

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2011 question paper  
for the guidance of teachers**

**9780 PRINCIPAL COURSE GERMAN**

**9780/04**

Paper 4 (Topics and Texts), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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### **Part I: Cultural Topics**

Candidates are to attempt one question from Part I: Topics and will write their answers in the Target Language as these texts/films are to be studied primarily in cultural context (be it historical, political, social) as well as a literary/cinematic one.

Answers are to be marked out of 30 according to the criteria below:

- 20 for Content [AO3: 10 marks, AO4: 10 marks]
- 10 for Language [AO2]

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a firsthand response and thoughtful, personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer. This applies to films as well as literary texts. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team.

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**Part I: Topics – Content**

<b>18–20</b>	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
<b>15–17</b>	<i>Very good</i>	A thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
<b>12–14</b>	<i>Good</i>	A well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
<b>9–11</b>	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than the other.
<b>5–8</b>	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
<b>1–4</b>	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
<b>0</b>		No rewardable content.

**Part I: Topics – Language**

<b>10</b>	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
<b>8–9</b>	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
<b>6–7</b>	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
<b>4–5</b>	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
<b>2–3</b>	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
<b>1</b>	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
<b>0</b>		No rewardable language.

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### **Part II: Literary Texts (30 marks)**

Candidates are to attempt **one** question from Part II: Texts and will write their answers in English as these texts are to be studied primarily from a literary point of view.

Answers are to be marked out of 30 according to the criteria below:

- 25 for Content [AO3: 10 marks, AO4: 5 marks]
- 5 for Structure [AO3]

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation: quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in the answer. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered in the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and understanding and especially any signs of analysis and organisation.

In the marking of these questions specific guidelines will be given for each essay, agreed by the examination team.

**Part II: Texts – Content**

<b>23–25</b>	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
<b>19–22</b>	<i>Very good</i>	A thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
<b>15–18</b>	<i>Good</i>	A well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
<b>11–14</b>	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
<b>6–10</b>	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
<b>1–5</b>	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
<b>0</b>		No rewardable content.

**Part II: Texts – Structure**

<b>5</b>	<i>Very Good</i>	A well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
<b>4</b>	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
<b>3</b>	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
<b>2</b>	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
<b>1</b>	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
<b>0</b>		No rewardable structure.

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### Indicative Content

Candidates are free to interpret the question. The following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to the questions. These notes are by no means exhaustive.

### PART I: Cultural Topics (30 marks)

#### 1 Die Kriegszeit

**Albrecht Goes, *Das Brandopfer*; Marc Rothmund, *Sophie Scholl*; Oliver Hirschbiegel, *Der Untergang***

**A Welches Bild der Menschlichkeit vermitteln die zwei von Ihnen gewählten Werke? Wie beurteilen Sie dieses Bild?**

*Albrecht Goes, Das Brandopfer*

Candidates may focus on the humanity which Frau Walker increasingly shows during the course of the work as the situation becomes steadily more desperate for the Jews who must visit her shop. The individual therefore develops an increasing awareness of the plight of her fellow man. Through Frau Walker a picture of an individual is discernable who steadily becomes more humane, despite the harsh conditions to which both she and, more importantly the Jewish population, are subject. Her treatment of the Jews and the SS soldiers in her shop reveals the moral sensibility, based on an innate sense of feeling for her fellow man, which is awakened in her over the course of the work. However, there is also a sense of the innate fragility of Frau Walker, as she is unable to cope with the demands of what is happening to her and to her customers, whom she seeks to help and whose pain she desperately attempts to alleviate. Her sense of humanity is broken by the system, hence her decision to set light to the shop and her attempt to become a *Brandopfer*. However, some may see her rescue from the fire as a sign of the power of humanity, since she is saved by a Jew, the father of the narrator's girlfriend. That she survives and that her story also survives may lead some to conclude that the sense of humanity as it is portrayed in the work proves to be more enduring than the system which seemed to have crushed it, with the scar acting as a reminder. Some candidates may choose to place weight on the Nazi system as it is revealed in the work, describing the inhumanity of the treatment of the Jews and the tactics of the Nazis in enforcing such a system. Answers should be fully justified by means of precise examples from the text. A direct comparison with the depiction of humanity in one of the other texts must be made.

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Marc Rothemund, *Sophie Scholl*

Candidates are likely to focus on the intense sense of humanity and need to defend it which permeates the film, not only through the protagonist, but also through the actions of her brother Hans and those of the *weiße Rose* in general. Principles related to what it is to be human are revealed as the motivating forces behind their actions as they seek to combat the Nazi regime. Yet the actions of isolated individuals run into the inhumane force of the Nazi regime and its disregard for humanity in pursuit of its goals. This is notable in Mohr's interrogation of Sophie and in the comportment of Judge Friesler in the courtroom. Therefore a humanity of extremes becomes evident in the film, with the *weiße Rose* on the one side, wholly committed to peaceful action, and the horrors of the Nazi system on the other. Within the context of the film and the protagonist's life it may be argued that the view of humanity is bleak, given the way that individuals are crushed for the sake of higher state goals, yet in the final scene, the use of the written words of the *weiße Rose* in the Allied air drops gives the Scholls' sense of humanity the upper hand, for they help set the tone for a future debate about the future liberation of Germany. Some candidates may also discuss the courage of the protagonist and her accomplices in the face of death, a courage which gives the Scholls' vision of humanity great force, both morally and in terms of what it is to be human as opposed to the mechanical vision of the Nazis. Answers should be fully justified by means of precise examples from the film. A direct comparison with the depiction of humanity in one of the other texts must be made.

Oliver Hirschbiegel, *Der Untergang*

Candidates are likely to focus on the negative aspects of humanity as they are portrayed in the film. The bunker provides a fitting setting for the downfall of one particular vision of the world, a vision which is bent on destruction, or self-destruction, with one individual representing an entire nation. The depths of despair, delusion and futility reached by Hitler reveal those depths to which mankind can go on an individual and collective level. His hold over the rest of his entourage, and indeed the nation, reveals how mankind can also fall prey to the delusions of an individual and his particular ideology. His generals, his staff and even his closest associates cower before the dominant presence of Hitler, for the cult of the leader can overpower any sense of humanity, even as the regime falls apart. The depiction of a humanity resigned to despair can also be related to the atmosphere in Berlin, as the shots of the streets, lavish parties, and scenes of drunkenness illustrate. The defence of humanity, in the sense of a duty to one's fellow man, is only evident in isolated cases, with Speer and Dr Schenk to the fore. Some may point to the emergence of Peter from the cult of Hitler, as he comes to the realisation of the futility of his actions on the streets of Berlin as the Russians close in. Judgements as to how humanity is depicted in the film will vary, but may well be negative when placed against the other text/film. Answers should be fully justified by means of precise examples from the film. A direct comparison with the depiction of humanity in one of the other texts must be made.

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**B Wie wird die Vorstellung der Gerechtigkeit während der Kriegszeit in den zwei von Ihnen gewählten Werken dargestellt? Wie beurteilen Sie diese Vorstellung der Gerechtigkeit?**

Albrecht Goes, *Das Brandopfer*

Candidates may well look at the two forms of justice evident in the text: that of the Nazi regime and that which dictates Frau Walker's actions. In an analysis of the Nazi form of justice candidates should look at how the Jews are treated within the work: their harassment, the opening of the specific butcher's shop at a specific time, the methods of the *Gauleiter* and his henchmen. Frau Walker's own sense of justice develops during the course of the work as her desire to help her fellow men is awakened by her repulsion at the methods employed by the regime. Her sense of justice therefore increasingly comes into conflict with the prevailing order, as she creates, almost unwittingly, a space in which the Jews can find some form of sanctuary in an ever more hostile world. Her treatment of individuals and the way she allows her shop to become a place of worship reveal her sense of justice. Yet the Nazi form of justice is, perhaps, shown to be the stronger, pushing Frau Walker to her limits, as her *Brandopfer* action illustrates. Judgements regarding the form of justice present in the work will vary depending on the line of argumentation taken. Answers should be fully justified by means of precise examples from the text. A direct comparison with the depiction of justice in one of the other texts must be made.

Marc Rothmund, *Sophie Scholl*

Candidates are likely to focus on the mechanics of the Nazi criminal justice system as they are depicted in the film. Mohr's interrogation of Sophie and his methods reveal the flaws in the system and the way certain types of people are promoted to positions of power within the judicial system. The discussions between Mohr and Sophie regarding moral justice and the criminal justice as understood by the Nazi regime may well form the core of the essay as this conflict is central to the film. The positions taken by Mohr reveal uncertainty, especially since his own son is on the Russian Front, yet his function as a cog in the machine wins over. The strength of Sophie's conception of justice and the moral basis on which she acts and is prepared to die give her great authority, and thus reveal the crude nature of the Nazi regime. Candidates should also discuss the notion of justice clearly elucidated by judge Freisler in the show trial at the end of the film. The show trials enabled by the *Kriegssonderstafrecht* demonstrate how the Nazis use courts as arenas in which to intimidate an entire population. Justice, in a legal sense, is manipulated to suit the wishes of the regime. The justice Freisler espouses is based on prejudice, ignorance and dictatorship, for he abuses justice to such an extent that the court becomes an instrument of terror. His behaviour in the court reveals the moral vacuum at the heart of the Nazi regime, and his ranting and leaves no room for argument. The callousness of Freisler personifies the callousness of the system itself. Some candidates may look at the sense of justice espoused by the *weiße Rose* group, thereby giving a radically different take on the question, but one that is still valid, with a deeply-felt sense of justice defended as the might of the Nazi regime bears down on it. Answers should be fully justified by means of precise examples from the film. Judgements regarding the form of justice present in the work will vary depending on the line of argumentation taken. A direct comparison with the depiction of justice in one of the other texts must be made.



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Oliver Hirschbiegel, *Der Untergang*

Candidates are likely to focus on the justice of the Nazi cause as it is depicted in the film. Nazism, through the personality cult of Hitler, leads to the justification of a total war. Germany, the nation, is linked to the fate of the individual, Hitler and therefore it is deemed just that the entire nation should also fall with the *Führer*. The skewed vision of justice is revealed in Hitler's increasingly erratic behaviour towards his generals, his closest advisors, and in his inspection of the young boys in the desperate parade of the *Volkssturm* as they embark on a last stand against the Russians. Justice, in a conventional sense, has no place in the futile world of the bunker, as the extreme actions of its inmates reveal: the suicide of Goebbels and his family, the behaviour of Hitler himself, and the inability of others to stand up to Hitler. Some may pick out the positive attempts of Dr Schenck to effect change and uphold justice, yet even here it is more a matter of fire-fighting than a considered upholding of justice, for in the Nazi regime the lack of morality makes any sense of justice irrelevant to the reality of a bitter struggle for survival in an increasingly chaotic world. Answers should be fully justified by means of precise examples from the film. Judgements regarding the form of justice present in the work will vary depending on the line of argumentation taken. A direct comparison with the depiction of justice in one of the other texts must be made

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## 2 Die Nachkriegszeit

Wolfgang Borchert, *Draußen vor der Tür*; Heinrich Böll, *Das Brot der frühen Jahre*; Sönke Wortmann, *Das Wunder von Bern*

- A „Es gelingt den Deutschen überhaupt nicht, sich während dieser Periode von dem Krieg zu befreien.“ Stimmt diese Aussage in den zwei von Ihnen gewählten Werken? Begründen Sie Ihre Antwort.

Wolfgang Borchert, *Draußen vor der Tür*

Candidates may well draw a distinction between Beckmann and the other characters in the play when responding to the terms of the question. Certainly, Beckmann is not able to free himself from the horrors of war, indeed they continue to shape his existence as a *Heimkehrer*, yet the way in which he continues to be haunted by his wartime experiences is in marked contrast to the existence of the other characters he meets during the play. The opening shows how Beckmann is *'immer draußen'* in the society to which he returns, and feels so worthless that he contemplates suicide. Beckmann's inability to interact with the characters he meets is represented by the gasmask. Nightmares of the war continue to lock him into a depressed spiral of existence, which is exacerbated in his meetings with others, such as *Der Andere* and especially the *Oberst*. His former commanding officer has assumed a new existence, complete with wife and family, and shows no empathy for Beckmann. Hence, the fact that others can free themselves from the war exacerbates Beckmann's entrapment in it. Examples of the *Oberst* telling him to put on an old suit of his so that Beckmann can become *'wieder ein Mensch'* reveal the superficiality and hypocrisy of the new German society, one which seeks to forget the war, rather than consciously free itself from the horrors of the past. And it is this inability to make the same switch to post-war existence which means that Beckmann's existence remains defined by the war: *'Ich bin nur ein schlechter Witz, den der Krieg gemacht hat, ein Gespenst von gestern.'* The shallowness of post-war society is also evident in the *Direktor's* comments about truth, in Frau Kramer's recounting of Beckmann's parents' death and in his wife's behaviour. The *Gasmaskenbrille* may also be read as a potent symbol of Beckmann's inability to escape the war: *'Seh ich alles verzerrt durch dies elende Gasmaskenbrille? Sind alles Marionetten? Grotteske, karikierte Menschenmarionetten?'* The final soliloquy (*'Ein Mann kommt nach Deutschland...'*) underlines the exclusion Beckmann feels, an exclusion rooted in his inability to escape from war, in stark contrast to the others in the play. Answers should be fully justified by means of precise examples from the text. A direct comparison with the ability of others to escape from the war in one of the other texts must be made.

