

**MARK SCHEME for the May/June 2012 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.

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PART I: Cultural Topics (30 marks)

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

18–20	<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.
15–17	<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.
12–14	<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.
9–11	<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.
5–8	<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.
1–4	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

Part I: Topics – Language

10	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8–9	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6–7	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4–5	<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.
2–3	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

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Indicative content

1 Die Kriegszeit

Albrecht Goes, *Das Brandopfer*, Marc Rothemund, *Sophie Scholl* und Oliver Hirschbiegel, *Der Untergang*

Entweder

- (a) **Durch welche Methoden versucht das NS-Regime totale Macht auf die deutsche Bevölkerung in den zwei von Ihnen gewählten Werken auszuüben? Wie beurteilen Sie diese Methoden?**

Albrecht Goes, *Das Brandopfer*

The methods of the Nazi regime are evident throughout the text. The way in which popular opinion was swayed by the Nazi party is clear from the depictions of Frau Walker's husband, through his keenness to follow Hitler and his signing up for war. It is this action which brings Frau Walker into the political sphere of the Nazis, for the politicisation of all aspects of daily life under the Nazis becomes clear through the story. The *Gauleiter* and his superiors are shown as working in ways which reinforce the total power of the regime over its population, be they Jewish or not. Frau Walker's business dealings as a butcher are dictated to her by the regime, as are her hours of work and whom she serves. Her enlistment as a *Wächter*, willing or not, is also an example of the sense of surveillance which permeated the society. There are a number of factors which make clear the pre-eminence of the regime: restrictions on movements and food distribution; the imposition of inconvenience on all; the hounding of minorities; the use of physical violence, for example against the old man; intimidation through police; the threat of disappearance and presumed death. All these factors conspire to make clear the pre-eminence of the regime. Candidates are likely to see this society as inhumane and destructive to individuals, tellingly in the 'Brandopfer' of the work's title. Answers should be fully justified by means of precise examples from the text. A direct comparison with the depiction of the Nazi regime's methods in one of the other texts must be made.

Marc Rothemund, *Sophie Scholl*

Candidates are likely to focus on the ways that this film reveals the harsh methods of surveillance, policing and justice employed by the Nazi regime in this film. The lack of freedom of expression is evident early in the film, with the secrecy of the *weiße Rose*'s activities (printing, letters, pamphlet distribution) showing the difficulty of maintaining privacy. The eyes and ears of the general population also play a role, for example in the janitor's summoning of the forces of law and order when Hans and Sophie are distributing leaflets. The portrayal of the Nazis is brought into sharp relief in Mohr's investigation and interrogation of Sophie, showing the ruthless efficiency of the Gestapo. The effects of prison and terror are also plain to see in Christoph Probst's disintegration. Above all, the use of justice to uphold terror and thereby exercise complete control over the German population is most evident in judge Freisler's conduct in the courtroom. The graphic nature of the show trials which are enabled by the *Kriegssonderstafrecht* show how the Nazis use courts as the arenas in which to intimidate and entice population. The death penalties imposed reveal the extent to which the regime was prepared to go in order to maintain its grip. Answers should be fully justified by means of precise examples from the film. A direct comparison with the depiction of the Nazi regime's methods in one of the other texts must be made.

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Oliver Hirschbiegel, *Der Untergang*

In contrast with the other two works, this film portrays the disintegration of the Nazi regime and of its power over the German people. That said, some of the mechanics of the regime are still much in evidence, although the focus is more on the personality cult of Hitler himself. His power as an individual is evident on a personal level in his first meeting with Traudl Junge, yet can also be seen in the way in which he intimidates his generals and dictates policy, despite the rapidly advancing Soviet columns. The demands he makes of others also reveal the methods by which the regime exercised such power: propaganda and a belief that the nation should join him in a total war. The rhetoric and lies used by the regime are evident in the actions of both Hitler and Goebbels. However, the disintegration of the regime is also graphically charted, as Hitler loses his grip on power and others cease to follow him, as is evident with Speer, Dr Schenk and above all in Peter's decision to abandon the hopeless struggle against the Red Army by leaving the *Volkssturm*. Answers should be fully justified by means of precise examples from the film. A direct comparison with the depiction of the Nazi regime's methods in one of the other texts must be made.

Oder

(b) Vergleichen und analysieren Sie die Handlungsweisen von zwei Frauen in den zwei von Ihnen gewählten Werken.

Albrecht Goes, *Das Brandopfer*

Candidates are likely to focus on the character of Frau Walker in addressing this question. Her role is determined by the Nazi authorities, in this case the local *Gauleiter*, and her actions as a butcher, and one for the Jews at a specific time, is dictated to her by the state. The conditions she works in are also largely determined by outside forces. In her position she is expected to carry out certain orders, with intimidation used, if not directly against her, then against her clientele, as is witnessed by the advent of the *Gauleiter's* henchmen. Yet Frau Walker resists the role assigned to her by the state, as is made plain by a series of actions she undertakes in support of her Jewish clientele: from supplying them with food, to opening her shop for worship, to standing up to the intrusion of the uniformed men when it comes to smoking. Therefore, while apparently acting in obedience to the regime, she behaves independently and reacts with increasing force against it. However, this is the case only to a certain extent, for the tensions which are created by her actions lead to a point of crisis, hence the 'Brandopfer' she offers, the action of a desperate woman, not one who is able to take control of her destiny, nor take a reasoned stance against her surroundings, unlike for example Sophie Scholl; but certainly her actions are brave and a statement through action against the tyranny of the state. Candidates should investigate the importance of the sacrifice in terms of the question. In terms of comparisons conclusions will vary, depending on the other text chosen. Answers should be fully justified by means of precise examples from the text. A direct comparison with the depiction of 'Handlungsweisen' in one of the other texts must be made.

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Marc Rothemund, *Sophie Scholl*

Candidates are likely to focus on the 'Handlungsweisen' of Sophie. Many examples may be cited, including: her bravery as part of the *weiße Rose* group's activities (pamphlets, printing, post, meetings); her actions on arrest; her behaviour during her interrogation by Mohr; the moral choice she has to take; moral courage; inner resistance despite the violence of the Nazi regime; her conduct in prison; her dignity in the face of judge Freisler's onslaught; her acceptance of 'guilt' and the death penalty. Candidates should investigate the importance of the death in terms of the question. In terms of comparisons conclusions will vary, depending on the other text chosen. Answers should be fully justified by means of precise examples from the film. A direct comparison with the depiction of 'Handlungsweisen' in one of the other texts must be made.

Oliver Hirschbiegel, *Der Untergang*

Answers may vary depending on the female character(s) chosen. Candidates may choose to focus on Traudl Junge and the way in which she acts both as a semi-narrator and as an innocent introduction to the world of Hitler's bunker. Through her role as one of Hitler's secretarial assistants, she draws the audience into his world, revealing it as human rather than monstrous. Her actions are necessarily limited within the film, but some candidates may pursue the line that she serves to open up a certain perspective on the downfall, even as a passive witness. Others may choose to focus on the ever more volatile Eva Braun, looking at her role as partner and then wife of the Führer. Her actions become increasingly futile as her world collapses, and she loses self-control, and is finally driven to suicide. Some may choose to focus on Magda Goebbels and on her loyal support for the Nazi cause, for her increasingly deluded husband and for the Führer. Her actions culminate in the poisoning of her own children before she and her husband take their own lives. In terms of comparisons, conclusions will vary, depending on the other text chosen. Answers should be fully justified by means of precise examples from the film. A direct comparison with the depiction of 'Handlungsweisen' in one of the other texts must be made.

2 Die Nachkriegszeit

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

Entweder

- (a) Vergleichen und beurteilen Sie die Rolle von Männern und Frauen während dieser Periode in den zwei von Ihnen gewählten.**

Wolfgang Borchert, *Draußen vor der Tür*

Candidates may choose from many characters to describe the roles performed by men and women during the post-war period. In terms of the male gender roles to be seen, there is a tension between those characters in a position of authority and the outsider Beckmann. The figures of authority reveal an inhumanity in their treatment of others during this period, as is clear in the portrayal of the *Oberst* or the *Direktor*; even *Einbeinige* is shown to be in a position of power when compared to the protagonist, who is unable to reintegrate into society as a *Heimkehrer*. The powerlessness of Beckmann within such a society is evident throughout, as analysis of his interactions with other characters will show. In terms of female characters in the play, candidates are likely to focus on the heartlessness of Beckmann's former wife, which perhaps reveals the secondary nature of the role of women in society, for her standing is defined by her relationship to a man. The other significant female character is

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Das Mädchen, who plays a positive role, seemingly as a 'Laterne' to guide Beckmann through his troubled times. As a figure of love and understanding, she would appear, in her role, to offer a degree of hope and support to the protagonist, yet she too fails to sustain her interest, as the intervention of *der Einbeinige* makes clear. The differing sexual roles clearly represent aspects of the harsh society which is depicted in the play. In terms of comparisons conclusions will vary, depending on the other text chosen. Answers should be fully justified by means of precise examples from the text. A direct comparison with the depiction of the 'Geschlechterrollen' in one of the other texts must be made.

Heinrich Böll, *Das Brot der frühen Jahre*

Candidates may well see all gender roles in the narrative, with the exception of Hedwig, as being defined by economic circumstance. Through Walter Fendrich it becomes clear that money and economic circumstances dictate behaviour regardless of gender. Walter's life, haunted as it is by memories of starvation, takes a certain direction, that of individual economic progress with the aim of stability. Yet pursuit of this path exacts a price and the novel explores how it may lead to a loss of humanity. The aggressive and egotistical nature of Walter's defined role is only made clear to him, and to us as readers, by the arrival of Hedwig. In terms of the female roles of this period, as explored by Böll, candidates are likely to draw a contrast between Ulla and Hedwig. Ulla seems to adopt patriarchal values/adopt the role assigned to men, as her heartless treatment of employees and her wielding of her red pen reveals. Through the figure of Hedwig, on the other hand, the female figure plays the role of someone offering hope through love (a parallel with *Das Mädchen* in *Draußen vor der Tür* may be made in this regard). The feminine powers of Hedwig are shown to give Walter a perspective on his own situation and therefore break his socially, or, more precisely, economically defined 'Geschlechterrolle'. In terms of comparisons conclusions will vary, depending on the other text chosen. Answers should be fully justified by means of precise examples from the text. A direct comparison with the depiction of the 'Geschlechterrollen' in one of the other texts must be made.

