- Andri does not realise who she is but says she is a fantastic woman.
- Her courage in coming to Andorra contrasts with the Andorrans' cowardice.
- She brings the truth too late to Andorra, where the lie is already too strong.
- Her murder in Andorra gives the Schwarzen the pretext to invade.

0 4 . 2

Der Doktor sagt: „Was hat unsereiner denn eigentlich getan? Überhaupt nichts.“ Wie wichtig sind diese Worte für Andris Schicksal?

[40 marks]

Possible content

- This quotation is part of the Doktor's statement in the witness box.
- He is the last Andorran to try to claim he is innocent.
- At the Judenschau, the Andorrans passively obey the soldier's orders.
- They all turn their backs on Barblin when she tries to promote resistance.
- They ignore the Lehrer and the Mutter and watch the Schwarzen drag Andri away.
- The Andorrans all played key roles in Andri's persecution.
- The Lehrer's original lie led to the Soldat constantly bullying Andri.
- The Tischler and the Geselle denied Andri his chosen career.
- The Wirt committed the murder of the Señora, of which Andri is accused.
- The Doktor's claim shows that he still believes antisemitic prejudices are acceptable.

0 5**Heinrich Heine: *Gedichte – Buch der Lieder*****0 5 . 1**

„Heine benutzt in seinen Gedichten deutsche Legenden und Mythen, um seine Liebe zu seiner Heimat auszudrücken“. Nehmen Sie Stellung zu dieser Aussage mit Bezug auf mindestens **zwei** Gedichte.

[40 marks]**Possible content**

- Heine has a problematic relationship with his home country.
- He often uses German myths and legends in poems with tragic themes.
- His Germanic heroes and heroines sometimes die tragically.
- He uses everyday German life to portray empathy with German people.
- Heine wants to express his love of Germany's rich cultural heritage.
- He associates the timelessness of Germanic myths and legends with his experiences as a young German.
- Heine contrasts characters from myth and legend with everyday characters.
- He creates ironic distance from the experiences portrayed.
- Heine's use of Germanic legend allows him to criticise aspects of German life.
- Heine associates himself with legend to distract from his Jewish heritage.

0 5 . 2

Analysieren Sie die Darstellung von Leidenserfahrungen in Heines Werk.

[40 marks]**Possible content**

- The chronological structure shows Heine's development as a poet.
- Early poems portray a young man experiencing the world.
- Early poems deal with unrequited love and the desire to find oneself.
- The poet is seeking his identity as he progresses through the work.
- The poems' focus shifts from the young poet to the adult in society.
- Escaping everyday concerns remains a constant theme.
- Later poetry mocks earlier concerns.
- Later sections set earlier themes in religious or mythical context.
- Heine's later self looks back on his earlier self with critical irony.
- Themes such as unrequited love can be traced throughout the work.

0 6

Jana Hensel: *Zonenkinder*

0 6 . 1

„Das Werk präsentiert ein stereotypisches Bild vom Leben in der DDR, das in der Wirklichkeit nicht existierte.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- Hensel selects aspects of the GDR which will have most resonance with eastern and western readers.
- Portrayals of her “typical” GDR life reinforce already familiar stereotypes.
- There is no attempt to portray alternative lifestyles different from these stereotypes.
- Writing retrospectively could mean her accounts are not completely accurate.
- She portrays her own perspective on reality in the GDR.
- Hensel attempts to recreate a cosy ambiance rather than a historical document.
- Hensel portrays an experience different from that of many GDR citizens.
- Her tours for westerners are tailored to what they are expecting.
- Superficial product details are used to give the work an increased authenticity.
- Hensel may not wish to reveal more unpalatable details about life in the GDR.

0 6 . 2

Inwiefern ist „Zonenkinder“ ein politisches Werk? Begründen Sie Ihre Meinung.

[40 marks]

Possible content

- Hensel avoids direct political comment, even on political events.
- Hensel expressly states she did not want to write a political work.
- She considers her work to be a collection of anecdotes and memories.
- The 'Montagsdemonstrationen' shows her regret at lost culture.
- Hensel’s narrative voice indicates her desire to remain neutral.
- Her parents’ perspective on Leistungssport allows us insight into her views of the GDR system.
- Political comments are made indirectly through others’ experiences.
- She comments on the loss of a culture, not the loss of a political system.
- Hensel regrets the west engulfing East Germany and its history.
- Her tours of the east include what westerners are expecting to see.