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Heinrich Böll, *Das Brot der frühen Jahre*

Candidates may well see Walter as completely conditioned by the war and its aftermath. The recurrent theme of 'Brot' reminds him of his hunger on both a physical and emotional level, a hunger brought about by the effects of war. His existence is therefore defined as a struggle to survive, literally to feed himself. The dysfunctional family, his theft of his father's prized and rare books, the loss of his mother, all are linked to the war and all play a key role in defining his life. Whilst set in a period of economic prosperity, both on a national and a personal level, Walter is aware of 'etwas Wölfisches' which has driven him during the previous seven years. Reminiscences of his periods of hunger, his former jobs and his various apprenticeships haunt his seemingly comfortable material existence. This hunger keeps him like a prisoner, just as war had done to his nation and in this sense he finds it hard to escape from the war-time experience. The unsympathetic portrayal of others in the *Erzählung* also underlines their inability to escape: the mother's companion at the hospital, whose husband seeks her effects after her death; the heartless way in which Ulla helps her father run the company, especially the way she crosses out the name of an employee on the payroll after his death; the company's looting of fixtures and fittings as it goes about its business, regardless of danger to the workforce. Such portrayals are also linked to those who offered or refused Walter 'Brot' during those years. The centrality of money and material goods is like a cage which leads to war-like behaviour in individuals and society. It is only through the meeting with Hedwig that Walter is able to escape the confines of his previous existence, as he feels that he moves with her to a new 'Land' in which his former life and values play no role. This escape through the redemptive power of love happens over the course of one day, but there is still a sense of isolation within a wider context, as the harsh environment of post-war West Germany is spelt out in no uncertain terms at the end: 'wir beide sind in der Wüste und wir sind in der Wildnis, und ich sehe weit und breit keinen Priester, der uns trauen würde.' Therefore, whilst Walter seems to escape the after effects of the war, candidates may well argue that wider society does not. Answers should be fully justified by means of precise examples from the text. A direct comparison with the ability of others to escape from the war in one of the other texts must be made.

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Sönke Wortmann, *Das Wunder von Bern*

Candidates may feel that the protagonist's existence is conditioned by war, for Matthias is initially without a father and his family's survival is indicative of the nation's struggles to cope with the consequences of the war. The shots of the neighbourhood depict the devastation and grim reality which still pervade day-to-day existence for the characters in the film. The Lubanskis' struggle to keep together in the harsh reality of post-war Germany, while Matthias' mother tries to run the bar as well as bring up her family. The hopes she pins on the return of Richard, after his twelve years as a Soviet prisoner of war, prove ill-founded. His cold and aggressive attitude to his family reveals a man defined by the horrific experiences of war, and a mindset conditioned by them. The difficulties caused by his arrival are revealed in his difficult relationship with both Bruno, who flees to East Berlin, and with Matthias. His arrival brings the impact of the war into sharp perspective, for it becomes a reality from which it proves very difficult to escape. It is only through the healing power of football that the characters are able to emerge. The notion of hope comes through in Matthias' ersatz father figure, Helmut Rahn, yet then on a national scale through the West German national team. Josef 'Sepp' Herberger's simple philosophy plots a course out of the post-war gloom personified in Matthias' situation. The success of the team and the journey which father and son undertake symbolise a healing process, through which the characters are able to escape the shadow cast by the war. Some candidates may look at the role of the Ackermanns, both in their existence beyond the war, and in their role as representatives of the media, which helps project a way out of the harsh realities of West Germany in the period. The final scene also signifies a new dawn for both the individuals concerned and the nation as a whole. Answers should be fully justified by means of precise examples from the film. A direct comparison with the ability of others to escape from the war in one of the other texts must be made.

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**B Was erfährt man über die wirtschaftliche Situation Deutschlands in den zwei von Ihnen gewählten Werken? Wie beurteilen Sie diese Situation?**

Wolfgang Borchert, *Draußen vor der Tür*

Candidates are likely to focus on the economic fortunes of Beckmann who, as a *Heimkehrer*, can find no place in the new post-war society, either socially or economically. The *Vorspiel* exposes the state of society, with war compared to the economic cycle through the personified *Tod*: 'Das Geschäft ging gut...'. Here the deaths of war caused by are compared to a perverse economic cycle, also evident in post-war society, in particular through Beckmann's exclusion from the new, economically 'liberated' Germany. The fate of the *Heimkehrer* reflects the lives of a certain underclass within the new state and is foregrounded throughout the play. The meetings with the *Oberst* also give an insight into the sense of 'progress' achievable in the new economic situation, where one's outward appearance – for example wearing a suit – can enhance one's influence and standing. His advice to Beckmann also reveals the economic state of the new Germany. Beckmann's journey is also an economic one, as he seeks to move out of his desperate situation, as can be seen when he fails the audition and implores the *Direktor*: 'Ich hab doch Hunger! Ich muss doch arbeiten!' The daily struggle for survival in the harsh economic conditions becomes evident, as does Beckmann's understanding of the underpinning of such a society: it is a society driven by materialism and without compassion or values. Evidence of this can be found in the character and actions of the *Direktor*, the *Oberst* or *Frau Kramer* and her attitude to Beckmann's parents' property and death. Some candidates may discuss the pointlessness, for Beckmann at least, of the existence offered by the economic conditions which prevail in the new Germany. Answers should be fully justified by means of precise examples from the text. A direct comparison with the economic situation in one of the other texts must be made.

Heinrich Böll, *Das Brot der frühen Jahre*

Unlike *Draußen vor der Tür* this work is set in more prosperous economic times, yet the basis thereof comes under attack in the course of the *Erzählung*. For whilst Walter may be materially well-off, certainly no longer starving, what with his car and prospects of marriage to his boss's daughter Ulla, he pays a terrible price for success, a price he articulates over the twenty four hours of the narrative. The struggle for survival which characterised the immediate post-war years, brought into sharp focus by the recurrent references to the need for 'Brot', has given way to an ostensibly more comfortable existence. However, economic progress has a dehumanising effect on Walter, a character still haunted by his past, for his life, which many would deem 'ganz passabel' at the beginning, is revealed to be nothing more than a sham, devoid of human warmth and love. His description of his work as a washing machine repairman (the harsh conditions, the lies he has to tell, the self-loathing it induces and his final verdict on his job: 'Ich hass ihn wie der Boxer das Boxen hasst.') lays bare its mechanical and soulless nature. Indeed the economic situation has encouraged predatory and selfish behaviour in the population, in which individuals are treated as cogs in a machine, as the heartless administration of the Winkweber firm illustrates: people are seen as no more than statistics, with materialism all-prevailing. Many examples of this are evident in the text (Veronika's firing to make way for Ulla, the death of Walter's colleague, then crossed off the payroll in red ink by Ulla, the looting, the conning of customers). The meeting with Hedwig allows Walter the critical distance to analyse his existence and the emptiness created by his buying into the economic 'progress' offered by post-war West German society. The emptiness of personal relations is also played out in the marriages of both Hedwig and Walter in their imaginings. Only with Hedwig does Walter see a way out of the clutches of the economic conditions which trap so many of his fellow Germans. Answers should be fully justified by means of precise examples from the text. A direct comparison with the economic situation in one of the other texts must be made.

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Sönke Wortmann, *Das Wunder von Bern*

Candidates may focus on the harsh realities of the economic situation as it is depicted in the film. The shots of the neighbourhood in which the Lubanskis live reveal the poverty and continued wreckage in evidence in post-war West Germany. On a smaller scale the harsh demands made on individuals can be seen in the conditions the family faces and their struggle for economic survival. Christa must sacrifice part of her role as a mother, Ingrid must forget her youthful dreams to help out, Bruno is politicised as he reacts to the economic hardships around him by joining the KPD. The return of Richard reveals a different side to the economic situation in that the *Spätheimkehrer*, after twelve years as a Soviet prisoner of war, has no place in this society which does not recognise his sacrifices, and cannot offer him a way to integrate. Instead his attitude is one of aggression towards his wife's employment. Yet the focus of the film shifts towards the positive feeling within the nation which can overcome the harsh economic realities faced by the population. The bringing together of father and son in their trip to Switzerland in order to see the final and Matthias' witnessing of Helmut Rahn's winning goal reveal that the economic hardships can be put into perspective and overcome. Therefore the economic situation does not prove such a menacing factor as it does in the other works. Answers should be fully justified by means of precise examples from the film. A direct comparison with the economic situation in one of the other texts must be made.

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### 3 Vom Buch zum Film

Heinrich Böll, *Die verlorene Ehre der Katharina Blum* und Volker Schlöndorff & Margarethe von Trotta, *Die verlorene Ehre der Katharina Blum*

#### A Welches Bild von Tötges wird uns in diesen zwei Werken vermittelt? Halten Sie es für gerechtfertigt, dass er getötet wird?

Candidates should attempt to define the term *Bild*, incorporating some of the following points: appearance, method of journalism, morality (or lack thereof), use of language, interaction with other characters, image given to the reader/audience by the author/directors. Many may see Tötges as a simple, stereotypical figure, especially in contrast with the other characters in the film, and, more particularly, the novel. His amorality is to the fore in both works: he is seen as a ruthless reporter, one who is interested in his scoop and certainly not in reporting facts. Examples of his method of journalism include links to Beizmenne; sensationalism; twisting of words, such as his 'interpretation' of Blorna's assessment of Katharina Blum's character; the chasing of 'sources', even Katharina's ex-husband; the visit to her ailing mother and ensuing *Artikulationshilfe* before her death (note the contrast between the film, where Tötges' harassment is explicitly linked to her death, and the novel, where it is implied, but not certain); jumping to conclusions about Straubleder's involvement following Götten's capture at his country mansion. Tötges comes across as a cold, unfeeling character, devoid of regret or sympathy, driven only by self-interest. Some candidates may see the *Bild* of Tötges as representative of the tabloid press – its *modus operandi*, its lack of morality, its lack of interest in objective reporting, its flawed techniques – with its collusions with the state also called into question. Candidates should also give an interpretation of the *Bild* of Tötges as presented in his final interview with Katharina, and of the contrasts in the portrayal of the murder in the film and novel. Candidates should also draw attention to the fundamental difference between the film and the novel in the funeral scene for Tötges, which makes clear the hypocrisy of the press. In terms of whether Tötges' murder is justified or not, candidates may well come to differing conclusions depending whether they are discussing the film or the novel. Some may take the stance that Böll's narrative leads us to sympathise with Katharina, viewing the act of violence as the only option that remains open to her, given the political dimensions of her situation; indeed it may be seen as an act which reflects her integrity. In the film, it may be argued, the melodrama pushes the audience to view the killing of Tötges as indeed logical. Whatever stance is taken, conclusions should be fully justified by means of precise examples from both works.

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**B „Im Gegensatz zu Bölls Erzählung ist der Film *Die verlorene Ehre der Katharina Blum* nur als politische Propaganda zu verstehen.“ Wie beurteilen Sie diese Aussage?**

Candidates should define the notion of '*politische Propaganda*' and measure the two approaches Böll and Schlöndorff/von Trotta take. There is a sharp divergence in method and outcome, with scope for discussion across several differences in approach. In terms of narrative, Böll produces an *Erzählung* in which language and its nuance are essential. The painstaking nature of the narrative is summed up in Ch. 2 with the puddle and drainage analogy. The piecing together of evidence, carefully weighing all the words and biases over 58 chapters, is set as a challenge to the reader, for an awareness of the power of the written word and its contortion by the press is essential to the text. Of course Böll is engaged in a political reality, that of 1970s West Germany, and its increasingly authoritarian use of state power, yet the drive of the narrative, in the scrupulous collation of reports, data, facts, evidence, newspaper stories etc. is designed to reveal to the reader, as the text's subtitle makes clear, how violence comes about and where it can lead. A critical attitude, through the awakening of a sensitivity to language, can, it may be argued, be regarded as the focus of Böll's narrative strategy. The reader becomes involved in a critical process, one which does not preach a particular political standpoint. This can be illustrated by the fact that in the novel any suspense regarding the shooting of Tötges is removed very early on, so critical distance is achieved which in turn informs the reader's witnessing of the process by which Katharina is destroyed. In the film, however, suspense hinges on the ending and what it will entail, thereby foregoing any critical distance. As such, candidates may well see the *Erzählung* not as '*politische Propaganda*', but rather as a critique of various parts of West German society, in particular the press, police, the *bürgerlich* attitudes of Germans, and the abuse of state power. Böll's subtle techniques are in stark contrast to the narrative in the film. Stripped of the *Erzählung*'s narrator and the intricate chapter structure, Schlöndorff and von Trotta utilise the camera as a silent narrator. In so doing the narrative perspective necessarily becomes far narrower, with the camera's focus being on the victimized, as is evident in the opening scenes when Götten tries to slip the attention of the police and in other scenes, such as the raid on Katharina's flat, her questioning, the capture of Götten by an armed column of vehicles etc. The film plays on an emotional, not a critical, reaction from the audience as the narration through the camera is clearly biased. From the opening the viewer is pushed to take sides in the action. The complex psychological characters of the *Erzählung* are replaced with more two-dimensional figures in the film. In particular, the agents of the state are all presented in black and white terms, for example Beizmenne, the police, Tötges, with their immoral engagement in persecution, victimisation and, through the power of the press, the destruction of an individual. Changes in the plot may also be cited in essays to support the view that the film is '*politische Propaganda*' (such as Tötges' responsibility for Katharina's mother's death); above all the propaganda 'message' is clear in the final scene of Tötges' burial, a scene not extant in Böll's text. The burial speech, given by the repulsive newspaper boss, is laced with references to democracy, freedom of speech and the importance of the press, hence the hypocrisy and corruption of the system is far more evident. The film uses melodrama to shake viewers out of their complacency, whereas the text encourages readers to respond sensitively to different discourses and is far less combative in its approach. In terms of '*politische Propaganda*' candidates may well come to differing conclusions. Whatever stance is taken, conclusions should be fully justified by means of precise examples from both works.