Sönke Wortmann, *Das Wunder von Bern*

Candidates may take the view that there are no defined gender roles present in the film, rather that post-war society as it is portrayed is in a state of flux with old stereotypes breaking down as a result of the economic and political circumstances. The changes are highlighted by the arrival of the *Spätheimkehrer* Richard Lubanski, whose former role as bread-winner and man of discipline (perhaps a reference to a more Nazi notion of fatherhood) is not one he can reprise, as is shown in various scenes from the film (in the mine, in his interactions with his daughter, the beating of Matthias, the cooking of the pet rabbit, amongst others). Indeed some may argue that the film, at least from Richard's perspective, reveals how there was a search for a new form of 'Geschlechterrolle' for some men in this period, as the cessation of armed conflict led to a re-orientation. Some may look at the father-figure role that dominates the film, not only through Richard but also through the character of Helmut Rahn, as Ersatz father for Matthias but also as errant son to Sepp Herberger (citing, for example the discussion between the Bundestrainer and the Swiss cleaning woman). The forging of a more understanding and supportive 'Geschlechterrolle' for men may be seen to emerge. In terms of women in this period there is also a state of flux, as Matthias' mother and sister show as they both take on the role of the breadwinner and acquire a new freedom. Frau Ackermann provides a more moneyed variant. The 'Geschlechterrollen' as they are depicted in the film reveal a post-war society in a state of evolution. In terms of comparisons conclusions will vary, depending on the other text chosen. Answers should be fully justified by means of precise examples from the text. A direct comparison with the depiction of the 'Geschlechterrollen' in one of the other texts must be made.

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Oder

- (b) „Die Nachkriegszeit war eine pessimisitische Periode.“ Inwieweit stimmt diese Aussage in den zwei von Ihnen gewählten Werken?

Wolfgang Borchert, *Draußen vor der Tür*

Candidates are likely to agree with this assessment when dealing with this text. The harsh realities of post-war West Germany are plain to see as Beckmann, now *Heimkehrer*, returns to a society in which he feels a 'Mensch unter Unmenschen'. The loss of home, family and life take him through a gamut of emotions, from which the positive characters within the play, notably *Der Andere* and *Das Mädchen* are unable to rescue him. The opening of the play is also likely to attract comment, with the personified Elbe rejecting the death wish of the protagonist. Throughout his journey Beckmann is haunted by inner turmoil; thoughts of death are never far away. The dehumanised nature of this period is clear in his dealings with the *Oberst*, his former wife and the *Direktor* amongst others. Candidates should also consider the pessimistic ending of the play, where we see the disintegration of the protagonist in his final monologue, which may lead to his eventual suicide. In terms of comparisons, conclusions will vary, depending on the other text chosen. Answers should be fully justified by means of precise examples from the text. A direct comparison with the depiction of the period in one of the other texts must be made.

Heinrich Böll, *Das Brot der frühen Jahre*

Candidates may well agree with the assessment of the title. The way in which the period is depicted is negative in that it is characterised by the most basic of needs, the need for food. Indeed the hunger alluded to in the title is such a driving force that it sidelines other concerns. The struggle for existence in war does not suddenly come to an end in 1945, rather a new struggle takes its place. Hunger may also be understood in a moral and spiritual sense, as deprivation forces individuals into particular patterns of behaviour, which preclude a sense of community, as illustration will prove (Walter and his father, with Ulla, Walter's boss). The forces of capitalism do not improve the spiritual and emotional lives of the characters depicted. Even after the advent of the 'Wirtschaftswunder', the aridity of existence remains and there is evident pessimism about the limited horizons of the characters. As a counter-balance to this comes Hedwig, through whom Walter comes to understand his state of being and to believe that a new beginning is possible, despite his surroundings. However, some candidates may point out the fragility of such a relationship, built as it is in Walter's mind in a day, with the harsh realities of his economic situation still in place. In terms of comparisons conclusions will vary, depending on the other text chosen. Answers should be fully justified by means of precise examples from the text. A direct comparison with the depiction of the period in one of the other texts must be made.

Sönke Wortmann, *Das Wunder von Bern*

Candidates may well see aspects of the film as pessimistic, yet compared to the other two works many of the obstacles are overcome within the film itself. Pessimism may be detected in the street scenes and the general conditions of the Lubanskis' existence, yet even here there is hope for Matthias in his role as mascot for Helmut Rahn. The arrival of the *Spätheimkehrer*, Richard, brings the darker sides of the period to the forefront of the viewer's or audience's attention. Many scenes (for example when Richard gets off the train and mistakes his daughter for his wife, when in the mine, when beating Matthias, when eating Matthias' rabbit, in his treatment of Ingrid and Bruno) show the harsh side of the period, brought about by the trauma of war and imprisonment. However, football is seen as a means of overcoming this pessimism, and not only through the World Cup. Richard's first steps at building a relationship with Matthias, the son he had never seen before his return, are based

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on his watching the children play football in the street. The achievements of the West German side in Switzerland also forge closer bonds and are linked to a brighter future for the country as a whole, as is made clear in the final scene of the film. The pessimism of the period, as depicted in the film, is therefore overcome by the film's conclusion. In terms of comparisons conclusions will vary, depending on the other text chosen. Answers should be fully justified by means of precise examples from the text. A direct comparison with the depiction of the period in one of the other texts must be made.

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*

Entweder

(a) Welches Bild von der Polizei wird uns in den zwei Werken vermittelt? Wie beurteilen Sie dieses Bild?

The two works lay bare the workings of the police, but do so in differing ways. Candidates may choose to contrast them throughout or aim to deal with each work individually before drawing firm conclusions. Böll is less partisan in his approach and does not emphasise the physical nature of the forces of law and order. Given that the suspense is taken out of the story, the focus of the narrative becomes more the methods which are employed by the police: Beizmenne's relationship to Tötges; phone tapping; method of questioning; use of questionable methods, which undermine the rule of law. The medium of film allows Schlöndorff and von Trotta to place greater emphasis on the physical presence of the forces of law and order: the filming of the raids, complete with uniform; the architecture of the organs of the state; the manner of the policemen. The way in which the interrogations are filmed, from the protagonist's viewpoint, also creates a more emotionally charged image of the police. Compared to the subtleties of the novel the film is quite black and white. The response to the second half of the question will be open to arguments from both sides, but, whatever stance is taken, conclusions must be justified via close reference to both works. Answers should be fully justified by means of precise examples from the works.

Oder

(b) Inwieweit ist Katharina in den zwei Werken als Opfer zu sehen? Begründen Sie Ihre Antwort.

Candidates are likely to agree that Katharina is to be seen as a victim in both works, but may well draw a distinction between the emphases placed on the extent of victimhood in the two works. The fact that the film is narrated in the form of a political thriller, placing Katharina at the centre of a whirlwind of manipulation from all sides, means that she is presented as a victim of the outside forces of the state, the press and wider bourgeois society. These forces are seen almost exclusively through Katharina's eyes. The film differs from the novel in focusing more on her nervous state and in emphasising that she is a victim. In the film Katharina is the only fully-developed character and hence our sympathy as spectators is drawn to her. Elements of melodrama in the film, for example the final burial scene, further heighten the sense of injustice to which the protagonist is subject. In the novel a subtler narrative is used, and from Chapter 3 the outcome is obvious, with the reader's attention focused more fully on wider issues, such as the methods of the press and the police. Thus Böll seeks to widen the perspective of the reader while still presenting Katharina as a victim. Evidence for this viewpoint can be found in a comparison of some key discrepancies between the film and the text (the role of Tötges in the death of the mother, the final scene,

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the graphic use of architecture and police equipment in the film). With its shifting and more distant narrative the novel eschews the engagement of pure sympathy for an individual and so the extent of Katharina's importance as a victim within the text is necessarily different. Conclusions and answers should be fully justified by means of precise examples from the works.

4 Das Leben in der DDR

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

Entweder

(a) Vergleichen und analysieren Sie die Bedeutung der Liebe in den zwei von Ihnen gewählten Werken.

Volker Braun, *Unvollendete Geschichte*

Candidates are likely to see the importance of love as something set above all other concerns by both Frank and Karin. Love is what brings them together but it is also something which causes the wrath of the state to fall upon them. Their pursuit of love brings with it personal destruction. This is particularly the case with Karin, for love brings her into conflict with her parents, her employers and the agents of the state. Frank too is forced into a state of hopelessness through his love, which pushes him to a suicide attempt. Some candidates may argue that only through love are the inherent contradictions of the DDR system revealed to the protagonists, in a most painful way. In a battle between true love and the state there can only be one victor. Their love, it may be argued, takes on the significance of a wider love of humanity, which cannot flourish under this system despite its professed commitment to the people. Comparisons with the significance of love in the other work should be made. Answers and conclusions should be fully justified by means of precise examples from the text.

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

Candidates are likely to focus on love as the most significant factor in the novel. The love Micha has for Miriam and his pursuit of her spurs him on throughout. The symbolic loss and destruction of the 'love letter' strewn in the 'Todesstreifen' of the wall reveals how the individual can overcome the apparent all-pervasive forces of the state, as examples from the text will illustrate (dancing, 'western' rival in love, younger brother, false diaries). Love, and moreover a first love, becomes a prime focus of the novel. Equally the relationship between Mario and the *Existentialistin* provides a bond which proves stronger than the state, even if the proposed plan to buy up land and set up an alternative state is destroyed by an absurd mistake in their calculations. The birth, aided by Gorbachev, in the final chapter may also be regarded as symbolic, with love, as embodied by the baby, triumphs over all around it. Indeed, love plays the highly significant role of putting the powers of the state into distinct perspective. The realities of life in the DDR and the gauche attempts to control the desires of youth (ABV, FDJ) are overcome through the fundamental human emotion of love. Some candidates may look at the significance of family love, through the Kuppisch family. Comparisons with the significance of love in the other work should be made. Answers and conclusions should be fully justified by means of precise examples from the text.