0 7

Franz Kafka: *Die Verwandlung*

0 7 . 1

Wie ändert sich die Familie Samsa im Verlauf der Erzählung? Sind diese Veränderungen Ihrer Meinung nach positiv oder negativ?

[40 marks]

Possible content

- The mother is an asthmatic housewife, barely able to look after the apartment.
- She faints at the sight of Gregor, whom she calls “mein unglücklicher Sohn.”
- Herr Samsa is fat, lazy and dependent on Gregor for money.
- He is violent towards his son, beating him and throwing apples at him.
- After Gregor’s death, he finds employment and assumes more responsibility.
- Grete’s relationship with Gregor changes significantly.
- After caring for him tirelessly, she declares that “it” must go.
- She takes up typing and takes French lessons.
- Even the mother starts to work and neglects Gregor.
- All three enjoy the sunshine, looking forward to Grete’s future.

0 7 . 2

Wie erklären Sie sich Gregors Verwandlung? Geben Sie Ihre Gründe an.

[40 marks]

Possible content

- Gregor, a travelling salesman, is transformed into an insect.
- He considers his job unbearable but just about tolerates it.
- He feels he had to appease his father by earning money for the family.
- He wanted to send Grete to the conservatory, a wish that did not materialise.
- Gregor craved love and companionship but did not find them.
- He had no close friends at work or outside his job.
- Unfulfilled in life, he is an outsider in every way after his metamorphosis.
- He still has human thoughts but cannot express them.
- Nobody understands the noises he makes, nor does anybody try.
- Gregor refuses to continue with his miserable, pointless existence.

0 8

Wladimir Kaminer: *Russendisko*

0 8 . 1

„Durch seine Erzählungen bringt Kaminer sein Publikum zum Lachen.“ Inwiefern stimmen Sie dieser Aussage zu?

[40 marks]

Possible content

- There is humour in all of Kaminer’s accounts, whatever the subject.
- Accounts are short, focused and connected only by humour, not theme or topic.
- Despite chaotic situations, migrants enjoy themselves and appreciate the funny side of life.
- Many of the accounts relate to the battle for survival and are littered with humour.
- Accounts documenting relationships or marriages all involve amusing episodes.
- Many accounts feature the working world of the migrants, where humour abounds.
- Language barriers often lead to misunderstandings, many of which provide humour.
- The differing national characteristics of migrants are frequently a source of humour.
- Kaminer’s father stored food in the bathtub after his family had migrated to Berlin.
- Kaminer was himself involved in humorous incidents, such as his job in the theatre project.

0 8 . 2

Analysieren Sie die Rolle der Frauen in Kaminers Erzählungen.

[40 marks]

Possible content

- Kaminer’s mother thinks that the journey is more important than the destination.
- Kaminer’s wife, Olga, exemplifies the key characteristics of Russian wives.
- Love, it is claimed, is the most powerful force of all.
- Marina’s life typifies relationships for many migrants in Berlin.
- The Russian bride is the answer to all worldly problems.
- Many Germans were surprised by the resilience of Russian women.
- Lena has become Countess of Rome, but writes erotic novels.
- The narrator meets many females, all of them with a different background.
- The narrator discusses the women involved in telephone sex calls.
- Katja’s story is typical of the role of women in contributing to the humour of the work.

0 9**Siegfried Lenz: *Fundbüro*****0 9 . 1**

Analysieren Sie die Bedeutung von Fedor Lagutin für den Roman.

[40 marks]**Possible content**

- Henry returns the lost bag to Fedor, a visiting Baschkirian mathematician.
- Henry and Fedor are contrasting characters who become friends.
- Fedor is naïve and oblivious to the harsh realities of the capitalist world.
- Henry and Fedor reject many of the facets of modern German society.
- Henry's sister is attracted to Fedor.
- The mother's meeting with Fedor depicts the racist attitude of the older generation.
- Fedor leaves abruptly having heard racist comments directed towards him at a party.
- Fedor is attacked by a racist gang; he had never experienced racism before.
- Fedor states that physical violence can be overcome but verbal abuse cannot heal.
- We wonder if Henry will hear from Fedor again or if Barbara will ever visit him in his home country.