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#### 4 Das Leben in der DDR

Volker Braun, *Unvollendete Geschichte*; Thomas Brussig, *Am kürzeren Ende der Sonnenallee*; Florian Henckel von Donnersmarck, *Das Leben der Anderen*

**A** „Das Individuum wird immer als Opfer des Regimes dargestellt.“ Inwieweit stimmt diese Aussage in den zwei von Ihnen gewählten Werken? Begründen Sie Ihre Antwort.

Volker Braun, *Unvollendete Geschichte*

Candidates are likely to focus on Karin as the best illustration of the destructive process which the individual can undergo at the hands of the state. She is the one character in the novel who moves from the sphere of the privileged political class to the status of an outcast from that society. The machinations of her family and the state reduce her to a deep sense of helplessness and disillusionment by the end of the novel, as she faces an uncertain future. Indeed some candidates may argue that Karin's role is to unmask the contradictions of the DDR and show very clearly that the individual's happiness and well-being are to be sacrificed by the state. The conformity which is forced upon her by her parents, who in reality are agents of the state, by her education and by her career does not match her aspirations for happiness as an individual, in her relationship with Frank. As a result she is torn, with the 'Riß' within the individual explicit in the text. Indeed she is forced into a form of suicide, yet this is couched in political terms, as the notion of 'sich um das politische Leben bringen', makes clear. Karin is reduced to the reality of survival with Frank, possibly, and with her unborn child, for she is now stripped of her place in the DDR state and has become, truly, its 'Opfer'. Some candidates may look at the way in which individuals are viewed in DDR society, most obviously in the attitudes of Karin's parents, but also throughout the novel: that one is either part of the communal DDR project or not and that any sense of individuality is to be sacrificed to the greater good. The state enjoys a monopoly of power and shows no qualms in using threats, psychological pressure and modes of exclusion to subjugate individuals and drive them into a position of helplessness and desperation. Candidates may choose to look at Frank and his position in society, as well as that of his family. Candidates may also detect a hint of optimism in the changed behaviour of Karin's father at the end of the novel as he seeks to reach out beyond the party circles he knows, thereby revealing some empathy for the individual. Answers should be fully justified by means of precise examples from the text. Candidates must make a direct comparison with the other text chosen.

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Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

Of the three works this one is the one in which the characters, whilst frustrated by the state, are not portrayed as its victims. There are no deaths, and few examples of destruction by the state. Indeed the narrative looks back at a time in which individuals not only survive but also thrive despite the prevailing conditions. The focus of the novel does not linger on the negative aspects of the state but settles on the teenage concerns of the protagonist Micha and his friends: love, fashion, music, dancing, circumventing incompetent authority, education, confessions, relationships. Candidates have many examples to draw on. Some may argue that the strength of the bonds between the characters overcomes the state and in this way the premise of the title does not hold water. If anything the shortcomings of the state are the subject of irony and parody, for example: the search for an apolitical profession in the DDR (*Stomadactor*); Micha's brother Bernd's 'rigging' of the army ballot; the FDJ confessions under *Ermute Löffeling*; the Kuppisches' pretensions to be good communists and their dream of Micha attending the '*Rotes Kloster*'; the language classes laid on for citizens despite the ban on travel. Yet some may argue that despite the ironic tone there remains the lurking presence of the state, introduced early in the description of Miriam's supposed illegitimate background; in the shooting of Wuschel and Wuschel's prized copy of the album *Exile on Main Street*; the suspicions of Herr Kuppisch when it comes to his neighbours, Stasi or not (in fact undertakers); the lost love letter, ultimately destroyed by a border guard's flare. There are also some more serious consequences for specific individuals: Mario's arrest for his plan to buy up land to form an alternative republic within the DDR, despite the absurdity of the plan and the fact that his calculations were out by a factor of 1000, or Bernd's treatment following his extra vote in the army. There are also moments when Micha reflects on the hopeless situation for the individual: '*Er kannte die Geschichten von Leuten, die in diesem Land kapputtgehn*', but it is his wish to rescue Miriam and thus the bonds between individuals which overcome the power of the state. The wall which looms large in the title is in fact described as a given: '*Sie [die Mauer] gehörte zu ihrem Alltag, daß sie sie kaum bemerkten*'. The celebration of youth, its desires, its energies and its enjoyment of life overcome the state, as is revealed in the delivery of Mario and the Existentialistin's baby by Gorbachev in the final episode of the novel. Answers should be fully justified by means of precise examples from the text. Candidates must make a direct comparison with the other text chosen.

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Florian Henckel von Donnersmarck, *Das Leben der Anderen*

There are many characters for candidates to choose from in answering this question, for they are almost all victims of the regime in one way or another. Many will choose Christa-Maria Sieland as the most obvious victim. She is part of the regime, an established actress for a state theatre, yet she is also prey to the vacillations of that regime. Minister Hempf, the personification of the State's power, desires her, and hence a chain of events unfolds in which Sieland becomes increasingly powerless: her rape, inability to tell Dreyman the truth, her drug habit manipulated by Hempf, her interrogation and blackmailing into becoming an *IM*, betrayal of Dreyman and final suicide. Other candidates may focus on the fate of Dreyman, for whilst he does not die, he is nonetheless a victim of State power. He also owes his position to the State, as a *Nationalpreisträger*, yet this does not insulate him from surveillance, carried out by the Stasi on the personal orders of Hempf for personal gain. Alongside the destruction of his personal life, there is also the suicide of his good friend Jerska, denied a role by the state. It is this first suicide which prompts Dreyman to embark on his article criticising the regime. This act brings further repression by the regime. Even after the collapse of the regime, Dreyman, although a well-known and successful author, may well still be regarded as victim, for the Stasi files cannot enlighten him to the pain which we know Sieland went through in the run up to the suicide. Some candidates may well choose to argue that Wiesler too is a victim of the regime, even though he is integral to its workings. Ruthlessly efficient at the beginning, his surveillance of Dreyman and Sieland prompts him to doubt the nature of his work (when it is evident that it is for Hempf's ends not the State's, that he is working) and subsequently to hold back information from Grubitz and hence Hempf. Yet he is unable to halt the process set in motion, despite his attempts to intervene (the meeting with Sieland in the bar, his arrival at the scene of the suicide). Rather he too falls victim to the regime, demoted to the post room and after the *Wende* to his paper round. Some candidates may look at some of the other characters in response to the question: Hauser, Jerska, Grubitz, Hempf. Answers should be fully justified by means of precise examples from the film. Candidates must make a direct comparison with the other text chosen.

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**B Inwieweit ist es in den zwei von Ihnen gewählten Werken möglich, eine echte Freundschaft aufzubauen? Begründen Sie Ihre Antwort**

Volker Braun, *Unvollendete Geschichte*

Candidates should address the bonds of friendship and love which unite the two protagonists, Karin and Frank. Their efforts to continue the relationship demonstrate that it is possible to build up such a bond, yet at a terrible cost. The pressures which they endure reveal a society in which it is far from simple to express one's feelings. Karin comes under immense pressure from her family, which is an extension of the party, and from what is expected of her in the work place. Equally, Frank's pariah status, despite a lack of firm evidence of wrong-doing, conspires to undermine their relationship. The desperation both feel at certain points in the novel shows that it is exceptionally difficult to maintain a relationship, for with it comes individual isolation and a cutting-off from society. Karin's reaction to Frank's suicide attempt and her decision to return to him and the carrying of their child reveal that it is indeed possible '*eine echte Freundschaft aufzubauen*' but the ending of the novel leaves the two protagonists in suspense, facing an uncertain future, hence the title of the novel. Yet despite all the outside forces which conspire to destroy Karin and Frank, their love endures within the timeframe of the novel. Answers should be fully justified by means of precise examples from the text. Candidates must address the '*inwieweit*' aspect of the question and a direct comparison must be made with the possibility of friendship in one of the other texts.

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

Candidates may well take the view that of all the works it is in this one that the characters are able to build up genuine relationships. Indeed it is through the bonds of friendship that they grow and live despite the prevailing conditions laid down by the state. Political meddling and interference are wholly absent in the novel as it is the experiences of growing up which form the focus of the narrative. Candidates may well summon examples of friendship between Micha and his entourage, such as Wuschel, Brille and Mario. Many examples of their shared experience may be cited, such as: Wuschel's helping Micha try to reach the love letter lost in no man's land; the rush to sign up to dancing lessons; their hanging out in the playground; the parties; their experiences of confessing their mistakes; Mario's party; their experience of education; their openness with each other; their criticism of the regime. The State in fact may be argued to pull the friends together as their resistance to it, through parody, subversion (especially of the ABV), and irony forms part of their day-to-day existence. The concept of love is also freed from the shackles of the state, unlike in the two other works, as is clear in the pursuit of Miriam and in Mario's relationship with the *Existentialistin*. Answers should be fully justified by means of precise examples from the text. Candidates must address the '*inwieweit*' aspect of the question and a direct comparison with the possibility of friendship in one of the other texts must be made.

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Florian Henckel von Donnersmarck, *Das Leben der Anderen*

Candidates may consider a range of relationships within the film, which all reveal how difficult it is for individuals to build up bonds of friendship given the nature of the regime in the DDR. Many may focus on the relationship between Dreyman and Christa-Maria Sieland, charting the disintegration of their love and mutual trust, one brought about directly by the regime in the person of Minister Hempf. Their bonds of love may be interpreted as bonds of friendship also, yet the power of the state is overwhelming, and Dreyman and Sieland acknowledge that their relationship is not what it was before, after her rape in the limousine, and eventually after her recruitment as an *IM*. The impossibility of the situation leads, many will argue, to her suicide, for she is unable to live with her betrayal. The undermining of the relationship is evident when Dreyman looks at his Stasi files after the *Wende*, yet even these do not reveal the true nature of his relationship with Christa-Maria. Others may look at the friendships which exist in the artists' community in the DDR, specifically at Dreyman's links to Jerska and Hauser. Dreyman's closeness with Jerska and his respect and concern for him are palpable, yet, again, the state's banishment of Jerska proves stronger than any show of friendship. It is Jerska's suicide which prompts Dreyman to work with Hauser and Hessenstein to publish the critical article on suicide in the DDR, yet the lengths to which they have to try to maintain secrecy is indicative of the difficulty of such an enterprise and of friendship. The surveillance, which becomes apparent to Dreyman later when he strips his flat of the wires, is all-pervasive. Some candidates may choose to consider the 'friendships' in the Stasi. Grubitz and Wiesler are presented as close colleagues, yet their conversations are limited to professional concerns, with Grubitz in particular more concerned with his career advancement than any notion of friendship. In their work environment any faux pas has serious consequences, as is clear with the Honecker joke. Wiesler himself leads a life devoid of human warmth and friendship, as is clear in the scene in his own flat (the boy in the lift, the prostitute) and in the way in which he changes as he experiences the manipulation and disintegration of the Sieland-Dreyman relationship. Answers should be fully justified by means of precise examples from the film. Candidates must address the '*inwieweit*' aspect of the question and a direct comparison with the possibility of friendship in one of the other texts must be made.