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Florian Henckel von Donnersmarck, *Das Leben der Anderen*

Candidates are likely to focus on two main elements: the relationship between Christa-Maria Sieland and Dreyman and the transformative effect of love on Wiesler. The love between Sieland and Dreyman, which is so strong at the start of the film, is eroded by the forces of the state. Love, which is such a creative force for both of them, is compromised by Hempf's lust for Sieland. Love provides an underpinning to Sieland's life, despite the privileged status she enjoys as an actor. Her quasi-rape and subsequent self-loathing (bath and shower and bed scenes) reveal the fragility of personal happiness in the state. The decline of mutual respect and openness poisons the intimacy and solidity of the couple, as is clear in the tension evident as the film progresses. Love, between individuals, is seen as a plaything of the state, here personified by Hempf and Grubitz, and for the state its significance is minimal. For the individual, love is vitally important, but not sacrosanct, as the subsequent actions of Sieland reveal. Forced into a corner, through her drug addiction, she has no other option but to betray her love and inform on the activities of her partner Dreyman. Yet her subsequent suicide perhaps reveals the sense of importance she gives to love when it comes to a final action of the Stasi. For Dreyman the love within the relationship can never be fully explained, even when he is confronted by the piles of Stasi files delivered to his reading table, for the story of the love does not reside in them. Some candidates may argue that the significance of love is revealed through Wiesler's transformation from a hardline Stasi agent to somebody who is made aware of the importance of love, a love he has never experienced (as is clear in the scene with the prostitute). Privy to the joys and despairs of Dreyman's relationship, he starts to betray his duty and becomes a different man, who is also prepared to sacrifice himself, as is acknowledged in the final scenes of the film. Comparisons with the significance of love in the other work should be made. Answers and conclusions should be fully justified by means of precise examples from the text.

Oder

- (b) „Das Leben in der DDR war ein Leben ohne Aussichten.“ Inwieweit stimmt diese Aussage in den zwei von Ihnen gewählten Werken?**

Volker Braun, *Unvollendete Geschichte*

Candidates are likely to agree with this statement in relation to this work. In focusing on both protagonists it will be clear that the choices left open to them are very limited indeed. Frank is ostracised by the state and his life chances are blighted – through no fault of his own but merely because of his link to a reported criminal past, an irregular family history and some letters from the West. He is shown as unable to fathom a system which conspires to give him no 'Aussichten'. Even when he finds love with Karin he is not allowed to find personal fulfilment, rather the regime pushes him further into a personal abyss leading to his suicide attempt. For Karin too there is a sense of 'Leben ohne Aussichten', but from a different perspective. Belonging as she does to a supposedly ideologically pure family, she is able to perceive a career path, which is defined by the state. However, once her relationship brings her into conflict with the powers that be (family, state, employer), she rapidly becomes baffled and hemmed in by the realities of the system. Her 'Aussichten' were hence illusory as is made clear to her by the concerted actions taken against her for her relationship with Frank. With pregnancy come a further limitation of 'Aussichten' and this, coupled with Frank's suicide attempt, is likely to lead candidates to the conclusion that the statement holds true for this particular work. Comparisons with the other text chosen must be drawn. Answers and conclusions should be fully justified by means of precise examples from the text.

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Thomas Brussig, *Am kürzeren Ende der Sonnenalle*

Candidates may argue that 'Aussichten' do not play a primary role in the novel, as youth concerns and interests form the focus of all the main characters' activities: love, music, friendship, the overcoming of the banalities of the system. However, the prospects of the main characters are haunted by a growing awareness built up in the course of the narrative of the limited avenues open to them; as is said of Micha: „Er kannte die Geschichten von Leuten, die in diesem Land kaputtgehn.' Wuschel's shooting, Mario's arrest and Bernd's treatment in the army all give a sense that the 'Aussichten' of the characters involved are limited at best. Indeed, the actions of the characters are often directed towards evading the state's control but in reality that is not possible, as is witnessed by the recurring theme of trying to find a job which is apolitical. By not engaging with the state the characters are running a huge risk for the future, and while this is not as starkly depicted as it is in the other two works, it is still a threatening presence. Some candidates are likely to draw attention to the positive aspects of the conclusion of the novel, which looks forward to a more positive outcome through the birth of a new child. Comparisons with the other text chosen must be drawn. Answers and conclusions should be fully justified by means of precise examples from the text.

Florian Henckel von Donnersmarck, *Das Leben der Anderen*

In comparison with the other two works, rather different strata of society are presented in this work: the upper echelons of the Party and the Stasi, as well as the artists' circle. The 'Aussichten' of the former are presented positively, for with the status of a high-ranking state official comes much power. The 'Aussichten' for all three initially seem to be very good indeed, even if they come at the expense of others (Hempfl's pursuit of Christa-Maria Sieland; Grubitz's career plan; Wiesler's position). However, even in this inner circle there is a sense of fragility, as Wiesler discovers, for the whims of others destroy lives (the agent in the Stasi canteen; Sieland). For artists also, life in the DDR, as it is portrayed in the film, offers many 'Aussichten', for the manner in which Dreyman and Sieland are able to practise their craft and lead their lives indicates a high standard of living. However, again, such a life is only possible so long as one is true to the party line, and the spectre of being cast aside by the state looms large, as is clear in the less favoured of Dreyman's circle, above all with the suicide of Jerska. As soon as criticism is made of the regime, here in Dreyman's article on suicide in the DDR, then the state closes in with rapidity, as is shown through the systematic destruction of Christa-Maria Sieland. Comparisons with the other text chosen must be drawn. An answer to 'inwieweit' should also be forthcoming. Answers and conclusions should be fully justified by means of precise examples from the text.

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5 Die Wende

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

Entweder

- (a) „Nach der Wende mussten die ehemaligen DDR-Bürger eine neue Identität suchen.“
Inwieweit stimmt diese Aussage in den zwei von Ihnen gewählten Werken?

Stefan Heym, *Auf Sand gebaut*

There is no doubt that a search for a new identity underpins the collection, yet this search is one which is forced upon the characters involved. The helplessness of the DDR-Bürger is evident in a number of the stories, for example 'Der Zuverlässigsten einer', or the depiction of stress placed on DDR-Bürger through the perverse imposition of 'justice' when it comes to property, despite the highly questionable claims of western plaintiffs. In terms of forging a new identity the collection focuses more on the sudden and heavy-handed imposition of egocentric western values, which bewilder both the DDR-Bürger and the reader in their absurdity. In this way the collection may be seen as a means of questioning the legitimacy of the line being taken by the new German state, which promotes a state and an identity which is, as the title indicates, 'auf Sand gebaut'. Answers will necessarily vary depending on the stories chosen, and the inclusion of more than one story is likely to lead to a more fruitful discussion. Comparisons with the other text chosen must be drawn. An answer to 'inwieweit' should also be forthcoming. Answers and conclusions should be fully justified by means of precise examples from the text.

Hannes Stöhr, *Berlin is in Germany*

Candidates are likely, initially at least, to agree with this statement. For most of the film Martin struggles to come to terms with his new situation, released as he is so many years after the *Wende* itself. Suddenly he is exposed to the reality of the new Germany where he finds that his previous identity as a DDR citizen is now worthless. The search for a new identity starts with a realisation of the extent of what he has lost (wife, family, home, job): indeed his whole place in society has disappeared. It is through his chance meeting with Peter, when he is on the point of suicide, that Martin starts to find a new role in life, although whether it is a new identity is open to question. Martin's friendship with Peter and then with the solid Enrique give him a new strength to confront his problems and try to forge a new identity in the new unified Germany. However, his efforts are met with frustration (taxi course, authorities, Manuela and Rocco with Wolfgang) and, as is clear in the dinner party with Manuela's western friends, it proves impossible for Martin to break free from the past. Indeed, the new identity he is forced into, the life in the sex shop, is not one which sits easily with him, for it may be argued that many of the values he holds most dear (honesty, friendship, support) are seemingly not valued in the new society, outside his intimate circle. That these values were formed in the DDR is hinted at, both in the flashback to his 'crime' and in Manuela's reaction to him. Therefore, whether a new identity is looked for and found is open to question. Of course, happiness and reunion are possible in the new Germany, as the ending and reconciliation with Manuela illustrate, but whether this constitutes a 'neue Identität' is doubtful, for if anyone gives up their identity it is Manuela in her abandoning of her (West) German lifestyle. Comparisons with the other text chosen must be drawn. An answer to 'inwieweit' should also be forthcoming. Answers and conclusions should be fully justified by means of precise examples from the text.

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Wolfgang Becker, *Good Bye Lenin!*

Answers are likely to vary depending on the characters chosen. Alex finds himself in a possibly contradictory position in that he simultaneously wishes to break from the past, as his participation in street demonstrations makes clear, and to create in the confines of the family flat an idealised DDR, ostensibly for his mother's health, but, as becomes clear, for himself also. His energies therefore are directed towards the specific goal of forging a new identity which can exist within the confines of the flat. This identity draws on many aspects of the DDR (furniture, food, FDJ, made-up news broadcasts made with Denis, Sandmann) yet puts them in an idealised form; it becomes the DDR which Alex would have wished for, and is not a real identity. This identity struggles to survive the mightier forces of capitalism swooping around the city, most notably with the skyscraper-sized advertising (West is Best) and the surreal, yet eerily military-style, removal of the Lenin statue. Indeed it is based on a web of lies, which multiply until breaking point. Some candidates may draw a stark comparison with Ariane, whose energies are taken up with embracing a new western identity, yet the emptiness of her relationship with Wessi Rainer and of her capitalist dream is further highlighted when she is seen serving her father at the drive-through Burger King. A sense of new identity is reached when at last she discovers the letters from her father which Christiane had hidden in the *Datsche*, but this is more about reassessing the past than looking to the future. In Christiane it becomes clear that not all DDR Bürger were able to seek a new identity. Once she finds out about the collapse of the DDR, the socialist fatherland she 'married' once her husband had escaped, she proves unable to resist the shock, and her death reveals the difficulty of forging a new identity, as symbolised by the final rocket scene with her ashes. In Alex also the tie to the past is not easily resolved, hence his striving for a 'Heimat' which never was. Comparisons with the other text chosen must be drawn. An answer to 'inwieweit' should also be forthcoming. Answers and conclusions should be fully justified by means of precise examples from the text.