0 9 . 2

„Lenz findet vieles in der modernen Gesellschaft inakzeptabel.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]**Possible content**

- Henry's lack of ambition contrasts with the self-seeking attitude prevalent in modern society.
- Henry's wish to feel contented at work conflicts with the competitive realities of society.
- The lost property office is juxtaposed with the throw-away society.
- Henry confronts the gang but cuts a lone figure in an anonymous society.
- Lenz criticises economic policies, where loyal employees are thrown on the scrap heap.
- There is no room for sentiment in modern society; characters do not develop relationships.
- Lenz criticises racist attitudes and intolerance, which pervade modern society.
- Hannes Harms' qualities are rare in modern society.
- Albert cares for his elderly father, something unusual in a modern, hectic world.
- Nobody is willing to make sacrifices in a race for personal success.

1 0

Bernhard Schlink: *Der Vorleser*

1 0 . 1

„Die Vergangenheit beeinflusst die Gegenwart.“ Inwiefern stimmt diese Aussage für dieses Werk?

[40 marks]

Possible content

- At the age of fifty, Michael Berg reflects on his life so far.
- His past relationship with Hanna has remained with him throughout.
- Michael compares all female companions to Hanna and cannot form relationships.
- In an attempt to forget, Michael devotes himself to work, but to no avail.
- Hanna tells Michael nothing of her past; it is a mystery.
- Her past comes to light in the trial, where she admits guilt.
- It is clear that her illiteracy has shaped her life.
- Michael feels guilty that he has loved a war criminal.
- Feelings of guilt of past and present generations are awakened.
- How the past shapes the present is shown in the meeting in Hanna’s cell.

1 0 . 2

Analysieren Sie die Darstellung von Hanna Schmitz in diesem Werk.

[40 marks]

Possible content

- We learn about Hanna through Michael’s eyes, not Hanna’s own words.
- She is helpful when Michael falls ill in the street.
- She chides him for skipping school, showing some maternal concern.
- Hanna has an obsession with cleanliness and washing.
- Despite some good times together, she becomes violent towards him at times.
- She ignores Michael on the tram and disappears from his life without warning.
- Her past remains a mystery until the trial.
- Hanna’s illiteracy affects her whole life and career path.
- In prison she learns to read and write and sends Michael messages.
- In her cell she keeps a press photo of Michael as an “Abiturient”.

1 1

Good bye, Lenin!: Wolfgang Becker (2003)

1 1 . 1

Finden Sie Beckers Darstellung der DDR-Gesellschaft in diesem Film eher positiv oder negativ? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- Various aspects of GDR life are revealed by the many characters in the film.
- Robert Kerner's flight is symptomatic of increasing dissatisfaction.
- Christiane's interrogation reveals the level of state control.
- Through her and Alex we see extensive extra-curricular activities for children.
- Christiane's hospitalisation shows how the state provided for its citizens.
- Dr Klapprath used to be one of the valued members of GDR society.
- Ganske and Mehlert represent those struggling to adapt to change.
- The men appear surly but are innocent victims of consequences.
- Frau Schäfer visits Christiane and loves to think „es ist so wie früher“.
- These characters lament the events of the Wende with genuine Ostalgie.

1 1 . 2

Inwiefern ist die Beziehung zwischen Alex und Christiane wichtig für den Erfolg dieses Films?

[40 marks]

Possible content

- The love between these two main characters is central to the film.
- Alex is clearly worried about his mother during the Stasi interrogation.
- He misses her greatly when she falls ill.
- He is devastated by her coma and his plan to protect her stems from his love.
- He goes to enormous lengths to prove his love for his mother.
- Christiane encourages Alex's passion for space and rockets.
- She does not go to Robert in the West because she fears losing the children.
- Lara tells Christiane about the Wende but, out of love for Alex, she does not let on.
- Her expression as they watch Sigmund Jähn shows her love for him.
- The relationship is portrayed as deep and loving.

1 2

Das Leben der Anderen: Florian Henckel von Donnersmarck (2006)

1 2 . 1

Analysieren Sie den Einfluss der Ereignisse in diesem Film auf Georg Dreymans Karriere.