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## 5 Die Wende

**Stefan Heym, *Auf Sand gebaut*; Hannes Stöhr, *Berlin is in Germany*; Wolfgang Becker, *Good Bye Lenin!***

### A Wie wird die DDR in den zwei von Ihnen gewählten Werken dargestellt? Wie beurteilen Sie diese Schilderung?

Stefan Heym, *Auf Sand gebaut*

It is impossible to cover all the different depictions of the DDR evident in the seven different stories. Whilst discussion could limit itself to one story, it is far more likely that the analysis will be more fruitful if it incorporates more than one story. Some candidates may argue that a positive portrayal of the DDR is given in some stories due to the silent counterpart it plays to the satirised incoming western values, be they linked to consumerism, the press, property laws etc. Some may point to the positive portrayal of the DDR through the new western work ethic and its disregard for notions of community; others through the undermining of Eastern identity, solidarity, family ties and friendship. Candidates may also focus on the role of the Stasi, both in the DDR and in its continued presence in the 'new' Germany, as an old state within a new one; or in its ludicrous *modus operandi*. Different stories chosen will have, necessarily, different outcomes. Comparisons may be drawn with the other texts. Points and conclusions should be fully justified by means of precise examples from the text. Comparisons may be drawn.

Hannes Stöhr, *Berlin is in Germany*

The DDR is presented in flashbacks in the film and candidates should detail the events recounted in such scenes with reference to Martin's imprisonment. The DDR is presented in grainy footage as a desperate world from which the protagonist tries and fails to escape. The spy in Martin's apartment block is shown attempting to blackmail Manuela into granting him sexual favours, causing Martin to murder him accidentally in the ensuing scuffle as he tries to defend his wife and unborn son. Candidates may also draw attention to the politicised nature of 'justice' under the DDR regime. Others may see the DDR as the system which defines Martin and hence its influence can be seen through Martin and his struggles in the new reality of a reunified Germany, be they social, familial or professional. However, the DDR may also be seen as the forger of strong bonds between Martin and his friends, especially Peter and Enrique. Their friendship gives all three the strength to come to terms with the adversity of their respective situations: Martin (job and family); Peter (job, social and bullying); Enrique (loss of wife, racism). The representation of the DDR may be seen in highly negative terms for the circumstances in which Martin is imprisoned, yet also positively for the close bonds of the protagonist with those around him. Equally the DDR is contrasted through Martin, Manuela, Peter and Enrique with the harsh realities of the new Germany. Martin's plight in particular is symptomatic of the difficulties of incorporating one 'real socialist' society into an established capitalised one. The depiction of the DDR is therefore relativised by the corresponding depiction of the West, in the form of the parole officer, taxi examinations, Wolfgang, the pushing of Martin to the edges of society despite his intense desire to reunite with his family. Points and conclusions should be fully justified by means of precise examples from the film. Comparisons may be drawn.

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Wolfgang Becker, *Good Bye Lenin!*

The depiction of the DDR in this film is complex, given that there is the dichotomy between the realities of the socialist state and the 'state' fabricated by Alex in the 79 square metres of the Kerner's flat following the fall of the Berlin Wall. In the footage of the 'real' DDR we witness the harsh side of the regime through Alex's involvement in street protests and his subsequent detention. Of course it is during such a demonstration that Christiane, ironically being decorated that evening for her services to the State, falls into a coma. This event in turn causes Alex to take the decision to isolate his mother from the reality of the *Wende*. Thus the harsh images of demonstrations, the sequences detailing Herr Kerner's decision in the 1970s to leave the East and its consequences for Christiane, all from the past, are counterbalanced by Alex's version of the DDR. The DDR, as depicted within the apartment, should be distinguished from the reality of the true DDR, seen through the flashbacks to Christiane's decision to 'marry' the state, the scenes with the *Pioniere* etc. Alex becomes the puppeteer of a fake DDR, but becomes caught up in his utopian creation, acknowledging that 'his' DDR becomes more and more the one he would have wished for. The fabricated image of the DDR may well also become the focus of the essay, with furniture, food, lost innocence, the descent into trivial correspondence with the State, the empty slogans used to legitimate the State, 'news' broadcasts produced with Denis and Sigmund Jähn amongst other examples. The presentation becomes comic, sentimental, touching, not a 'lost' but rather a longed-for DDR. Some essays may place emphasis on Christiane's reactions to the end of the DDR when she emerges on the street: having missed the 'West is Best' slogan she becomes aware of the change when the statue of Lenin is symbolically flown away by helicopter. This and her ensuing rapid decline reveals that the DDR was founded on lies: the lies she tells her own children about her husband's whereabouts (scene in the *Datsche* with Ariane's discovery of the letters); her admission that she should have joined her husband in fleeing the DDR. In a single blow Christiane undermines the substance of Alex's subterfuge. In judging how the DDR is depicted, candidates should be careful to draw the distinction between Alex's DDR and the 'true' DDR. Many candidates are likely to judge it negatively, yet also as an antidote to the superficial concerns of the West (as seen through Ariane's *Wessi* boyfriend Rainer and other less than flattering images). An intense compassion and humanity in Alex survives and kindles a new DDR. Points and conclusions should be fully justified by means of precise examples from the film. Comparisons may be drawn.

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**B Welche zwei Charaktere haben Sie am meisten beeindruckt? Begründen Sie Ihre Antwort.**

Stefan Heym, *Auf Sand gebaut*

Answers will vary depending on the one character chosen. Different characters will necessarily have very different outcomes. Comparisons with the other character may be drawn. Points and conclusions should be fully justified by means of precise examples from the text.

Hannes Stöhr, *Berlin is in Germany*

Answers will vary depending on the character chosen. If candidates choose Martin they may explore the following points: his inner strength to overcome the obstacles he meets during the film, including incarceration; the new, for him, reality of a united Germany; loss of family yet determination to regain his role as a husband, father and provider; his faithfulness as a friend to Peter and Enrique; his resilience despite the frustrations he encounters (the taxi, sex shop, possible criminal charges); the optimism of the ending. Some may opt for Enrique: his role in helping Martin; his resilience in the face of adversity – loss of wife, loss of ideals, yet inherent humanity. Equally, discussion of Manuela, Peter, Rokko, Enrique, or the presentation of the West through Wolfgang could be possible. Comparisons with the other character may be drawn. Points and conclusions should be fully justified by means of precise examples from the film.

Wolfgang Becker, *Good Bye Lenin!*

Answers will vary depending on the character chosen. If candidates choose Alex, they may explore some of the following points: his involvement in the events of 1989 despite his upbringing; his incarceration and release; his reaction to Christiane's coma through the fabrication of his own DDR, citing examples of his methods; the comedy of his actions, which are borne of love and a deep emotional bond to his mother; his 'protection' of his mother through a subterfuge which causes him to become increasingly entangled in his own creation; how he copes with the death of his mother and rediscovery of his own father in the West. Equally, discussion of Christiane, Ariane, their father, Denis, amongst others are possible. Points and conclusions should be fully justified by means of precise examples from the film. Comparisons with the other character may be drawn.



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Part II: Literary Texts (30 marks)

- 6 A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Faust and his relationship with Mephistopheles. Comment on any aspect or style which you consider of interest.

This episode takes place in the scene 'Abend', the evening after Faust's first encounter with Gretchen. The setting is 'ein reinliches Zimmer', indicative of the pure and small world which the protagonist is entering and which he will destroy. In an introduction candidates may draw attention to the notion of an intruder, as Faust the would-be lover moves into a totally different sphere of existence over which Mephistopheles has less than total control. The longing Faust expressed in the opening 'Nacht' scene is replicated here as Faust tries to conjure the spirit of Gretchen and through her an idealised form of love. The lyricism of the passage also reflects the romantic imagination of the protagonist and his growth in a different direction, away from the greater concerns of the cosmos and towards the small world of Gretchen. The fulfilment he desires is seemingly evident (lines 1–2), although some may look at the use of 'Kerker', with its use perhaps indicative of the heroic 'crime' of Faust: his need to seize the innocent world of Gretchen, and with this the source of his tragedy. The language used evokes the harmonious world (lines 4–8), with Gretchen talked of in terms similar to those employed to evoke the 'Erdgeist' earlier (lines 11–15) as the notion of 'Geist' is employed with the familiar weaving imagery and rhythms, indicative of harmony, introduced in the opening scene. Gretchen is given heavenly properties, 'göttergleich' no less, with Faust's romantic vision pulling him increasingly away from Mephistopheles' orbit. The lifting of the curtain (line 18) also indicates the unveiling of an inner sanctum and a penetration into an innocent's world, with the act of sneaking into the room a chance for Faust to live out his romantic longing. The calling to 'Natur' (line 21) reveals that his wonder is not at Mephistopheles' petty offerings at Auerbach's Keller, but rather at the power of nature, with again the theme of weaving being used to evoke this, now allied to the notion of Faust in contact with the 'Busen' of Nature, as personified by Gretchen (lines 24–26). The scene also reveals how Faust himself undergoes a huge transformation following the encounter with Gretchen (lines 27–30). Images of magic, dreams and loss of self in love follow, with the female sex revealed to be far stronger, as the imagery of melting and flowing away makes clear (lines 31–38). In terms of Faust's relationship with Mephistopheles, the dominance of Faust's lyricism reduces Mephistopheles to a bystander, only brought back into play when he offers the first casket of jewels to tempt Faust into using him to aid and abet in the seduction; when the second casket is required it is indeed Faust who demands it. Points and conclusions should be fully justified by means of precise examples from the extract.

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**B Discuss the importance of Gretchen's soliloquies within the *Urfaust*.**

Candidates should focus on the way in which the various soliloquies function to reveal the inner state of Gretchen as she moves from being a character who idealises love to one who is destroyed by it before gaining a spiritual ascendancy in the final scene. Some may point out that whilst Faust is the great soliloquiser in the first part of the play, it is Gretchen who is revealed lyrically through soliloquies in the second part since, unlike the protagonist, she has no counter like Mephisto. The importance of the soliloquies therefore lies in revealing the inner state of Gretchen and revealing to the audience the destruction wrought by Faust. Candidates should give an interpretation of the specific scenes involved: '*Der König in Thule*' (idealisation of love, a musing of what love might be and a revelation of her decision to meet Faust); '*Meine Ruh ist hin*' (the loss of inner peace, pain, burden, yearning of the female for the male reflected in the spinning imagery, both dramatic and rhythmic, perhaps mirroring the imagery of longing in the opening soliloquy of Faust, a prelude to the destruction of Gretchen's world, and the linking of Gretchen to the weaving metaphor of the *Erdegeist*); '*Zwinger*' (the desperation and disintegration of Gretchen, who also experiences religion's comfort) and linked to this, the quasi-soliloquy '*Dom*' (the projected voice of her conscience and the trappings of the Church combine as terrors of religion, crushing the individual, one who is made to suffer ); and finally '*Kerker*', in which Gretchen, it may be argued, talks past Faust, in effect soliloquising (the religious significance of her suffering, liberation rather than imprisonment as she moves towards the higher, celestial sphere, '*der Hochzeit Tag*' the culmination of her journey, one Faust cannot understand). Candidates should attempt to trace the importance of the soliloquies in revealing her inner state, a state which Faust is unable to comprehend, for they reveal the impact Faust has on her '*kleine Welt*'. They also serve as a counterweight to the double act of Faust and Mephisto, with her lyricism at odds with the verbal jousting of the other two characters. As a result the soliloquies are pivotal in the drama for a number of reasons. Points and conclusions should be fully justified by means of precise examples from the extract.