Oder

- (b) „Mit der Auflösung der DDR hat man doch etwas Gutes verloren.“ Inwieweit stimmt diese Aussage für zwei der Hauptpersonen in den zwei von Ihnen gewählten Werken?**

Stefan Heym, *Auf Sand gebaut*

Candidates may argue that of all the texts/films this provides the greatest insight into the loss experienced with the disappearance of the DDR, and the collection's title pointedly draws attention to the suspect foundations of the new Germany. Not that the DDR itself is lauded, but rather its replacement with western values is greeted with at best unease, or more commonly with disdain, as the vacuum left is filled by the superficial and self-centred values of the West. The collection itself presents a cross section of the society and of the changes which have been wrought by unification. Depending on the characters chosen, answers are likely to have a variety of outcomes. The loss of certainty and, to a certain extent, of justice is clear, for example when it comes to property rights. The exchange of one kind of press for another is also greeted with scepticism, as is that of one form of surveillance for another. The importance of identity as rallying point is also lost through the tide of change forced on the population, as community gives way to the forces of capitalism. Whether the DDR is 'etwas Gutes' is perhaps more implicit than explicit in the stories, since it may be defined, if not exclusively, by what changes West Germany brings to the former DDR. As the question asks candidates to discuss one 'Hauptperson', the choice is open, although candidates are free to draw evidence from more than one story. Comparisons with the character in the other text chosen must be drawn. Answers and conclusions should be fully justified by means of precise examples from the film.

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Hannes Stöhr, *Berlin is in Germany*

Candidates may well focus on two aspects of the film in relation to the question: the state and the individual. The portrayal of the East German state is quite minimal in the context of the film, limited as it is to the flashbacks to the time before Martin's imprisonment, when his actions to defend his wife and unborn child lead to his long prison sentence. In this context the end of the DDR is not seen as a great loss, since it is portrayed as an unjust society. What the characters have perhaps lost with the *Wende* is a sense of self-worth. Moreover, Peter's near suicide, his bullying by extremists and his lack of prospects suggest a loss of social support, although what was good in the days of the DDR was perhaps due more to friendships forged than to what the state itself offered. This is also clear in Enrique's revisiting of his past through his photographs. Some may argue that certain values which were engendered in the days of the DDR, even if not by the state, are good: friendship, honesty, family values, love, community and support. However, these are not values which disappear with the loss of the East German state, rather they do continue through the struggles of the characters in the film. Their defiant survival is symbolised in Martin's tenacity to hold on to what is dear to him, showing that not everything was lost post-1990. Comparisons with the character in the other text chosen must be drawn. Answers and conclusions should be fully justified by means of precise examples from the film.

Wolfgang Becker, *Good Bye Lenin!*

Candidates may well focus on Alex's attempts at recreating the DDR: his energetic collection of furniture and food jars destined for the scrapheap, singers from the FDJ, his own 'eastern' version of the events of 1989–90 in his broadcasts with Denis. Such a concerted effort to recreate, apparently, the DDR in the family flat may lead to the conclusion that something good is in the process of being lost as the East German state heads towards extinction. However, on closer analysis it is perhaps rather the values of the past, now presented in an idealised way by Alex, which constitute the greatest loss, even though these values were not upheld in the DDR as they might have been. Therefore perhaps it is the potential for a different society which is lost with the advent of the *Wende*. The symbolism of the final scenes may well help with such a reading. The actual depiction of the East German state is rather less positive, for example in the Stasi interrogation of the young Christiane after the escape of the father, or the medal ceremony at which Christiane is to be honoured, an event which takes place as Alex demonstrates on the street against the regime. His subsequent arrest, and early release due to his mother, gives a telling insight into the workings of the real regime. The courage and commitment of Alex in this regard is then contrasted starkly with the reality of the west, with his first experience of the West Berlin sex shop. The emotion and energy of the East is met by the engulfing banality of consumerism in the West, with Denis' enthusiasm for a different take on the history unfolding proving an interesting reference point here. In this sense the loss can be felt, yet the change also prompts a reassessment of relations as they were in the DDR family, as is revealed by the pent-up emotion of Ariane or the more relaxed meeting of Alex with his half-siblings and father in the luxurious villa on the Wannsee. The loss of the DDR prompts an unmasking of the truth, on a personal level. With Alex a sense of irresolution remains, as if he is still caught between two worlds. The ideals of the DDR are no longer sustainable and the sense of loss is palpable as he faces an uncertain future. Comparisons with the character in the other text chosen must be drawn. Answers and conclusions should be fully justified by means of precise examples from the film.

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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.

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Part II: Texts – Content

23–25	<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.
19–22	<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.
15–18	<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.
11–14	<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.
6–10	<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.
1–5	<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.

0

No rewardable content.

Part II: Texts – Structure

5	<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.
4	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	<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.
2	<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.
1	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure.

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Defined content

6 Johann Wolfgang von Goethe, *Urfaust*

Answer only ONE of the following questions:

EITHER

- (a) Refer the following passage to its context with appropriate commentary, analysing what it reveals of Faust and Mephistopheles' characters. Comment on any aspect of content or style which you consider of interest.

This episode takes place in the 'Strase' scene and in it Faust sets eyes on Gretchen for the first time. In an introduction candidates may give an overview of how the scene reveals the new-found confidence of the protagonist and the weak position, initially at least, of Mephistopheles in the relationship. Prior to this scene Mephistopheles' limitations have been made clear, both in 'Auerbachs Keller' and in 'Land Strase', in which his reaction to the crucifix underlines his position. The extract itself shows Faust's new-found confidence as he now assumes control of the direction of his journey away from the confines of his 'Studierzimmer'. In this sense his expansion begins here, with his striving for love and harmony is set in motion. Some may comment on the rather naïve or perhaps slimy manner, in which he attempts to make advances to Gretchen, whose retort reveals her social origins and also acts as a counter to the eulogising from Faust which comes thereafter. Faust's own language marvels in lust and wanton sexuality, as he builds up an image of Gretchen which cannot be justified from his cursory meeting. The language used in lines 6–11 betrays the force of love, or lust, the protagonist feels, e.g. 'angezündet'; equally the language of line 10 echoes the behaviour of Mephistopheles before the cross in the previous scene, perhaps providing a sense of inevitability for Gretchen. The rapidity of the lines and their rhythm also reflect the protagonist's inner sense of delight.

The poetic nature of such a eulogy sits in stark contrast with the dialogue between Faust and Mephistopheles, in which a master-servant relationship is plain. The employment of the word 'Dirne', even if not pejorative, does emphasise the youth of Gretchen, with her special status undermined by Mephistopheles' interjection 'Nun welche?' Mephistopheles' powers are also shown to be restricted, to such an extent that the relationship between the two appears to be severely strained in this encounter, as it is he whose language is clear in this scene: 'Über die habe ich keine Gewalt.' Faust's response underlines the wanton and lustful side of his conception of love at this stage; whilst later it will combine with adoration and some sense of devotion, here he is more concerned with Gretchen's age (lines 20–25). Mephistopheles is initially in a weak position, yet still plays with Faust, as his summoning of Hans Luderlich and the resultant flower imagery demonstrate. (lines 26–30). Faust's own speeches at this juncture show impatience with his sexual desire and the frustrations he feels with regard to the impotence of Mephistopheles. The use of the term 'Blut' also may attract attention, due to the objectification of Gretchen; the desire to take her virginity and a certain sense of foreboding given the end of the play. The use of 'geschieden' also works on many levels, implying a sense of relationship, both to Gretchen in a wider timeframe and to Mephistopheles here. It is Mephistopheles, however, who is able to puncture Faust's arrogance and childish impatience, turning the tables on him in the final interchange, as he schemes to bring Faust back into his sphere of influence and also, later, Gretchen through the caskets of jewels. Points and conclusions should be fully justified by means of precise examples from the extract.

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OR

- (b) 'In the final 'Kerker' scene Gretchen dwarfs both Faust and Mephistopheles.' To what extent can this statement be justified?

Candidates should identify in an introduction the main points supporting the statement, with Gretchen's movement to a higher sphere, where the concerns of the next world are greater than the immediate concerns of the protagonist and Mephistopheles, giving her tremendous power in the final scene. For Faust the scene represents the end of his precipitous descent from his initial joy on discovering love to the fulfilment of his destructive destiny. Gretchen may also seem to follow this pattern, but in fact in each scene of her own tragedy there is also a movement towards the next world, a process which reaches its culmination in the 'Kerker' scene. Hence, in religious, spiritual and earthly terms Gretchen attains a position which does indeed dwarf the desperation of Faust. This is not to say that Gretchen reaches a sense of serene control; far from it, as the emotionally wrought scene makes clear. At last, in this scene Gretchen can appeal to a higher authority, which gives her far more moral stature than is the case with Faust himself: 'Gericht Gottes komm über mich, dein bin ich! rette mich!' Gretchen's dying for Faust, her humble surrender gives the play its religious significance. The dominant metaphor of the 'Kerker' scene is not one of imprisonment; rather it is one of liberation. Indeed throughout her journey a series of doors have been unlocked: caskets, her chamber door, the door of her cell and finally the gates of heaven itself; despite Faust's and/or Mephistopheles plotting, Gretchen's strength grows at each turn. In the scene itself, Faust and Gretchen also talk past one another as Faust is unable to comprehend the spiritual concerns of Gretchen, for her conception of freedom is diametrically opposed to the freedom he offers her by dint of Mephistopheles' help. Throughout, Faust is at a loss when confronted by her power, be it in her kissing, her insight into her situation or his need for survival. The use of the word 'Wurm' also echoes Faust's assessment of his previous existence as an academic in the opening 'Studierzimmer' scene. The physical force Faust also tries to use flounders in the face of Gretchen's outburst of: 'Tag! Es wird Tag! der letzte Tag! Der Hochzeit Tag!', in which the union at the throne of God supersedes any other terrestrial notion. Mephistopheles is also dwarfed by the presence of Gretchen, with his role reduced to one in which he sees a chance to drag Faust further down and that only when distanced from Gretchen. Her final appeal to the angels and subsequent rejection of Faust ('mir graut's vor dir Heinrich') completes the reduction of the protagonist to nothing, for he has lost and destroyed the one experience he had treasured, however fleetingly. Points and conclusions must be drawn through justification via precise allusions to the text.