[40 marks]**Possible content**

- At the start of the film, Dreyman is a loyal and acclaimed East German playwright.
- Hempf orders a smear campaign against Dreyman to enable him to pursue Christa-Maria.
- Wiesler engineers a situation where Dreyman discovers the affair.
- When Christa-Maria refuses to continue seeing him, Hempf orders her arrest.
- Albert Jerska commits suicide and has presented Dreyman with a sonata for his birthday.
- Dreyman writes a critical article about suicide rates in East Germany.
- Wiesler ensures that the Stasi are fed false information to protect Georg Dreyman.
- Christa-Maria informs on Dreyman, but Wiesler removes the typewriter.
- Christa-Maria dies in a tragic accident outside Dreyman's flat, possibly committing suicide.
- After reunification, Dreyman reads his files and dedicates his latest work to Wiesler, his saviour.

1 2 . 2

Inwiefern spielt das Thema Sauberkeit eine bedeutende Rolle in diesem Film?

[40 marks]**Possible content**

- The term *sauber* refers to those loyal to the GDR political system.
- It is also used to describe an apartment that had not been bugged by the Stasi.
- At first Grubitz considers Dreyman to be clean and no threat to the GDR.
- Wiesler suspects that Dreyman is not as 'clean' as he first appears.
- Dreyman is totally unaware that his apartment has been bugged.
- Christa-Maria showers when she returns from visiting Hempf.
- Hempf is the last person who can claim to be clean.
- Christa-Maria showers when she returns home from her interrogation.
- She fears for her own career and realises that she has now become a Stasi informant.
- Christa-Maria feels morally unclean by revealing the location of Dreyman's typewriter.

1 3

Die fetten Jahre sind vorbei: Hans Weingartner (2005)

1 3 . 1

Welche Methoden und Techniken hat Weingartner für seinen Film benutzt? Sind diese Methoden Ihrer Meinung nach erfolgreich?

[40 marks]

Possible content

- Weingartner shows how comedy can be used to transmit a serious message.
- Many scenes show the rebels enjoying themselves and having fun.
- It is filmed in natural light, whatever the scene, night or day.
- A hand-held camera follows the characters and events in documentary style.
- The rebels are portrayed in a positive and sympathetic light.
- The first part of the film moves at a fast pace with lively music.
- The second part contrasts to the first and is much more serious in tone.
- It contrasts to the first in scenery, pace and ideas.
- Contrasts in the film's figures interest the audience – rich/poor and rebels/Hardenberg.
- The ambiguous ending leaves the audience to ponder what the future holds.

1 3 . 2

„Im realen Leben sind Wunsch und Wirklichkeit oftmals unvereinbar.“ Inwiefern stimmt diese Aussage für den Film?

[40 marks]

Possible content

- Quite simply, the rebels want to change society.
- They break into homes of the rich, create chaos and leave messages.
- Their actions are designed to make people aware of social injustices.
- However, people still buy goods made in sweatshops abroad.
- The restaurant scene shows how the rich live and how they treat employees.
- Without a plan B, the rebels kidnap Hardenberg.
- Hardenberg professes he was once a rebel with the same ideas.
- The richer he has become, the less important his youthful idealism.
- He says life teaches you to live in the real world.
- The ending shows no change for Hardenberg, but asks where the rebels go now.

1	4
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Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)

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Analysieren Sie die verschiedenen Methoden und Techniken der Regisseurin in diesem Film. Wie erfolgreich finden Sie diese Methoden?

[40 marks]**Possible content**

- The film highlights conflicts facing all migrants as they strive to cope in a foreign land.
- Samdereli uses a narrator, Canan, to relate the story to Cenk.
- Flashbacks are used to highlight the issues challenging the family in Germany.
- The film focuses on the sense of nostalgia and the longing for the homeland.
- It bridges cultural gaps and celebrates ethnic eccentricities.
- Humour is used to poke fun at German and Turkish traditions and culture.
- Multiculturalism and mixed marriages provide for misunderstandings and comedy.
- It is humorous when Turks speak German and when Germans speak in a strange dialect.
- Contrasts between urban and rural landscapes in Germany and Anatolia are used.
- The music in the film emphasises humorous moments or times of grief.