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**C “From night to night and from dungeon to dungeon – this is the journey described in the Urfaust.” To what extent does Faust learn anything during the course of this journey?**

Candidates may well identify the journey described in the quotation, giving it greater prominence in distinguishing between the *Gelehrter Tragödie* and the *Gretchen Tragödie*, where the arid night and dungeon of the ‘*Studierzimmer*’ is replaced by the emotionally fraught night and dungeon of the play’s climax. Candidates should question whether Faust progresses and thereby learns from his experiences. Some may focus on the motivation revealed in the opening of the play, with Faust’s longing for fulfilment and an end the aridity of his existence through a connection with the cosmos and *Erdgeist* (dominant imagery of suckling and weaving) all in evidence. We start with Faust’s low point at Auerbach’s *Keller*, but soon the shift to Faust the lover occurs when he meets Gretchen. His development does not take place on a universal level, rather it moves into the ‘*kleine Welt*’ of Gretchen. A ‘learning’ of emotion takes place during this part of the play, for the experiences so lacking in the first half are replaced by an intensity which Mephistopheles struggles to cope with. Running alongside that of Gretchen, Faust’s development does entail a gaining of experience and insight, both positively and negatively. Faust reveals the two sides of his nature in regard to love: the lust and wanton sensuality in combination with the adoration and selfless devotion to Gretchen. Some candidates may draw attention to the expression of longing in ‘*Abend*’, which seems to mirror that of the ‘*Studierzimmer*’ scene, yet now the longing has been diverted to the sweeter, smaller-scale harmony of Gretchen’s world, where he has felt a sense of happiness. As the *Gretchen Tragödie* unfolds, however, Faust gains insight into his own tragic flaw, for it is he who tempts himself, pushing Mephisto in action, for example in ‘*Allee*’. The descent into the second ‘night’ is reflected in the settings of the final scenes (‘*Nacht*’, ‘*Vor Gretchens Haus*’, ‘*Faust. Mephistopheles*’, ‘*Nacht. Offen Feld*’ and ‘*Kerker*’). In these scenes Faust realises that Gretchen’s fate is of his own doing, as his use of imagery reveals (eg lines 1414–5, ‘*Der Unmensch ohne Zweck und Ruh,/ Der wie ein Wassersturz von Fels zu Felsen brauste.*’). In his interactions with Mephisto (perhaps to be regarded as a dramatisation of his baser elements) he reveals that he has learnt the extent of his power and destructive force, one he cannot control. He realises also that the only possible actions open to him hinge on calling on the powers of Mephisto, revealing how his frustrations of the ‘*Studierzimmer*’ are now replaced by an intensely emotional desperation with regard to his own impotence. The aridity of the first part may be overcome, for Gretchen has quenched, to a certain extent, his thirst. Candidates will need to look in detail at the final ‘*Kerker*’ scene in an attempt to ascertain the extent to which Faust has ‘learnt’ anything in his journey. Some may argue that he has experienced a full range of human emotion, through the intensity of his bond with Gretchen, yet the spiritual aspect which is so strong in Gretchen eludes him in ‘*Kerker*’, revealing the limited nature of his insight. The fact that she talks past him during this scene, as she moves to a higher plane, is in stark contrast to the lost desperation of the protagonist. Some may argue that the iron door bangs shut not on Gretchen but on Faust himself as he is driven into the clutches of Mephisto, perhaps losing his soul in the process. Candidates must answer the ‘to what extent’ aspect of the question directly in the essay. Points and conclusions should be fully justified by means of precise examples from the extract.

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## 7 Annette von Droste-Hülshoff, *Die Judenbuche*

- A Refer the following passage to its context with appropriate commentary, analysing what is revealed about Friedrich and the narrative perspective offered. Comment on any aspect of content or style which you consider of interest.**

This extract comes after the murder of Brandis in the Brederholz. Friedrich gave him the wrong directions, hence wittingly (?) sending him to his death. As a result Friedrich is overcome with feelings of intense guilt and intends to go to confession. In his subsequent meeting with Uncle Simon he discusses his feelings and is encouraged to go to confess. Indeed candidates may well see this extract as a revelation of Friedrich's change in character, related with great narrative efficiency. Themes of guilt, religion, narrative perspective and character development may be discussed.

The opening paragraph invites the reader to view Friedrich's transformation in religious/supernatural terms. Whilst the remainder of the passage asserts Friedrich's growth in confidence into a bombastic, arrogant and threatening character, this is in contrast to the *unschlüssig* (l. 1) state he finds himself in. The change is dramatised as Friedrich finds that the door to the church is closed (l. 2); with this the hold God has over the protagonist is quickly lost (l. 3) and he never goes to confession. In the ensuing descriptions his renunciation of religious values becomes clear, above all in his treatment of his mother. The narrative perspective offered is also of note, with the directions to the reader ones of certainty (for example l. 4–6) in contrast to many of the other sections of the *Novelle*, notably the admissions of uncertainty and lack of clarity in relating the circumstances of the four deaths. The role of Simon, couched in almost satanic terms, is also exposed (l. 5). The narrator draws a key distinction between the inner and outer character of Friedrich, for example l. 9–10, 18–19, yet undercuts his own act of narration, l. 10, '*Man darf nur sagen...*', with the final analysis expressed in stark terms, exaggerating what has been said before: '*prunken*' against '*darbte*'. The narrative offers a judgment, '*diese unglückliche Wendung*', based on the events of many years, as the story contracts the timeframe. Yet the sources are also indeterminate, '*man bemerkte*' (l. 12), '*man....gehalten hätte*' (l. 13), '*manche meinten*' (l. 14). The change in Friedrich's character may be compared with a change in his mother, with a link insinuated if never explicitly drawn. The portrayal of Friedrich seeks to explain his later actions, with the '*grenzloser Hochmut*', responsible for his increasingly egocentric behaviour, and the use of '*Weg*' in l. 18 picking up on the '*Wege*' outlined by Simon. Candidates may well comment on the variety of vocabulary employed to build up a picture of Friedrich, both internally and as a social being, not trusted, apparently, by those around him. Yet the narrative perspective is also one of conjecture, revealed in the use of '*man*' (l. 22), to justify in some way (or frame?) Friedrich as a potential murderer (l. 23) '*...wessen er am Ende fähig sein*'. He is also depicted as a highly domineering force, yet one with weaknesses, above all in wit, as shown by Wilm Hülsmeier. The '*unschlüssig*' of l. 1 is now replaced by '*ungern*' by l. 26. The seeds of the character sown here by the narrator are then seen to grow to fruition, with the next section of the story taking place four years later. Whilst the narrative perspective appears to steer the reader in a particular direction, there are elements which are less than certain in the extract. Points and conclusions must be justified by means of precise reference to the passage and text.

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**B 'In *Die Judenbuche* the inadequacy of the legal system is exposed.' To what extent do you agree with this assessment?**

Candidates may argue that the *Novelle* reveals the impossibility of fully comprehending events, and hence the judicial system, like the reader, is faced with an exceptionally difficult task. In such a short work there are four murders/deaths, yet none of them is given a full explanation and in none of them is justice in a legal sense seen to be done. Upholding the laws of man is seen to be impossible within the setting of the story. The narrative itself conspires to show the uncertain ground on which one stands when approaching the events related. The way in which the narrative is constructed betrays its status, almost as hearsay ('*man sah*', '*galt für*', '*schien*', '*zeigte*', '*man meinte*', '*soll getan haben*') especially in the opening sections. Speculation rather than omniscience underpins the narrative, with the reader also cast into uncertain territory, as is spelt out: '*Denjenigen, die vielleicht auf den Ausgang dieser Begebenheit gespannt und, muß ich sagen, daß diese Geschichte nie aufgeklärt wurde.*' There is an acceptance of mystery and the pushing of the reader into a position where he/she will have to judge/interpret just as the legal system must. The human endeavour to impose a semblance of order, has to contend with the uncontrollable and unfathomable forces of nature and divine will. The differing notions of justice in the *Novelle* are also shown to be inadequate, with its Old Testament form unable to get to the root of the source of evil, and evil seen as self-perpetuating, as is clear in Friedrich's psychological profile. There is also the Christian notion of justice, with a choice open to individuals between divine justice or human vengeance, between human salvation and retribution. All the unrepentant sinners are punished in the end, with Margreth, Simon, and Friedrich enslaved, led to suicide (?) and denied a Christian burial. Even in death there is no certainty offered: for all the pronouncements of Herr von S., truth remains elusive, even for those more directly concerned with it, and there are no guarantees of justice in the legal system as it is presented. Equally, there is never an unambiguous statement of Friedrich's culpability. There seems to be no logical sequence of events; the reader is put in a position similar to a juror, yet he/she will need to trust his/her judgment and see how the faults of both a particular society and its legal system are exposed. Such a view may be supported by a close analysis of the uncertainties surrounding each of the four deaths: Hermann Mergel (what are the knocks? role of Margreth?); Brandis (guilt of Friedrich?); identity of Aaron's murderer (Lampenmoises/Johannes Niemand); Friedrich (suicide? murder? significance?). Points and conclusions must be justified by means of precise reference to the text.

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**C What function does landscape play in *Die Judenbuche*?**

Candidates should examine the way in which the landscape reflects the morality of the characters in the *Novelle*, yet the reflection is not a clear one, for the *Brederholz* conceals any notion of truth when it comes to the major events narrated. The *Brederholz* is obviously the stage on which the struggles for wealth, deception and murder take place, yet it acquires a mystic air, beyond human control; the haunting and haunted atmosphere of the work stems from the *Brederholz*. As such, the forest could be argued to represent the elemental forces of nature which hold sway over individuals, as is evident in transformation of Friedrich amongst others. Alternatively some candidates may view the landscape as the scene of superstition and the supernatural. The chaos of nature or the supernatural comes into conflict with the aspirations of human law, with the former revealing the limitations of the latter. The *Blaukittel* and their timber-robbing activities provide the setting for the four possible murders of Hermann, Brandis, Aaron, Friedrich, each of which escapes a full understanding, both for the reader and the narrator. Indeed none of the incidents gain clarity in the narrative, with the *Brederholz* obscuring any sense of intelligibility. Thus the *Brederholz* has the function of withholding the truth from man; it is the location, yet also the source of such mysteries, for example the meeting beneath the oak between Friedrich and Simon, or Johannes Niemand emerging from the forest at the end of the *Novelle*. The *Judenbuche* itself plays an important function in the story, yet once again it is in its elusive significance that this is the case. The beech tree provides the precise setting for a number of grisly events, and is seemingly the symbol of nemesis, yet it is described in purely external and mystifying terms, with the Hebrew inscriptions giving it a mystical aura. Some candidates may see the *Brederholz* as acquiring mystic powers, as if it avenges the murders which take place within its territory. Some may see the *Brederholz* as haunted by the spirit of Hermann Mergel, but again the sources of such a view in the narrative are unreliable. Indeed the beech tree does not aid the reader in an attempt to give intelligibility to the events of the story, rather it perpetuates their enigmatic nature. Even when cleared at the end of the *Novelle*, the *Brederholz*, now just saplings, and the *Judenbuche* defies understanding. Points and conclusions must be justified by means of precise reference to the text.

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## 8 Theodor Storm, *Der Schimmelreiter*

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Hauke and Elke Haien and their attitudes. Comment on any aspect of content or style which you consider of interest.**

This passage occurs when Hauke Haien has returned home with his new horse, the *Schimmel*, and its appearance has caused deep anxiety in his pious wife. Hauke's material concerns are countered by Elke's worries regarding both the provenance of the horse and the need for *Besitz*, especially given her childbearing situation. The differing attitudes are clear in the interaction between Hauke and Elke. The certainty of Hauke is countered by Elke's resignation to her fate (l. 1–4). The use of the adverb 'errötend' (l. 4) betrays the emotions and anxieties of Elke despite the embrace of her husband, as she is deeply troubled by the appearance of the horse with the adverb 'leise' (l. 5) also qualifying her mood. Hauke's attitude is one of triumph at the acceptance of his plan (l. 6–7), with the logic of his next move given in the use of 'so' (l. 7). The meeting with the man of uncertain origin reveals Hauke's confidence, yet the horse itself takes on an almost human form, with Hauke, unusually, taking a passive role, as the use of 'mich' and 'mir' in l. 10 illustrates, and the 'blöde[n] Augen' then moving towards to the capacity to almost speak (l. 11). The ambiguity of 'ich war in diesem Augenblicke reich genug' (l. 11) may also be commented on, with the material 'reich', dominant in his conversation with Elke, now given a different, almost supernatural, context by the narrator. This atmosphere is enhanced with the employment of the term 'Krake'. The importance of adverbs again comes to the fore in the interchange between the 'Kerl' and Hauke Haien, with 'listig' and 'lustig' giving an almost lyrical sense to the passage, as Hauke, at least in the way the story is related here, would appear to fall under the spell. The supernatural aspect of the horse seems to be confirmed in ll. 17–18 as a change is promised to its weak and emaciated condition, almost as if the energy of Hauke Haien will revive it: 'es würde bei Euch bald ein ander Ansehen haben!'. The inspection of the horse again leads to a near personification, 'da auch das Pferd mich wiederum wie bittend ansah' (l. 20–21). Hauke Haien's sealing of the bargain is related in a sinister manner, with the shady man (he is termed at various points 'Bursche', 'Kerl', 'ruppig', 'Vagabund', 'Kesselflicker', 'Slowake') now given a physicality through a hand which is 'fast wie eine Klaue' (l. 23), lending him a devil-like appearance. Hauke's continued focus on money ('wohlfeil genug'), with the thirty *Taler* reminiscent of Judas' thirty pieces of silver, is still not shaken by the eerie laughter which accompanies his departure: to him, the 'Teufel'-like laughter is 'wunderlich' rather than troubling. The manner in which Hauke Haien seems to react reveals that his attitude is still grounded in rationality and confidence in his own powers, as confirmed by the acceptance of his new plans. It is left to the reader, guided by Elke, to question the events on the dyke. It is Elke with the word 'Pfu!' (of course linked to the preceding 'Teufel') who sounds a note of caution, with her use of 'Herr' in stark contrast to the dismissive terms applied by Hauke: 'wenn der Schimmel nur nichts von seinem alten Herrn zubringt!'. The final line betrays hope, yet is a premonition also. The passage is also important in the context of the *Novelle* for it becomes the source of myth for the wider community, as Hauke Haien is rumoured to have made a deal with the devil. The mythologizing of the protagonist and his horse through this episode eventually leads to his succumbing to the forces of the community as well as those of nature as the dyke is breached. Points and conclusions must be justified by means of precise reference to the passage and text.