OR

- (b) 'In world literature there can be few works of length of the *Urfaust* which are so emotionally strenuous to read.' Discuss the theme of emotion within the play.

In an introduction candidates should elucidate the range of emotions which are present in the play, with some of the following likely to help structure the essay: frustration, yearning, introspection, summoning of the spirits, discovery of love, desire, fulfilment (temporary or not), self-doubt, destruction, disintegration, terror, remorse, rejection, death. Obviously this is wide-ranging and it may well be that candidates focus on specific examples to structure their answers. Some may choose to look at the theme through characters. If focusing on Faust, candidates may analyse any of the following: the intensity of the 'Studierzimmer'; the impact of the *Erdegeist*, the high emotion of Faust's discovery of love; the desperation he feels at his destruction of Gretchen; the conflict with Mephistopheles which underpins the whole drama; the reduction of the individual in the final 'Kerker' scene. In analysing Gretchen, a similar approach may be taken, tracing her development from innocent girl to a destroyed, yet spiritually soaring individual at the end of the play. Candidates may well choose to select one or more of the soliloquies to explore the emotional intensity of the piece: 'König in Thule'

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(idealisation of love); 'Meine Ruh ist hin' (loss of inner peace); 'Zwinger' (desperation, disintegration); 'Dom' (terror); 'Kerker' (in effect talking past Faust, liberation in a spiritual sense). In a similar fashion, the intensity of the relationship between Mephistopheles and Faust may be discussed, with this figure taken either as another side of the protagonist or as an outside agent. The nature of this relationship entails a ride through a whole gamut of emotions, with Mephistopheles seeking to bring Faust down, as is witnessed in 'Nacht' and the subsequent prose scene 'Faust, Mephistopheles'. Candidates may bring all three strands together in an analysis of the final 'Kerker' scene. Others may look at the play's structure and how its episodic nature leads to an unrelenting emotional pace, for the rhythm and language of the play never rests, setting a very high tempo as a result. The extensive use of soliloquy also creates an atmosphere which is high in emotion, with the audience subject to an emotionally strenuous experience. In terms of the play's final scene, the reader/audience is also drawn into a desperate situation and denied, to a certain extent, any sense of catharsis, as no firm conclusion about Faust is reached and he is left hanging. Points and conclusions must be justified by precise allusions to the text.

7 Annette von Droste-Hülshoff, *Die Judenbuche*

Answer only ONE of the following questions:

EITHER

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

Candidates should locate the extract, placing it in context as the final part of the *Novelle*: after twenty-eight years a man identified as Johannes Niemand returns to the village on Christmas Eve, and is moved by the church service to kneel, sing and pray. Afterwards Johannes is asked about his time away in Turkey and about Friedrich. The *Gutsherr* looks after Johannes and asks him to talk. Whilst it seems as if some new light is cast on previous events, appearances are not all that they seem, with the villagers divided in their opinion. The offspring of the murdered Brandis is the character who discovers the hanging body in the *Judenbuche* at this point. The ending of the *Novelle* is far from conclusive.

In an introduction candidates may also outline aspects of the extract which they will analyse. The narrative itself is highly evocative, with the internal rhythms and rhymes of the first three lines creating tension and atmosphere, as Nature is presented in its differing forms: chaotic, totemic, welcoming and gentle. However, the presence of death is evident through the use of 'todmatt', in conjunction with 'beschattete' and then the action of lying down and the closing of the young Brandis' eyes. The spectre of death, in the area where the older Brandis had been killed, also returns to haunt the narrative and the younger Brandis. The switch in lines 5–6 to the present tense sharpens the narrative perspective, coming as a stark contrast to the apparently distanced narrative of the story itself. The dropping of the adjective in relation to Brandis (l. 6) is also evocative of past events, as is 'solche unangenehmen Nachbarn', with a personification of the threat now in evidence. The narrative then focuses on the central feature of the setting, the *Judenbuche* itself, with the focus on the movement of the young Brandis' eyes reminiscent of the previous ceremony held by the rabbi to commemorate the marking of the tree. The connection between the 'Judenschrift' and 'Auge' is explicit, and the inscription, despite being 'ausgewachsen' remains 'kenntlich' (l. 10). Perhaps in the choice of words the apparent age of the Old Testament form of justice still retains its power, recognisable as the form of justice which still pervades an ostensibly Christian society. Brandis' 'besessene' movement 'ins Gestrüpp' is indicative of an attitude to Nature and death, with the next adjective, 'totenbleich', affirming the connection.

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The role of the *Gutsherr* becomes apparent in the narrative, as his position of authority becomes the port of call for Brandis. The use of indirect speech (l. 15) by the narrator undercuts the certainty of the passage, as it is noticeably the only section related in this way. The position of authority which the *Gutsherr* holds seems to give him certainty, yet this is undercut by the reality of his visit to the *Judenbuche*. His initial insult of 'Esel' gives way to a rather more reflective attitude. Some may argue that his authority is undermined in line 20 by his arrival pointedly 'unter der Buche', with his first words, 'Ich sehe nichts' also highlighting the limitations of his horizons and capacities. His evocation of 'Gott' may also be seen as revealing his limitations when it comes to matters religious. The initial identification the *Gutsherr* makes is that the corpse is 'Johannes Niemand', but on closer inspection he sees the scar and is overcome with 'tiefe Erschütterung', not for the first time in the *Novelle*. His certainties are exposed as hopelessly inadequate in the final scene, for his authority rests on supposition and then manipulation, perhaps, of the evidence the rotting corpse provides. His message, now to a plural audience ('zu den Förstern' l. 27), is one which is set precisely against the fundamental teaching of Christianity: „Es ist nicht recht, daß der Unschuldige für den Schuldigen leide; sagt es nur allen Leuten: der da“ – er deutete auf den Toten – „war Friedrich Mergel.“ In terms of the narrative perspective, uncertainty remains where closure may well have been expected, with 'den Toten' objectified and not given a firm identification.

Questions are therefore implicitly posed by the narrative, thereby putting readers in a position where they must trust their own judgement. By the same token the sense of authenticity in l. 30–1, leading to a sense of the concrete, gives way to the subsequent unveiling of the previously mysterious Hebrew inscription on the tree itself, perhaps suggesting the prevalence of one type of justice, which, for all his efforts, the *Gutsherr* cannot overcome. Even in conclusion the reader is left in the same state of uncertainty, which permeates the work. Points and conclusions should be fully justified by means of precise examples from the extract.

OR

(b) 'In *Die Judenbuche* the discrepancy between appearance and reality is central.' How do you understand this assessment?

Candidates may explore several aspects of the novel in regard to this question and should set out their main lines of enquiry clearly in an introduction, which may include some of the following points. The apparent setting of the *Novelle*, the 'Sittengemälde', may give the appearance of a remote setting both in time and space, yet in fact the reality is that many aspects of the *Novelle* transcend their apparent historical and geographical boundaries: nature v. nurture; the adequacy of human 'enlightened' systems of justice; authority; the relationship between ostensibly 'Christian' and real Christian values; the forces of Nature and divine will; the inadequacies of the individual; materialism. Hence what is apparently past in reality becomes very present. Some candidates may point to the religious nature of the narrative, with its distinct aim of looking forward to a time when true Christian values may be realised, yet the reality is also that no certainty is reached. As a result, what seemed to be a story with the prospect of closure becomes in reality something rather different. Equally some characters may choose to focus on the development of the protagonist, Friedrich. The importance he places on outward appearance has an inverse relationship to his moral standing; as his riches accrue so his morality declines in all aspects of his life. The *Gutsherr's* belief in 'rational' justice appears to offer a path through the murky world of murder but in reality it also fails. Some may point out that there seems to be a tension between Judaism and Christianity, whereas in fact the tensions are within the supposedly 'Christian' community itself. Some candidates may also draw attention to the discrepancy in the narrative, between the ostensible story and the uncertainty it creates; leaving matters as undecided in fact becomes a principle of the narrative despite outward appearances. Points and conclusions must be justified by precise allusions to the text.

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OR

(c) Discuss the representation of Jewishness in *Die Judenbuche*.

Candidates may explore several areas in regard to this question and should set out clearly in an introduction their main lines of enquiry, which may include: the use of Jewish stereotypes; the existence of 'Jewish' characteristics in supposedly Christian characters; tensions between Jewish and Christian faith; differing notions of justice and the *Judenbuche* itself. Some candidates may attempt to locate the story within the historical context of anti-Semitism, but on close examination Judaism becomes a cipher through which a critique of Christianity is offered. To be sure there are elements of the text which would appear to be anti-Jewish, for example Margreth's outburst regarding the fact that, '...die Juden sind alle Schelme'. In fact, it may be argued that such outbursts are used, rather, as ways of highlighting specific characteristics of the gentile population: in this particular case Margreth's description bears an uncanny resemblance to Simon. Indeed the narrative is quite unconcerned with the Jews in themselves, but they do provide negative examples which are then projected onto many of the other characters in the *Novelle*, most obviously in the case of Friedrich. It may be argued that Christians risk failing to live up to their faith and thereby succumb to 'Jewish' characteristics. In effect anti-Jewish stereotypes are used as an integral part of the Christian morality tale which underpins the narrative, for if the moral standpoint of the *Novelle* aims at a state in which all the sins in evidence will be wiped away, then it also follows that some of the premises of Judaism will be overcome. The stereotype of the usurer is also employed, in the character of 'Wucherjoel', but equally such traits are to be seen in the Mergels' own business dealings, as becomes clear when the *Gutsherr* discovers the extent of their money lending activities. Judaism is also set up as an opposition to Christian values (for example Aaron's interruption of the wedding; his wife's interruption of the *Gutsherr's* family prayers; the whole Lumpenmoises sub-plot) and most significantly does so in the differing notions of justice between Old and New Testament. Again here the Jewish element is used to highlight the shortcomings of the 'enlightened', not truly Christian, principles of justice as upheld by the *Gutsherr*. The deal accepts the Jewish community's desire to buy the *Judenbuche* while the law's failure to establish the culprits' identity in either the Brandis murder or Aaron's murder shows the inherent failings of the Christian legal system. The *Judenbuche* itself also provides a powerful presence in the narrative, again representing simultaneously a 'Jewish' notion of justice, but also standing for a 'Christian' population's lack of faith. Its link to the Jewish community, explicit in the text, and its religious significance is underlined by the rabbi leading over sixty Jews to its inauguration. Points and conclusions must be justified by precise allusions to the text.