1	4	.	2
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Inwiefern ist Integration ein Hauptthema dieses Films?

[40 marks]**Possible content**

- The film documents the life of Hüseyin's family and their struggle for assimilation.
- The film highlights the cultural differences facing Turks arriving in Germany in the 1960's.
- After 40 years in Germany, Hüseyin and Fatma receive German citizenship.
- Hüseyin's conflicting feelings are shown by his decision to take his whole family to Anatolia.
- Cenk speaks German, not Turkish, and is unsure about being integrated in German society.
- Within Hüseyin's family, there are examples of mixed marriage and partnerships.
- The family members still accept the traditional structure of their Turkish family and heritage.
- The film switches between German and Turkish, emphasising their conflict and confusion.
- Hüseyin cannot be buried in a Muslim cemetery because he accepted German citizenship.
- Hüseyin is finally buried in his home village, but the issue of integration remains unresolved.

1 5

Sophie Scholl – die letzten Tage: Marc Rothemund (2005)

1 5 . 1

Betrachten Sie Sophie als ein Vorbild für Zivilcourage oder als eine naive junge Frau? Geben Sie Ihre Gründe an.

[40 marks]

Possible content

- Sophie knew the war was lost and resistance to Hitler was needed.
- She helped to distribute anti-Nazi leaflets, a very dangerous activity.
- She thought her participation as a woman would raise less suspicion.
- Despite the risk, she remained in the university to distribute the last of the leaflets.
- In cross-examination scenes Sophie showed moral fortitude.
- She argued coherently and impressed Mohr but rejected the offer of a lesser sentence.
- In facing up to the judge in the show trial, Sophie showed great courage.
- She showed she is only human when she broke down in front of Else.
- She was greatly concerned for others; she was devastated at the fate of Christoph Probst.
- Just before her execution, her father told her how proud he was of her.

1 5 . 2

Vor seiner Hinrichtung sagt Christoph Probst: „Es war nicht vergebens.“ Inwiefern stimmen Sie dieser Aussage zu?

[40 marks]

Possible content

- The group's aim was to inform and motivate the public.
- Leaflets were distributed criticising the Nazi regime.
- The group were fully aware of the great danger of their activities.
- Sophie and Hans were spotted in the university and arrested.
- Sophie tried to convince Mohr that laws change but conscience does not.
- Sophie impressed Mohr, who did not gloat when he attended her execution.
- Sophie warned the judge that his own day of judgement would come soon.
- Hans' record of service at the front meant nothing to the Nazis; he is to be executed.
- Probst, ill with depression, leaves a wife and three children.
- It is left to the audience to decide whether all was in vain or not.

1 6

Lola rennt: Tom Tykwer (1998)

1 6 . 1

Analysieren Sie, wie Tykwer in diesem Film Spannung und Angst schafft. Inwiefern ist er Ihrer Meinung nach erfolgreich?

[40 marks]

Possible content

- The initial scenario creates tension – will she save Manni?
- The fast-paced music and montage create tension and fear.
- The scenes of Lola running create the effect of breathless tension.
- Tension is created by speed of the switch between characters and animation.
- Lola’s other fears are explored in the “red scenes”.
- Lola’s ambivalence about her future creates tension and fear in spectators.
- Secondary characters and animations break the tension but increase the fear.
- Viewers fear for Lola’s happiness in the changing relationship with her father.
- Tykwer plays with fate and coincidence to increase tension.
- The ending is ambivalent, creating tension and fear about Lola’s future.

1 6 . 2

Inwiefern kann man Ihrer Meinung nach Lola als Heldin beschreiben?

[40 marks]

Possible content

- Lola is selfless and wants to help Manni out of his difficult situation.
- Lola takes risks which can have negative consequences.
- In the third scenario, Lola is seen to have extraordinary powers.
- However, in the third scenario Manni saves himself.
- Lola’s decisions and actions have different outcomes in the three scenarios.
- Her decisions become less and less rational over the film.
- She questions herself between scenarios.
- Lola’s actions sometimes have negative consequences for other characters.
- Lola does not look like a traditional heroine.
- She is seen to have character flaws.