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**B What function does Hauke Haien's dyke have in *Der Schimmelreiter*?**

Candidates should identify and analyse some of the key functions of the dyke. The dyke plays a pivotal role on many different planes during the course of the *Novelle*. Initially Hauke Haien's interest in dykes reflects his rational beliefs and his commitment to the overcoming of the elements through his work. His studies, modelling and innovation also show Hauke to be a single-minded character, one who will give all to the science and art of dyke building, regardless of the effect such dedication may have on his own life. His battle with the sea also runs parallel to his battle against the superstitions which are so dominant in the wider community. It is Hauke Haien's dyke which leads to an irrevocable split between him and the people. The questionable motivation for the construction of the dyke (personal gain or community protection?) serves to alienate him even in the planning stage. The dyke reveals the unbending nature of Hauke and his zeal in its construction leads to him losing sight of those around him and upon whom he also depends. His dyke, with its sloping sides and innovative design also becomes a symbol of enlightened progression, a construction which breaks new ground and breaks with the past. This is clear not only in the design but also in Hauke's refusal to allow a sacrifice as it is completed. This is ironic in that, of course, the dyke will destroy Hauke at the end of the *Novelle*. The dyke is also a considerable source of pride for Hauke, as is clear when people call it 'his' dyke, yet his close identification with it, ironically given his beliefs, leads to him becoming ostracised by the community. In attempting to tame natural forces, the source of superstition in the first place, Hauke in turn becomes the object of conjecture, rumour and fabrication as the dyke lifts him to almost mythic status. However, the dyke also plays the function of revealing the shortcomings of Hauke's vision and of his tenacity as an individual. Although aware of the problems in its construction, specifically the weakness of the section where his dyke meets the old one, he convinces himself that it is not such a problem, this time giving way to the views of Ole Peters and the community. This weak spot can also be read symbolically as a representation of Hauke's new vision of the world which cannot be married easily to the existing order and certainly has the potential to rupture fatally. His failure to take the community with him is also in evidence, as the dyke becomes a potent symbol of his separation and estrangement. At the end Hauke is unable even to look at the weak spot in the dyke and, despite all his will, he is unable to act alone to defend it, admitting his failure in terms of guilt late in the *Novelle*. The dyke, whilst consuming Hauke and his loved ones, also becomes a symbol of hope, for it endures, as the last line of the *Novelle* emphasises, and therefore becomes a permanent reminder of the link between Hauke, the landscape and the community. Points and conclusions must be justified by means of precise reference to the text.



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**C Discuss the role of the wider community in *Der Schimmelreiter*.**

Candidates may see the wider community as an entity which works in opposition to the individual Hauke Haien, causing, directly or indirectly, his ultimate fate. The rationality of the protagonist is pitted not only against the prevailing forces of nature, but also against the grip of the superstition prevalent in the community. This can be seen in the established myths which hold sway over the community, but also, more importantly, in the new superstitions which grow up around Hauke Haien. Some candidates may focus on the otherness of Hauke Haien, with his attitude to study, diligence, bookkeeping, and innovation in the science of dyke building setting him against tradition and leading to a feeling of resentment in the wider community, which is not willing to tolerate difference. Even when Hauke Haien seems to be part of the community in the *Eisboesen* scene, his victory is quickly forgotten in the ensuing festivities. Yet popularity in the wider community is not something Hauke Haien courts, nor does he respect its traditions, and this again leads to conflict. The myths surrounding Hauke Haien burgeon during the course of the *Novelle* and it is these community-driven stories which conspire to cause his downfall. Candidates may cite several examples, such as the killing of Trin Jan's cat and the resultant curse, leading, in the community's eyes, to the birth of the impaired Wieneke. Division comes to a head in the plans for the new dyke, with the proportionate accumulation of land apparently benefiting Hauke Haien as he has gained hugely in wealth through his marriage to Elke. The community's resentment is stoked by Ole Peters, a man who is popular and a leader of men in a way Hauke Haien never can be. It is from this point that the wider community alienates and mythologizes Hauke Haien to an increasing degree: his harsh management of the workforce, his acquisition of the white horse (see above), and his refusal to allow the sacrificial burial, all lead to the view within the wider community, as related by Antje Vollmers, that he is in league with the devil. The community creates the conditions in which Hauke Haien is ostracised and it is this which weakens him in his battle with the elements. As such, the role of the wider community is key. This is revealed above all when Hauke Haien is struck with marsh fever and, although acutely aware of the weak point in the dykes, he is unable to summon the energy to oppose the community, which once again rallies around Ole Peters. As a result some may argue that it is the wider community, not the forces of nature, which defeats Hauke Haien. Candidates may also focus on the role of the community in perpetuating the myth, since in death he becomes for many a supernatural figure. Points and conclusions must be justified by means of precise reference to the text.

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## 9 Thomas Mann, *Tonio Kröger*

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Tonio Kröger's character and his attitudes. Comment on any aspect of content or style which you consider of interest.**

This passage occurs at the end of section IV in the *Novelle* and constitutes its *Wendepunkt*. Candidates should offer a brief outline of the situation, with Tonio in Lisaweta Iwanowna's studio. The chapter begins with the word's 'Störe ich?' as Tonio stands on the threshold of the atelier, and this passage reveals how Tonio's character and attitudes clash with those of an established artist. During the immediate run-up to this particular passage Tonio holds forth on his theories of art and the role of the artist. In this he discusses the differences between nature and art, the 'emotional' death an artist must undergo, and the notion that literature is in no way a 'Beruf' but rather a 'Fluch'. He also pronounces his disregard for dilettantes, a view picked up on by Lisaweta in the passage. In his final point made to Lisaweta, Tonio recounts a recent meeting in which a lieutenant asked to recite some of his own poetry. The need to play a certain role as an artist is evident in the opening lines (especially use of 'man' l. 4). Tonio's jealous guarding of what he sees as his vocation, the vocation of a small elite, employed as guardians of a tradition, is evident in ll. 5–6 with the image of the 'Lorbeerbaume der Kunst'. Interestingly, it is Tonio who first employs the word 'Irrtum', later picked by Lisaweta. The notion of paying for art through the sacrifice of life is extended (l. 7). His language becomes more overblown as the speech progresses, revealing the extreme nature of his character and increasing absurdity of his attitudes. The drama even becomes self-conscious 'von einer hamletischen Redseligkeit'. Lisaweta's attitude is in stark contrast, with her clear use of language cutting Tonio down. The *Wendepunkt* of the *Novelle* is triggered by Lisaweta (l. 14–21), as she makes Tonio reassess his life up until this point, as he continues to do successfully in the remainder of the *Novelle*. Candidates should undertake an analysis of the notion of the 'verirrter Bürger', as the inherent tensions between bourgeois and artistic life are brought out into the open. Tonio's character undergoes a transformation in this passage, as his previous artistic philosophy disintegrates. The 'Störe ich' is now echoed in the 'Bin ich?', an utterance so simple compared to the complexities of his language up to this point. Tonio's reaction is couched, however, in qualified terms, as the use of 'ein wenig' (l. 18), 'entschlossen' (l. 22) and the adoption of the 'Hut' and 'Stock' reveal. Indeed the final line, with its expression of gratitude and 'getrost', also underscores Tonio's bourgeois credentials. However, his decisiveness and the notion of a return 'nach Hause' also indicate a new beginning, however tentative. That said, the italicised 'Ich bin erledigt' gives more weight to the depth of disillusion which he experiences in this section and finally overcomes, as is revealed in his later letter to Lisaweta. Points and conclusions must be justified by means of precise reference to the passage and text.

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**B Discuss the significance of Tonio's childhood in this work.**

Candidates should attempt to look at the significance of youth across the work as a whole. Undoubtedly it is a *Novelle* which has youth, its desires, yearnings, sorrows, aspirations and disillusionment at its heart, yet the reappraisal of Tonio's childhood is also essential in the progression of the protagonist's journey to self-knowledge. The actual incidents from childhood recounted in the *Novelle* are short, such as the walk with Hans or the dancing lesson, yet they resonate through the *Novelle*. Candidates should attempt to analyse their significance for Tonio, for example his love for Hans, as it moves from love and suffering to a realization of what love entails, to a shaping of that emotion in art and finally to a reappraisal of the act as a mature artist. The incidents involving Inge and Magdalena Vermehren should also be analysed. The transformation of these figures into symbols of almost mythic status within the pantheon of the writer's imagination also reveals how Tonio's childhood lives on as a way for him to understand his role as an artist and his place in the world. To this end an analysis of the ending should be undertaken. Mention should also be made of Tonio's parents, detailing the divide, mental and physical, between his mother and father, which helps explain the distance and dichotomy of which Tonio is so acutely aware. Some candidates may also draw attention to the use of *Leitmotive* connected with the childhood setting, which gain in resonance and meaning as the narrative progresses. Points and conclusions must be justified by means of precise reference to the text.

**C 'The structure of *Tonio Kröger* achieves perfect symmetry.' Discuss.**

Candidates should attempt to describe the structure of the *Novelle*, looking closely at the form and substance of the nine sections. The *Wendepunkt* should be located in the interview with Lisaweta and its aftermath. Up to this point two brief episodes from his time as an adolescent in Lübeck give us the essence of his youthful life, with its longings and frustrations (Hans Hansen and Ingeborg Holm). There follows a short narrative passage which leads to Tonio's crisis in defining his identity as an artist. All the implicit themes captured in the snapshot of his adolescence are made explicit as Tonio strives to understand what he has been and what he is becoming. The *Wendepunkt* is triggered by his crushing by Lisaweta (*'ein verirrter Bürger'*), an assessment which leads to Tonio re-examining what has gone before in the *Novelle*. In this way there is a sense of perfect symmetry, insofar as the turning point, which happens on three levels (outer world – leaves Munich; inner world – moment of spiritual rebirth through his affirmation of life; timeless world – the chance for introspection), opens up the possibility for the protagonist to revisit and reevaluate what has gone before. In returning to his hometown Tonio is able to explore his inner self, with such introspection leading to a symmetrical retracing of images, locations and people. The two key experiences of Hans and Inge are drawn together, and all the while the threads of *Leitmotiv* and previous encounters, especially the undercurrent of Lisaweta's words, are palpable. With Tonio's final pronouncement that he still has the deepest love for the *'Blonden, Blauäugigen'*, the *Novelle* returns to the beginning in a certain sense, thus providing a symmetrical structure for the work. Candidates should also indicate some of the methods Mann employs to achieve such an effect: the weaving of familiar images (*Leitmotiv*); the narrative moving backwards and forwards; the mixing of time frames, so the past makes the future intelligible, but equally the future does the same to the past. Some may argue that, whilst there may well be symmetry of form, there is a deep sense of progression for the protagonist by the end of the *Novelle*. Points and conclusions must be justified by means of precise reference to the text.

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## 10 Franz Kafka, *Die Verwandlung*

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Gregor's family's attitude to the situation, paying particular attention to Kafka's use of language.**

This is the concluding passage of the *Erzählung*, with the Samsa family apparently leaving the troubles of their life (the '*Plage*' as it is referred to in l. 11) behind them. Following Gregor's death the family gives a superficial impression of a harmonious unit, as the subtle use of language in this passage, it may be argued, reveals. The focus of the passage is neither the harrowing events which befell the Samsa household nor the grim reality of Gregor's fate, rather it is the family's future, in particular Grete's prospects. There is a second transformation, or 'metamorphosis', discernible in the text, as it is now Grete who has '*aufgeblüht*', as Kafka employs another image from the natural world, with the final image of the stretching body also reminiscent of the transformation of an insect. As an ending, the passage throws up problems of interpretation: is it 'happy', credible, eerie or grotesque? Arguments may be made for any of these or other interpretations, but they must be justified fully from the text. The family's attitude to the situation in this passage may be approached as revealing their way of dealing with Gregor's passing. This process starts with Grete's pronouncement that the '*Ungeziefer*' can in no way be her brother and now finds its logical conclusion in this passage, as the family unit is drawn together by the experience and also by the fact of blanking it from their minds. Some may see this unity of action evident in the opening line of the passage '*Dann verließen alle drei gemeinschaftlich die Wohnung*'; after all this time, there is a great sense of release within the family and a change of attitude comes with it. The only mention of Gregor is in a negative context, with the family wanting to leave the flat chosen ('*ausgesucht*') by him, for a smaller, cheaper and better positioned one. The attitude of the family is positive, for now it is turned to the future, with the prospects, apparently, '*vielversprechend*'. The parents' attitude is conveyed as being subliminal, as if they do not need to articulate their thoughts, as is clear in their mutual understanding when it comes to the need to find a husband for their daughter: '*Stiller werdend und fast unbewußt durch Blicke sich verständigend, dachten sie daran, daß es nun Zeit sein werde, auch einen braven Mann für sie zu suchen.*' The family's attitude to the situation is therefore conveyed in terms which make it seem instinctive and requiring no articulation through language.