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8 Theodor Storm, *Der Schimmelreiter*

Answer only ONE of the following questions:

EITHER

- (a) Refer the following passage to its context with appropriate commentary, analysing what it reveals of Hauke's character and attitude. Comment on any aspect of content or style which you consider of interest.

Candidates should locate the passage in the *Novelle*, coming as it does after the festivities marking the inauguration of the new dyke and the land gained by it, the so-called 'Karolinenkoog'. The Deichengrafen from far and wide have come to see Hauke's dyke on completion and lauded the project, which seems to have becalmed the sea and created a vast new tract of land. The extract reveals what happens over the course of the following three years, with Hauke's character as its focus. Through the passage a number of key elements in his character are explored: his pride, his status as a loner, his aloofness, his scornful attitude to others, his materialism and his self-aggrandisement. It may be argued that this section represents a turning point in the narrative as the seeds of Hauke's later problems are all in evidence here.

The narrative builds up to an increasingly personal view of the protagonist during this passage, as it rapidly shifts from an external narration towards an internalised perspective before retreating again to a more distant narrative. In this way the tension between Hauke's perceptions of the situation and a more distant and critical view is skilfully drawn. The initial image of the lone Hauke riding along the new dyke gives him a symbolic place in the landscape, as is underlined by the use of 'still' and 'selbstbewusst' (l. 1–2). His self-assured and arrogant side of comes through with the impersonal phrase, 'Es mochte ihm wohl die Frage kommen...', which makes the reader privy to Hauke's possible, even highly probable, thoughts. It is Hauke's arrogance which is highlighted, as his disregard of the workers' efforts to realise his project is clear, for the focus is on his own 'Schweiss' and 'Nachtwachen', not that of others. The sense of envy he feels in looking down on what is known as the 'der neue Karolinenkoog' indicates his longing for recognition and chance of a legacy, rooted in an immense sense of personal pride. The distance of such thoughts from the reality of maintaining the dyke is clear when Hauke observes the workers in their conversation. His role as an observer is indicative of his remoteness from the people who live in his community. When he hears one worker shout out the name 'Hauke-Haien-Koog', a cascade of thoughts is set off in the Hauke's mind, with the narrator's repeated use of 'als' with the subjunctive underlining his thought processes, which are at odds with the reality of his situation within the community and which underline his aloofness and self-created role as a loner. It is as if he talks himself into a state from which his subsequent fall beomes highly likely (l. 13–16). He also sets himself apart (l. 17 'Mochten Sie trotzen...'), setting his name alongside the Deich as an immovable object, 'um seinen Namen war doch nicht herumzukommen.', yet, as the ending of the *Novelle* shows this is not in fact the case.

The horse also reflects Hauke's mental state in the passage, enabling a separation, which is not just physical, but also mental and even supernatural as is evident throughout. Here the attribution of 'stolz' to the gallop and the allusion to Hauke 'liess den Schimmel tanzen' reflect the nature of Hauke's self-image. The narrator also creates some critical distance, especially in l. 20 'In seinen Gedanken wuchs fast der neue Deich zu einem achten Weltwunder; in ganz Freisland war nicht seinesgleichen', for the inclusion of 'fast' and then the almost bathetic qualification in the final clause bring Hauke's self-aggrandisement into sharp relief so much so that the status of his thoughts as a kind of hubris becomes explicit in the text.

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The jump of three years in the final paragraph is noteworthy in that the narrator dwells on the more negative aspects of the protagonist here, foregoing any sense of calm as the focus shifts to the economic aspects of the Koog. The previously internalised sense of superiority, recounted as a possible internal thought-process, is replaced by a more distant narrative when it comes to the distribution of the newly acquired land, now ripe for cultivation. The materialistic and controlling nature of Hauke comes through in his sense of fair division of the land, with the seeds of conflict planted with Ole Peters, whose determination to stay out of the project will later lead to Hauke's downfall. The aspects of 'Verdruss' and 'Streit' are pointedly not 'hinter dem Deichgrafen' despite the apparent conclusion of the final line, as the subsequent narration will explain, for the creation of new land also creates a change in role for Hauke: from this point on he becomes a 'Hofwirt' as well as 'Deichgraf', which leads to a further isolation, now not just in his mind but one acknowledged in his community. Points and conclusions should be fully justified by means of precise examples from the extract and text.

OR

(b) How does Storm create atmosphere in *Der Schimmelreiter*?

Candidates should outline in an introduction the elements they are going to investigate in response to this question, amongst others: descriptions of nature and the community in it; narrative technique; the use of language and in particular dialogue; the evocation of the supernatural. Investigation of such elements will then form the body of the essay. The detail with which Storm describes the forces of nature creates a vivid and highly varied setting in a short time, with the coast-line, wildlife, sunlight and moonlight all playing their part. The personification of the sea as an elemental and ever-present danger, in direct conflict with humanity, in particular Hauke Haien, provides an inherent tension in the *Novelle*. Atmosphere is also created via the Rahmen narrative technique, with the inclusion of up to four narrators providing an intriguing dimension to the story, for at once it provides an ostensibly greater level of objectivity and credibility as well as many unreliable levels of narrative, giving the reader a variety of channels through which to access both the story and the atmosphere. Vivid imagery is also used by Storm to create atmosphere, in particular in the descriptions of the 'Schimmel' itself. Equally the dyke provides a fitting stage, elevated as it is compared to all around it, yet sitting on the margins of the land. Storm's use of dialogue and 'Leitmotiv', be it for Trin Jans, Hauke, Elke amongst others, also provide a great sense of atmosphere, which reflects the conflict between the old and the new, the rational and superstitious. Points and conclusions should be fully justified by means of precise examples from the text.

OR

(c) 'According to the Schulmeister Hauke Haien is a figure who stands alongside Socrates and Christ as a figure ahead of his time.' To what extent do you agree with this assessment of the protagonist in *Der Schimmelreiter*?

In an introduction candidates should locate the Schulmeister's comments as coming towards the end of his narrative and should take a critical view of it. Taken in isolation the assessment may appear to have much merit, yet even within the description of the *Schulmeister* it is undercut by the fact that he also has his own bias and certainly his own axe to grind when it comes to the local population. Some candidates may well argue that Hauke's tragedy is that of a modern man, who like Socrates and Christ, is fighting for a new vision and for a better future. Certainly he is a formidable 'Willensmensch' and a formidable champion, able to confront the past, the present and the future with a clear eye. He becomes the peer, if for only a certain length of time, of the forces which amount to his opposition, in terms of nature and his own community, and is celebrated in the narrative as a creative individual, with a dream and a mission. His genius sets him apart from the masses. However,

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in pursuit of his just cause he also warps his soul and eventually he is ruined by his chief virtue, as his ambition transmutes into arrogance, pride and ultimately hubris. In this sense the Schulmeister's assessment is not really valid, particularly at the critical moment when he compromises for the sake of peace and thus lets his greatest pride, the dyke, fall victim to his enemy, the sea. It is Hauke himself who must face God with his desperate and heart-felt avowal: 'Ich habe meines Amtes schlecht gewartet', although whether this self-recrimination fits the other two men in the title is less certain. In support of the conjecture it may be argued that Hauke's fate reveals the fact that he was ahead of his time, but that a hostile public, steeped in prejudice, malicious gossip, stupidity and superstition, proved too strong a force for the individual who has distinguished himself through action. Points and conclusions should be fully justified by means of precise examples from the text.

9 Thomas Mann, Tonio Kröger

Answer only ONE of the following questions:

EITHER

- (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.**

Candidates should place the passage in its context of chapter 8. Tonio is in Aalsgaard in Denmark and has been in isolation in the hotel, the weather reflecting the change in his moods. With the arrival of many guests from Helsingør, according to the fisherman, a ball takes place in the hotel. As the passage makes clear, many of the 'Leitmotive' and struggles of Tonio's journey are played out in the context of the ball. Tonio himself is initially an outsider, watching proceedings through a glass door, but then compelled by the gazes of the Hans and Inge types to enter the ballroom. In this section many aspects of his childhood are revisited, from the pain of the dance lessons, to the emergence of both the 'blond' and 'blauäugigen' and the Magdalena Vermehren types. As a result Tonio's evolving relationship to them is played out in the extract. The dancing itself speeds up like a whirlwind around Tonio, leading to the event which starts the extract, the fall of the woman, cast in the mould of the Magdalena Vermehren type, with the appropriate 'Leitmotive' woven into the detailed descriptions (lines 1–9). Tonio, however, does act, something he has previously not done. His rescuing of the girl reveals a new path open to him: that of engagement, and this finds definition in the next and final chapter through his letter to Lisaweta Iwanowna. The intervention also takes the form of direct speech, which is used sparingly in this chapter, tellingly indicating Tonio's change of direction ('Das ist eine hübsche Abwechslung' he says pointedly on two separate occasions in relation to the coming ball).