Candidates should also draw attention to Kafka's use of language. Some may draw attention to his use of adverbs, such as '*gemeinschaftlich*' (l. 1), the repetition of '*fast*' (l. 11 and l. 13), as qualifiers which may carry immense weight in an interpretation. Other points may include the description of the location, the tram going '*ins Freie*' (l. 2.); the description of the parents' body language in the carriage (l. 3–4), the undercutting of their thoughts, for example with the use of '*augenblicklich*', (l. 7); the use of impersonal constructions (e.g. '*es fand sich...*', l. 4, '*es war ihnen...*' l. 14) which may emphasise their passivity, or underline the form of familial instinct; the eeriness of the concord which suddenly comes into being between the parents as they look at Grete; the natural imagery surrounding the transformation of Grete into a sexual object ('*zu einem schönen und üppigen Mädchen aufgeblüht*', l. 12); the use of the subjunctive to relay their thoughts (l. 13), '*daß es nun Zeit sein werde*', l. 13; the employment of the word '*Träume*', itself an echo of the first line of the *Erzählung*, with the resonances that has; the perhaps insect-like transformation of Grete, giving the ending of the *Erzählung* a rather sinister undertone. Others may see hope and optimism in the ending. Points and conclusions must be justified by means of precise reference to the passage and text.

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**B 'The focus of the story is not so much Gregor's transformation as his delayed response to it.' To what extent do you agree with this assessment?**

Candidates may well start by analysing the transformation at the start of the *Erzählung*, for, whilst shocking and disorientating to the reader, the descriptions of the 'Ungeziefer' and the predicament Gregor find himself in are also humorous in their cartoon-like detail. Indeed, the perspective offered, shifting as it does between Gregor's viewpoint and a third person narrator in a hovering dual narrative perspective, pointedly does not dwell on the physical aspects as such. Rather, Gregor attempts to carry on with his existence as before; the rain, it seems, is more important than his sudden transformation. This perhaps reveals that the estrangement from existence which his job brings about is of such magnitude that Gregor is unable to notice the transformation which has suddenly occurred, absorbed as he is with the demands of his job. Whilst registering a transformation, Gregor is unable to see the revolution it will cause in his own existence. The narrative details his struggles in attempting to follow his established routine of getting to work. Even through his unintelligible voice he tries to continue until he finally realises that he is unable to go on given his physical state. As a result there is indeed far more weight given in the narrative to Gregor's delayed response than to a realistic portrayal of his outward appearance. Candidates may argue that the 'Ungeziefer' transformation is a distraction and that it is more the critical distance which it creates – and which both Gregor and the reader gain – during the whole course of the *Erzählung* which provides the focus of the story. In some ways the transformation is liberating, as Gregor comes to realise, for it frees him from a number of constraints: his job, his breadwinning role in the family, his subservience to the family and to society, his repression sexually, his movement, his thoughts. The transformation also enables Gregor to experience life from a different perspective: drawing him close, initially, to Grete, yet also revealing his possessive tendencies; bringing the latent conflicts with the father more to the surface; bringing out his hunger for music, ironically when his family are entertaining the potential lodgers. Some candidates may argue that the family's delayed response to the transformation also becomes an important focus of the work, as Grete's confused logic leads to the decision to rid itself of the 'Ungeziefer'. This is amplified by the ending of the story, in which the transformation of Grete and the family becomes the sole focus (see indicative content for **Question 10 A** above). Points and conclusions must be justified by means of precise reference to the text.

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**C 'The family is the first institution of repression.' Discuss in relation to *Die Verwandlung*.**

Candidates should attempt to explain the role of the family in the *Erzählung*. In so doing, the strains placed on Gregor before the transformation at the beginning of the narrative should be discussed. His role as a travelling salesman is forced upon him by the economic situation of the family following his father's bankruptcy. As breadwinner for the family, his own sense of freedom is necessarily constrained, hence, perhaps, his desire to see Grete go to the conservatoire. The repression of his growth as an individual is also evident in the layout of the apartment, with three doors opening into his room, one each for his mother, father and sister, on which they knock when he fails to go to work. The self-sacrifice Gregor has made was, he later finds out, not altogether needed, given that his parents had put some money away. Therefore, although his job no doubt dehumanises him, as Gregor's descriptions and the Prokurist's appearance illustrate, it is the family which has pushed him into such a situation. Indeed, some candidates may take the line that the transformation is a manifestation of the contorting, repressive effect of the family, as it is the institution which 'prepares' and sacrifices the son to such an existence. Sexual repression may also figure, as is evident in the descriptions of Gregor's room during the opening paragraphs. Candidates should also consider the repression of Gregor in the body of the narrative, focusing on the differing roles played by the mother, father and Grete. The initial care shown by the latter is in conflict with the horror of the parents, yet this interest soon fades as neglect takes over, with no food left for Gregor, his room used to store junk etc. Violence is also evident in the father's reaction, the apples representing the physical repression of Gregor alongside the mental exclusion. When Gregor threatens the economic prospects of the family by interrupting Grete's violin recital to the lodgers, the repression spills over into rejection. Candidates should note that it is Grete who takes a lead in the casting aside of the 'Ungeziefer', employing the twisted logic that it cannot be Gregor, hence adopting the term 'es' to refer to him, although she too finds it hard to be consistent in the employment of such a term, switching as she does between 'es' and 'er'. The repression may also be argued to stem from Gregor himself, as his love for the family leads to his own self-repression. This becomes clear in his death: '*Den Anfang in seinem Rücken und die entzündete Umgebung, die ganz von weichem Staub bedeckt waren, spürte er schon kaum. An seine Familie dachte er mit Rührung und Lieben zurück. Seine Meinung darüber, daß er verschwinden müsse, war womöglich noch entschiedener als die seiner Schwester.*' A sense of guilt at no longer being able to fulfil his perceived role accompanies the 'love' for the family, an emotion engendered by the institution of the family. The family's repressive nature may also be seen in the ending (as detailed above in the commentary notes), as it is to Grete that parental attentions turn, with new dreams and a new transformation unfolding before their eyes. Points and conclusions must be justified by means of precise reference to the text.

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## 11 Bertolt Brecht, *Leben des Galilei*

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Galilei's character. Comment on any aspect or style which you consider of interest.**

Candidates should place the passage in context: the meeting of Vanni and Galilei takes place in Scene 11, immediately after the Carnival scene in which the dangers of Galilei's discoveries for the wider population become clear. Virginia and Galilei are waiting to see the *Großherzog* and Virginia has noticed a man in the shadows following them, the ironfounder Vanni, for whom Galilei has designed a furnace. The meeting between the two marks a turning point in the play as it is here that Galilei fails to realise the importance of his role as a scientist to society and to acknowledge the danger he is in. As a result his rejection of Vanni's offer of help turns him into a negative social figure, for it amounts to a historic decision, which plays into the hands of the authorities. Vanni plays the role of reinforcing the importance of Galilei's role in society to both the protagonist and to the audience, as is clear in lines 1–6. The offer of support and, in effect, an alliance of the northern towns with Galilei furnishes Galilei with the opportunity to escape the restrictions of the Church and hence fulfil his role as a scientist who benefits society (a role he laments in failing to play come Scene 14). Vanni defines this role (l.10, 'Freiheit', 'lehren' etc.) and thus underlines the social relevance of scientists (l. 11–15). Galilei comes across as an indecisive and uncertain figure at this point, (l. 16) yet even when Vanni underlines the backwardness of the Church authorities (17–23) Galilei is unable to engage with what amounts to the progressive and new forces within society. Galilei's reaction reveals his lack of awareness (l. 25–27) and his inability to see beyond the immediate, as he withdraws into his own specialisation. This amounts to a retreat from society, one for which he will later chastise himself. He becomes blinkered just as the Church is discovering how dangerous his discoveries are. Galilei's rejection of Vanni also stresses his weaknesses: materialism and inability to see beyond his immediate needs ( l. 31, l. 34 and l. 38). His delusions are revealed to the audience and hence a distance is created by Vanni. Significantly it is Galilei who leaves, as the stage direction makes clear: the missed opportunity is given a physical manifestation. In the subsequent conversation the blinkered thinking of Galilei regarding his responsibility in society is amplified as he says to his daughter with regard to the use of his science: '*Was daraus gemacht oder nicht gemacht wird, geht mich nichts an.*' Galilei's subsequent arrest by the Inquisition reveals how out of control he has become. This scene is pivotal in the structure of the play for it marks the turning point in Galilei's development, as he now becomes a socially negative character: he rejects the chance to escape to a better future both personally and on a wider social level, thereby playing into the hands of the authorities. Points and conclusions should be fully justified by means of precise examples from the extract.

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**B Discuss the significance of seeing within *Leben des Galilei*.**

Candidates should consider the different types of seeing which are evident in the play, showing awareness of the multiple levels on which such a theme works. The play itself is dominated by discussions of the proper way of seeing or looking. This is evident in the opening scene where Galilei makes the observation that '*Glotzen ist nicht sehen*'. The telescope is obviously emblematic of 'seeing', but it does not necessarily follow that 'facts' are observed, as the lengthy illustrations, via washstand and apple combined with splinter, reveal to Andrea. For in the whole play seeing is not merely a matter of believing what is observed, rather it is a critical engagement with what is there. In this Galilei's genius is plain to see with regard to his narrow scientific interests, but his blindness to the wider implications of what he observes becomes increasingly evident as the play unfolds. This character trait becomes clear in his discussions with *Der Philosoph* and *Der Mathematiker* in Scene 4 amongst other examples. The very use of the telescope also encapsulates the context within which the individual must operate, for whilst an astronomical instrument it also has military and commercial implications and whilst it may provide scientific evidence it does not carry the force to make others 'see', given the vested interests of the powers that be. Galilei acquiesces in this, as his eyes provide the means with which to further knowledge within his own specialised field, yet he also adopts a tunnel vision when it is a matter of the political and social ramifications of his discoveries. Candidates should also trace the loss of Galilei's own vision as the play progresses, indicative of his own loss of the fervour we see in the opening scene. The loss of vision and understanding is also dramatically represented in a number of scenes, for example in Scene 11 prior to his meeting with Vanni and rejection of the offer of support, or in Scene 12 as the dressing of Urban VIII in his robes robs him of any sight he previously had. Candidates are also likely to link the idea of seeing to those actually watching the play: the audience. The effect of the play is to open the spectator's eyes to real seeing. This process is evident in Scene 1 as the extended astronomical lesson (hardly needed now) is a lesson seeing things with a genuinely critical and interpretative eye rather than just accepting the surface impressions one gains. The distancing and engendering of critical thought, central to Brecht's drama, should also become a key feature in the essay. Points and conclusions should be fully justified by means of precise examples from the text.



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**C “The principal character trait of Galilei is contradiction.” To what extent do you agree with this statement?**

Candidates should attempt to define the notion of contradiction as it is evident in the character of Galilei. Many will point out the conflict between Galilei's materialism and his pursuit of knowledge as a scientist. Some may argue that indeed such materialism drives him on to become the observant scientist which he is, but it is also the force which leads to his own destruction as an individual, which has disastrous consequences for the wider world around him. The conflict between the pursuit of knowledge and his materialism is evident throughout the play. Examples may include the first scene (back rubs), his appetite, his move to Florence (*'Ich will die Fleischtöpfe'*), his prizing of *'Bequemlichkeit'* just as he professes that it is of no interest to him what others make of his discoveries. A strong bond is evident between Galilei's physicality (comfort in all its senses) and his thought. Candidates may note that the contradictions within Galilei's character reflect the contradictions within the wider social context, one which itself is contradictory. Indeed, as an academic working in a specific set of circumstances Galilei is forced to behave, or perhaps more accurately, chooses to behave in a specific way, which is contradictory and hence self-destructive, as is made clear over the long time scale of the play. There are many examples of the protagonist's negative behaviour in the first thirteen scenes, as Galilei recognises in Scene 14 when castigates himself for his betrayal of his fellow man, having wilted when confronted by the torture instruments of the Inquisition. Having surrendered his knowledge to the wrong *'Machthaber'* he has let down *'die Menge'* and he has become, by his own standards, echoed by Andrea, a *'Verbrecher'*. Yet this conformity to prevailing forces is not the only way in which one can exist, as the positive action of Andrea in the final scene indicates, revealing that Galilei's contradictory behaviour was not the only path open to him. Some candidates may allude to other character traits of Galilei, such as his inability to seize the chance of new dawn which he himself can articulate so powerfully in his role as a teacher. Others may see a principal character trait as one of increasing myopia, leading to literal and symbolic blindness, or see him as an over-specialised scientist, or may focus on his ill treatment of individuals for his own ends, such as his daughter, Virginia. However, underpinning such readings, it may be argued, is the central principle of contradiction, which is evident not only in the protagonist but also in the whole of that society, which reflects our own. Candidates should address the notion of 'to what extent' in their argument, clearly stating their conclusions. Points and conclusions should be fully justified by means of precise examples from the text.