Nevertheless, the intervention is only a momentary one and still made with a distinct sense of concern for the image he portrays to Inge and Hans (lines 10–12). His attitude and character seem to have taken the first step in a change, but it is only incremental. The use of the word 'berauscht' in the context of line 14 is also worth noting, as is the separateness he acknowledges. There are, to be sure, great similarities with his previous memories of childhood, as the longing of lines 14–22 reveal. The 'Leitmotive' come thick and fast yet they are also balanced by a sense of the start of a reconciliation of Tonio's existence. Still, the repeated use of 'müßte' in regard to his longing for Inge to come and include him is strong, only countered by the cool narrative assessment: 'Aber sie kam keines Weges. Dergleichen geschah nicht.' Equally a balance is drawn between 'Erstarrung', 'Öde', 'Eis' and 'Geist' and 'Kunst'. The beginnings of a solution to Tonio's dilemma as both an artist and a human being are in evidence in the passage, as his character is gaining momentum, in however slow a fashion, away from his nadir in Chapter 4 towards a resolution. Nonetheless the sense of

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isolation, confusion and crippling 'Erkenntnis' is still acute, as is clear in the penultimate paragraph. The conflict runs deep, and the swathe of nouns encapsulates Tonio's bewilderment at the scene he has just encountered and the emotions he is reduced to as a result, as the arresting image of him sobbing, 'vor Reue und Heimweh' indicates. The style in which this section is written makes the sense of confusion all the more effective, as a barrage of emotion is related in a short space of time. The final, more emotionally distant paragraph gives a more detached view of his position as an artist, now above the music in a dark and still place. Candidates are likely to see how this extract then leads to the final chapter of the *Novelle*, in which a real sense of resolution is to be found in the letter to Lisaweta. Here the beginnings of such a move are to be found, yet the torment of the writer is also far from resolved, as the issues evident throughout the *Novelle* are all brought together in the simple setting of the ball. Points and conclusions should be fully justified by means of precise examples from the extract and text.

OR

(b) Discuss the significance of the final chapter of *Tonio Kröger*.

Candidates should identify the significant elements of the final chapter: the letter to Lisaweta Iwanowna and the narrative switch to the first person; the maturing of Tonio's perspective; the resolution of the previous encounter with Lisaweta; the revisiting of his youth and reinterpretation thereof; Tonio's assertion of a specific set of values, which he now fully understands and stands by; its structural significance within the narrative. The setting is clearly stated, as Tonio is placed firmly 'im Norden' with his sitting position indicating a sense of solidity after the wanderings and movement throughout the rest of the *Novelle*. The fulfilment of his promise to write to Lisaweta also brings his journey to an end in an artistic sense, for the artist who resigned himself to being 'erledigt' in Part IV has now re-emerged as a vital, if wholly different, force. The letter itself gives the reader direct access to Tonio's thoughts, this time not through *erlebte Rede*, but rather in a direct first person narrative. It acts not only as a conclusion to the work but also as 'etwas Allgemeines', looking forwards as well as backwards. The letter asserts a set of values which finally finds crystallisation, namely that Tonio's love for bourgeois life is a vital and productive part of his artistry. The love of life and the '*Bürgertum*' need not be separated, hence there is a sense of maturing and resolution in the final part which was absent for the rest of the *Novelle*. Hence the final chapter defines a position and resolves the strands of existence which had previously played on the protagonist: his family, his childhood, his relationship to the bohemian world of art, his understanding of the Hans and Inge types, his powers of perception. His position is now clear ('Ich stehe zwischen zwei Welten, bin in keener daheim und habe es infolge ein wenig schwer.') yet the burden is not what it was. The chapter also looks forward to the direction of his artistry ('Ich schaue in eine ungeborene und schemenhafte Welt hinein, die geordnet und gebildet sein will, ich sehe in ein Gewimmel von Schatten menschlicher Gestalten, die mir winken, daß ich sie banne und erlöse...'). The love which he has previously felt unable to articulate, let alone defend, then becomes an ethical set of values which stands against the bohemian notion of the artist, as is made clear in the final paragraph of his letter, where the complexity of emotion ('Sehnsucht, Neid, Verachtung und Seligkeit') is revealed. The dilemma Tonio has faced is therefore resolved in the final chapter. Significantly there is no retort from Lisaweta, rather the letter plays the role of closing the narrative and hence the journey of the protagonist. Points and conclusions should be fully justified by means of precise examples from the text.

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OR

- (c) **'Tonio Kröger is more than just a Novelle about the dilemma of the artist.' To what extent do you agree with this statement?**

In an introduction there should be some consideration of the differing factors which may be examined when approaching the assessment in the title. Whilst the dilemma of the artist, defined as the search for a direction as an artist, is central, there are also other aspects which may prove important: the embracing of life, the role of the outsider and his social function, sexuality and fulfilment. Some candidates may take the line that it is more a *Novelle* about the resolution of such a dilemma and that it is the journey to this that forms the focus of the work, reaching as it does a telling conclusion with regard to the artist's place in society. There can be no doubt that much of the work does investigate the dilemma of one particular individual, including amongst other factors: the close descriptions of his family; his childhood; his journey as an artist; the exploration of the depth of tensions between bourgeois and artistic life; the crisis with Lisaweta Iwanowna and his emergence from it. Some may argue that the artistic resolution Tonio arrives at, that is to say, the assertion of a specific set of values, which are ethical as opposed to bohemian, goes beyond a merely personal resolution of a specific individual dilemma. Embracing life, albeit from a distance, entails an engagement with a specific set of values and people, even the Magdalena Vermehrens of this world. Thus Tonio has a mission to represent the human experience without having a full share in it, and hence he can say that he loves life, although he refuses to participate in most human activities. Therefore, while there is the resolution of a certain individual dilemma within the work, it must be seen in a broader context, as this dilemma is linked to the place the artist has in wider society. Others may argue that Tonio's problem does dominate the *Novelle*, in that he strives throughout to find a solution to his problem of how to lead his life, a life characterised by detachment and asceticism. Candidates should conclude by tackling the 'to what extent' part of the question. Points and conclusions should be fully justified by means of precise examples from the text.

10 Franz Kafka, *Die Verwandlung*

Answer only ONE of the following questions:

EITHER

- (a) **Refer the following passage to its context with appropriate commentary, analysing what it reveals of the attitudes of Prokurist and Gregor to the situation, paying particular attention to Kafka's use of language. Comment on any aspect of content or style which you consider of interest.**

This passage is taken from the first section of the story; the Prokurist has just arrived to find out what has happened to Gregor and find an explanation as to why he has not gone to work. Tellingly the Prokurist's attitude to the situation is revealed by his repeated use of the word 'Erklärung', something which Gregor is unable, at least in language, to give, for the whole situation defies such a reductive approach. The Prokurist himself has already talked with Gregor's deeply apologetic parents who are confronted by the outside world for the first time since Gregor's transformation, the nature of which is still a mystery to them. Gregor himself has been listening intently to the conversation whilst Grete is crying. The extract reveals the conflict between Gregor and the world of work, magnified by the pressure he is under as the main breadwinner in the family. The extract itself is divided into two paragraphs in which the attitudes of the Prokurist and Gregor become clear. The tone of the Prokurist moves rapidly in this section from one of concern towards one of scolding. The vocabulary and arguments used are initially centred on the notion of duty to the family, with the Prokurist

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turning into a self-appointed spokesman for the parents' concerns (lines 1–5). His treatment of Gregor is also patronising, as it is couched in these lines. The vocabulary employed underlines the way in which the Prokurist is trying to force Gregor into a certain position (repeated use of 'versäumen' for example, initially used by Gregor in the opening of the story in the context of missing the train, but here now to link to a missing of calling or even to wasting time). 'Pflichten' are also summoned as a means of compelling Gregor to act. The use of 'augenblicklich' is of note, for it is later picked up by Gregor himself. The rapid progression to an attack on Gregor's performance as an employee is brought in to undermine him further, with the world of business used to erode Gregor's confidence, and in a most public manner, as is clear from lines 12–13. It is also interesting to see the employment of the term 'Ihre Herren Eltern' and the way in which the masculine form of parenthood is singled out. The end of the Prokurist's outburst centres on notions of business in most general terms, but seeks to unsettle Gregor, as the sense of abandonment is clear.

In the second paragraph Gregor has the chance to respond. His attitude is one of initial subservience, as he seems to be shocked back into his former existence despite his new physical state as an 'Ungeziefer'. The language used 'außer sich', 'vergaß in der Aufregung' indicates that this is the case. Gregor's subsequent reasoning echoes the concerns of the Prokurist and his parents, as he seeks to brush off his transformation as 'ein leichtes Unwohlsein'. The plea for 'nur einen kleinen Augenblick Geduld!' can be read in a number of ways, picking up as it does on the Prokurist's previous use of the term 'augenblicklich', yet also in the way that the lack of the slightest understanding has been evident. The uncertainty and contradiction of the protagonist is then revealed as the narrator seems to penetrate into supposed direct quotation (lines 21–22), with the vain attempt to generalise his particular situation, couched in an ironic tone: 'wie das nur einen Menschen so überfallen kann!' Gregor's attitude of self-reproach is also clear in his expressed annoyance that he failed to inform the two sources of authority in his life (parents and employer) of his problems. Yet his defence of his record as an employee and desire to spare his parents any criticisms shows that the mindset he has here is scarcely that of an 'Ungeziefer', rather it is one of an employee willing to please, as the final lines make clear. Gregor's attitude in this extract is one of the obedient employee, one who cowers before the bullying tactics of the Prokurist, despite his circumstances.

The extract is remarkable in its presentation of what appears in isolation to be a conversation between the interlocutors, yet it must be read in the context of Gregor's transformation, which Gregor will have to reveal if he carries out his promise. It is not the speech so much as the physical appearance of Gregor which will determine his fate, either releasing him from responsibility or bringing him back into the fold and his daily routine. As such the extract is the prelude to a final step. In fact, what seems to have been a normal conversation proves anything but, for Gregor's language is not understood by those around him and so the passage serves the purpose of giving the reader an insight into the lack of transformation that has taken place in terms of Gregor's reaction to authority. Some candidates may allude to the black humour which permeates the extract. Points and conclusions should be fully justified by means of precise examples from the text.