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## 12 Bernhard Schlink, *Der Vorleser*

### A Refer the following passage to its context, with appropriate commentary, analysing in particular what the passage reveals about Michael and his relationships.

This episode is taken from chapter 2, part 3. The previous chapter is the first we read from Michael after the sentencing of Hanna in the trial. The opening of the third part reveals how Michael attempts to locate his relationship with an ex-concentration camp guard in a post-Nazi German context. Although he states that he is different from his generation (non-Nazi father; chosen, albeit unwitting, experience with Hanna) he still, by the end, tries to draw a parallel between his own situation and that of Germany as a whole, a nation plagued by shame and guilt just as he is. This is a questionable assertion which becomes clearer when contrasted with the tone of the extract for commentary.

Candidates may decide to comment on the tone of the extract. The questions and deep thought of chapter one are in opposition to the matter-of-fact tone struck in this passage. The opening describes Michael's marriage to Gertrude. This relationship lasts five years, as opposed to a similar number of months for the relationship with Hanna. The difference in time is not reflected in the amount of narrative effort put into the two. The fact that Michael can deal with his marriage and child in this short span reveals the damage wrought by Hanna on his ability to form relationships with others. The factual tone is indicative of a form of emotional '*Betäubung*', from which he is unable to free himself. The comparisons which he draws with Hanna may also be indicative of the emotional abuse he underwent as a minor in what amounts to an illegal relationship between the two protagonists.

Candidates may note some of the following points from the extract: the origins of the relationship, again weak meets strong (parallel with Hanna/Michael, Sophie/Michael) as a result of Michael's ski holiday and '*Betäubung*' induced illness (l. 1–3); the emotionless tone of non-existent courting and a marriage, it would appear, forced upon Michael by convention; in l. 6 the spectre of Hanna is shown to dictate Michael's emotional life and hence his ability to form relationships, as he is prisoner to her legacy/existence; and above all the lies, guilt and shame he feels throughout the novel. Attention may also be drawn to the narrowness of Michael's emotional ability to move beyond a mechanistic approach to life (summed up in his dry description of family existence, l. 9–13); the use of the word '*falsch*' may also be deemed ironic, given the great falsity behind Hanna's relationship with Michael, built on the lie of her past and her illiteracy. Michael's great isolation also comes through in this extract, with his longing to be free from Hanna a project doomed to failure, as we see in the rest of the novel and the rest of his relationships with others (l. 14–15). His coldness towards others is very much in evidence, especially in his descriptions of his daughter Julia, with the elucidation of the problems accompanying the divorce related in a distant manner, despite his protestations about his heart being broken (l. 19–26). Indeed the repetition of the word '*Gefühl*' is also noticeable in this extract, with Michael's understanding of the word conditioned wholly by his previous relationship with Hanna. The passage also reveals how Michael's inability to form relationships increases his burden of guilt even further (l. 28–9). The passage as a whole is all that is said about Michael's marriage and as such underlines Michael's difficulties in forming relationships with others, crippled as he is by his bond to Hanna. Points and conclusions must be justified by means of precise reference to the passage and text.

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**B What is the significance of reading in *Der Vorleser*: a path to enlightenment or a tool of power?**

Candidates should make clear what they understand by 'reading' in the context of the novel: both the act of reading aloud, *Vorlesen*, and the act of independent reading, *Lesen*. Both are of significance in tackling the terms of the question. Candidates are likely to trace the dynamic of *Vorlesen* first of all and measure its changing form against the criteria of the question. Many points may be made, but an attempt to gauge the shifting nature of this activity is important. In part 1 it may be argued that *Vorlesen* is a part of a wider scheme which furnishes Hanna with power. Important to notice is the fact that it is her sexuality which provides her with the ability to extract *Vorlesen* from Michael, as in their first meetings it plays no role. Only later does it become part of the ritual Michael is happy to go along with. With the hindsight of Part 2 it is possible to argue that Hanna abuses Michael in order to gain access to the written word, a world from which she is excluded given her illiteracy. Through contact with reading, Hanna, possibly, gains enlightenment to a certain extent, yet does not learn what is read to her, as is evident, for example, in her attentive, yet misguided comments on *Emilia Galotti*; by the same token Michael purposefully avoids experimental literature for both their sakes. Some may argue that *Vorlesen* is a tool of power for the unwitting Michael, as it becomes the prerequisite for sex. An attempt should be made at quantifying the price which both Hanna and Michael pay for this form of reading, for its significance lies at the heart of their relationship, yet it comes at the price of the abuse of a minor as Hanna exploits her sexual power in order to hear the written word. Some may cite examples illustrating the importance reading has for Hanna in part 1 (frustrations at Michael skipping school, argument in Amorbach with belt, promotion etc.), all of which show her envy of the power of reading, a world from which she is excluded and for which she tries to compensate in other ways. In part 2 there is a redefinition of *Vorlesen* provided by the testimony of the surviving Jewish woman, as she details how Hanna used her position as a concentration camp guard ostensibly to protect the weak for a certain time, yet in fact in order to gain access to the written word, thus paralleling Michael's experience. Enlightenment is wholly absent, and the tools of power again reside in Hanna's position of authority, as, pointedly, sexual abuse is not part of her wartime activities. For the victims reading holds no power, as the gas chamber beckons. Power stems from the stage prop of the amoral Nazi regime, in which she can conceal her illiteracy. In part 3 there is a change in the significance of reading in so far as Michael now becomes a willing and enlightened 'Vorleser'. In recording his cassettes for Hanna he invests his hope in 'ein großes bildungsbürgerliches Urvertrauen', seeking to enlighten Hanna in two ways, firstly to enable her to read and secondly to inculcate in her a morality, which comes from the canon of literature. Thus for Michael *Vorlesen* is linked to a hoped-for independent *Lesen*, in which issues of power and subterfuge are put aside, as a moral education takes place; that the process takes over a decade is proof of the seriousness of intent. However, in reality Hanna does not become enlightened, as is clear from the reading material she limits herself to after acquiring her hard-won ability to read (tape recorder etc.): holocaust literature of the victims and perpetrators. She is unable to escape her past either through enlightenment or through the power reading gives her. Some may see her behaviour in prison and her letting herself go as examples of her lack of enlightenment. The only power which she gains from reading is, perhaps, a realisation of her crimes in her suicide. Others may argue that her suicide merely serves to underline that learning to read has not enabled her to comprehend, allied to her final interview with Michael. Candidates may conclude that reading plays neither role yet has pretensions to both, as is evident in the development of both protagonists' over the course of the novel. Candidates should attempt to come to a conclusion which directly answers the terms of the question. Points and conclusions must be justified by means of precise reference to the text.

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**C 'Was ist diese Frau brutal gewesen.' To what extent do you agree with this assessment of Hanna?**

There should be some attempt to locate the quotation in context. They are the words of Ilana Mather, the Jewish woman in New York, a survivor, along with her mother, of the atrocity for which Hanna was convicted. Michael visits her in accordance with Hanna's will in order to give her the tea caddy containing 7000 DM. As a fellow victim of Hanna, she is the only character able to discern the truth which Michael suppresses throughout the novel: the fact of his sexual relationship with Hanna when he was a minor. Ilana Mather's pronouncement is made on the basis of a feeling, confirmed not in words, but only in the gesture of a nod by Michael. As readers, however, we have far more evidence at our disposal when it comes to evaluating this judgement of Hanna. In the body of the essay candidates should look at some of the following points in weighing up the extent to which the statement is true: the question of whether the relationship in part 1 amounts to abuse or not, with attention paid to Michael's age; the system of *Vorlesen* and the oppression/abuse of power this entails in part 1, yet also throughout the novel; the emotional and physical abuse of Michael in part 1 especially, but also at key moments throughout, e.g. when Ilana Mather gives evidence in court about Hanna's '*Vorleserinnen*' in the satellite camp; Hanna's illiteracy, an excuse or a self-imposed state with moral illiteracy as a result; her need for enablers/helpers, as shown in prison; her form of literacy gained due to Michael's dedication to his great project of education through '*ein großes bildungsbürgerliches Urvertrauen*', which only serves to entrench her in the Nazi period, as is revealed in her reading matter; her suicide and will, which forces Michael to act. Some candidates may argue that Hanna is also a victim and has been brutalised herself, as a vulnerable member of society, citing as evidence of her move to the SS, her moving jobs due to promotions, her behaviour in court with the '*Bericht*', her position in prison – yet still this can be seen to be self-imposed, or at least self-perpetuating, as it is alterable, a fact Michael proves in part 3. Rather it is the continuation of an outward appearance of control which is of paramount importance, and so the concealment of her illiteracy overrides any moral concern, leading to her brutal treatment of others. Candidates should attempt to weigh up the 'extent' of her brutality in a conclusion. Points and conclusions must be justified by means of precise reference to the text.

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13 H. Krauss & A. Erb (ed.), *Vom Nullpunkt zur Wende...* (Klartext) [Selected sections, see syllabus]

**A In a detailed commentary, compare and contrast the two poems below, discussing the sentiments expressed and analysing features of language that strike you as relevant.**

Candidates should compare and contrast the two poems, paying particular attention to the difference in tone in evidence. In *'Deutschland 1952'* an elegiac feeling runs through the poem, with deep loss felt by the poet for his lost and dear country (hence the use of *'du'* throughout). In an analysis candidates may draw attention to the dissonance of the rhyme scheme (*'zerrissen'*/ *'Finsternissen'*) as a reflection of the shattered reality of post-war Germany. An intimate tone, suffused with care and longing, is evident in the second line. The divided nature of the state of Germany is mentioned from the outset, understood within the context of the cold war. The simplicity of the language is striking, yet it conveys through rhyme and rhythm the divided, cold, somewhat wary relationship between East and West (l. 3–4). The register of language changes with the employment of the poetic word *'Auen'*, which sits uneasily with the previous four lines, but is couched in an elegiac *'hätt'st'*, as the poet mournfully regrets the passing over of a different reality. This sense of senseless loss is underlined in the final couplet, with the slowing of rhythm (*'Tät'st du dir...'*) and the simplicity of what could have been in the closing line. Candidates may argue that the sentiments expressed are those of loss, mourning, resignation, and regret for what might have been. As such, this poem stands in complete contrast to *'Die Lösung'*, written the following year. In this poem the tone is one of irony and disillusionment with the present, not a longing for what might have been. The register used is also in stark contrast, as Brecht incorporates language not of emotion, but to highlight the absurdity of the current official party line in the DDR. As such, this poem is far more politically charged than the other. The first line draws the reader's attention straight to a precise historical context: the uprising in the DDR of 17<sup>th</sup> June 1953. Brecht focuses on the reaction of the *'Sekretär des Schriftstellerverbands'*, presenting ironically his position as a follower of the party line, and revealing its absurdity. The matter-of-fact tone, reminiscent of a party statement, is in stark contrast to the elegiac tone of the first poem. Brecht employs the title and pointedly a location, *'die Stalinallee'*, to locate his target. The use of the long subjunctives (*'habe'*, *'könne'*), obviously for reported speech, also heightens the sense of official media, a line which the poet then takes issue with in the final three and a half lines. Brecht's use of *'Volk'* may also draw attention to this, as may the differing use of the word *'Vertrauen'* in the two poems. The inversion of logic reveals a black, sardonic humour (l. 5–6), evident, for example, in *'Zurückerobern'*. A definitive stance against the official line is taken by Brecht, as his employment of political terms normally applied to parliaments (*'auflösen'* and *'wählen'*) is ironically applied to the *'Volk'* (a word heavy with history, especially in this period). The poet engages the reader in a critical engagement, which is not overtly demanded in the first poem. In contrasting the two, candidates may look at, amongst other aspects, some of the following: the different attitudes to the German situation; the different registers; the differing rhyme schemes; the anger against the deep sense of loss; irony; historical settings/contexts; the role of the poet and poetry; loss versus disillusionment; cold war theory and practice. Points and conclusions should be fully justified by means of precise examples from the poems.

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**B How is German identity explored by at least three of the authors you have studied?**

Answers will depend on the authors and texts chosen to tackle the questions. An attempt to explore the problematic nature of German identity and an elucidation of the need to find an identity should feature. Common themes may include: treatment of the division of Germany, history, people, states, culture etc. The role of authors in articulating German identity may feature strongly. Comparisons may also be drawn between the different texts. Points and conclusions should be fully justified by means of precise examples from the authors chosen.

**C Discuss how the political situation of the 1960s and 1970s is reflected in three extracts which you have studied.**

Answers will depend on the authors and texts chosen. Common themes such as: terrorism, the role of the state, the law, measures taken in the name of state security, politics, the student movement, the importance of the media, political leadership, Nazi past, amongst others, may be explored. Comparisons may also be drawn between the different texts. Points and conclusions should be fully justified by means of precise examples from the authors chosen.