OR

(b) Discuss the significance of the title of Kafka's *Die Verwandlung*.

Candidates should attempt to define in an introduction the notion of 'Verwandlung'; this should encompass more than just the simple transformation of Gregor, important though this is. Rather the notion should also encompass the transformation of Grete and the whole Samsa family. In addition to this, candidates may well investigate the transformation of the reader as a result of the story, as the narrative draws the reader into a text predicated on uncertainty, so that the assumptions of the reader are called into question, leading to a

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transformation of perspective. It is of course essential for candidates to discuss not only the physical transformation of Gregor, but also the mental one, a process which takes much longer. Some candidates may elucidate the liberation achieved through such a transformation, above all from his ties to his family and his professional career. Others may choose to concentrate on the personal perspective achieved through the transformation, or the physical problems he faces. Candidates may also bring an analysis of Grete's transformation into their essays, looking at how she moves from being closest ally of Gregor, to chief advocate for his dispatch. The full transformation, some may argue, only comes at the end of the story, with the final paragraph revealing how she has matured, in an almost insect-like fashion, into a young woman ripe for marriage, as the parents seem to acknowledge. The transformation of the next member of the family perhaps reveals how little has in fact changed when it comes to the institution of the family. Some candidates may choose to widen their perspective, taking into account the transformation of the reader's position in relation to the narrative; the uncertainty of the text leads to a transformation of the act of reading. Points and conclusions should be fully justified by means of precise examples from the text.

OR

(c) Discuss Kafka's narrative technique in *Die Verwandlung*.

In an introduction candidates should define the narrative technique employed by Kafka and the difficulties of interpretation which come with it. From the first line it is clear that the narrative takes a particular course; there is a huge disjuncture between the sensational content and the balanced, pointedly undramatic and almost unconcerned manner in which events are related. Candidates should outline the dual narrative perspective evident in the text, as it sits comfortably neither in the first person narrative nor the third person narrative, but rather in between. The narrator is not omniscient, nor wholly outside the central character. Indeed events are almost always presented from Gregor's highly limited perspective, with Kafka adopting 'erlebte Rede' to relay his thoughts in his own language. There are near moments of self-identification and there is a change from 'Vater' and 'Mutter' to 'Herr' and 'Frau' Samsa after Gregor's death, but the tone of the narration does bring the narrator very close to the protagonist. Examples of such moments abound (father and apple, Prokurist, interactions with Grete) and should be cited. Although the actions are presented through Gregor's mind, at the same time the narrator is highly impersonal, giving no analysis, however much we as readers may want it. A projection of the narrator into Gregor's mind also becomes a pattern that we as readers are forced to follow. The techniques of playing down any notion of shock, the making the impossible acceptable and the portrayal of unrealistic situations in precise, cogent and realistic detail all become part of a narrative which is persuasive in the sense of demanding more from the reader, while no answers are given. Some candidates may point to the way in which the narrative is driven by images which challenge the reader to think, the obvious one being the initial transformation. Some candidates may choose to look at the structure of the story and how it contributes to the narrative. Points and conclusions should be fully justified by means of precise examples from the text.

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11 Bertolt Brecht, *Leben des Galilei*

Answer only ONE of the following questions:

EITHER

- (a) Refer the following passage to context, indicating what is revealed in this exchange about the characters and their situation. Comment on any aspect of content or style which you consider of interest.

Candidates should locate this extract as taking place in Scene 8, coming straight after Cardinal Bellarmine's warning to not go too far and the intervention of the Inquisitor. *Der kleine Mönch* has been unable to reconcile his own observations of the moons of Jupiter with the Church's decree that Galilei's theories are heretical; as a result he has chosen to give up astronomy. One of his main motivations in so doing was also his concern for his parents, whose life of hard work would be rendered absurd if, with these discoveries, the tenets of their faith were swept away. *Der kleine Mönch* therefore puts forward the view that the Church is protecting the poor from new doctrines out of pure goodness. Dramatically this gives Galilei the chance to locate his own discoveries in a wider social context, as is clear both before and in the extract. In effect, according to Galilei, the poverty the monk's parents' is caused by the Church's need to pay for wars; for if science were given free rein, a world of plenty and wealth through technological innovation would be the result. According to Galilei, the Church has bribed him in order not to stir up the masses, but this extract reveals his relationship to them.

The opening lines show the connection between his theories and the more down to earth concerns of irrigation, but the tone of Galilei is also bombastic and slightly patronising, as is clear in lines 5–7. *Der kleine Mönch* also questions Galilei's methods, especially when it comes to notions of 'Wahrheit', echoing the previous heated exchange with Sagredo (scene 3). The need for human agency and responsibility is evident in line 10, with the use of 'wir' particularly telling, for Galilei is isolated, and becomes more so as the play continues. Galilei also points to the social obligations of the scientist, yet in abstract tones: 'der Sieg der Vernunft kann der Sieg der Vernünftigen sein.' The link to the 'Campagnabauern' is not made and, whilst stating that truth does require action 'durchsetzen', 'Bewegung', he is not willing to play such a role, for he becomes, as is clear in line 15–16, an observer, admiring 'göttliche Geduld' but wanting to see 'ihr göttlicher Zorn'. Galilei is therefore separate from the masses despite understanding the link between his discoveries and wider social change. *Der kleine Mönch*'s response (l. 17) is telling in that Galilei's exhaustion is linked to his inability to make such a connection. His next action, of throwing a pile of manuscripts down, is emblematic of his relationships to others with regard to his science: 'Aber du sollst es nicht lesen' (l. 19). As *Der kleine Mönch* loses himself in the papers, we gain insight into Galilei's own view of his situation, which has implications for his later actions. His distant and semi-biblical assessment of *Der kleine Mönch* (l. 22–23) is indicative of his remote attitude, as is his desire to be buried in order to find out what light is.

His own self-assessment regarding his position as a scientist ('was ich weiß, muß ich weitersagen. Wie ein Liebender, wie ein Betrunkenener, wie ein Verräter.') is also of interest, for this is precisely what Galilei ceases to do after this point, as for the next eight years he ceases to publish and avoids his astronomical work in favour of flotation science. The inclusion of the word 'Verräter' also looks forward to his recantation in Scene 13 and his view of it in Scene 14. The doubts regarding his stamina are, however, clear in this scene also (l. 27–29) and there is a sense of premonition strongly in evidence until he turns back to the role of teacher which he had fulfilled in the opening scene by clarifying a point to *Der kleine Mönch*. Yet even in this action the disjuncture between the detail and the huge responsibilities of his role are evident, further enhanced by the beginning of the next scene in

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which we discover the extent of Galilei's inactivity in the next eight years. Points and conclusions should be fully justified by means of precise examples from the text.

OR

(b) Discuss the significance of the final scene of *Leben des Galilei*.

Candidates should outline their take on the question in an introduction, perhaps contrasting the actions of Andrea with those of his former mentor Galilei. Some may look at the contrast between the lesson in astronomy given by Galilei to Andrea in the first scene, which is also directed at the audience in terms of ways of seeing, and the lesson which Andrea gives at the end of the play, which again is directed at the audience as well as Galilei. The fundamental difference lies in the subject matter of the lesson, for rather than astronomy Andrea gives a lesson in social commitment through his smuggling of the *Discorsi* out of Italy. The engagement with progress, the will to be the bearer of truth in the terms of 'durchsetzen', to use Galilei's terminology, is embodied in Andrea. Moreover this course of action is open to anyone so that the scene provides a challenge of commitment to the audience also. Through the final scene the play is given a wider social perspective, for up until this point the characters in the play have been forced into conformity with the Church in its role of authority, grimly setting the conditions for life. Andrea shows that people do not have to conform, and that a response, in a dialectical sense, is possible: his escape shows that it is possible to react against conditions rather than simply fall prey to them. Significantly, the boldness of his blatant reading of the *Discorsi* in full view of the border guards reveals the weakness of so-called authority and its inherent laziness, something which can indeed be overcome or circumvented. There is also significance in Andrea's conversation with the three boys in this scene, for the pupil now becomes teacher, dispelling superstition (that a witch lives in a house and flies on a broomstick) and encouraging both critical viewing and invention: 'Du mußt lernen die Augen aufzumachen'. This line is directed at *Der erste Junge* but could equally well apply to the audience. Andrea's views on flying ('er müßte zumindest eine Maschine dran haben.') is also used to engage the audience in a critical response to the situation of the play, for, as with Galilei's discoveries, the distancing effect of history reveals how it is possible for people to change. Some may argue that Andrea's act of bravery is merely an individual effort with no connection to the people in evidence, yet others will maintain that Andrea himself is conscious of this fact, as the final line makes clear: 'Wir stehen wirklich erst am Beginn.' This line applies to historical progress, a process we are all part of, as well as to the scientific horizons of the time. Points and conclusions should be fully justified by means of precise examples from the text.

OR

(c) What does *Leben des Galilei* reveal about the pursuit of knowledge?

There are a variety of possible approaches to this question, but candidates should outline the direction of their argument in an introduction. Some may see the pursuit of knowledge as double-edged, in that science does not just exist for itself, rather it exists in a wider social context, and requires commitment if the knowledge gained is to be put to best use. Galilei's inability to see the wider social connotations of his work, and then his recantation of his discoveries when faced with the Inquisition's torture instruments, is illustrative of a failed pursuit of knowledge resulting from his inability to see the wider social importance of his work. Galilei withdraws snail-like into his specialisation just as the Church begins to realise the potential ramifications of his studies, as is evident in the gap between Scenes 8 and 9, a period of eight years in which no new research is undertaken. The play therefore shows the dangers associated with the pursuit of knowledge when scientists become so specialised that they have tunnel vision, blocking out the implications of their work for the wider social

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context, for Galilei plays into the hands of the powers that be, the authority of the Church. Galilei is very much aware of his duties as a scientist, as he says in Scene 9: 'Ich sage Ihnen: Wer die Wahrheit nicht weiß, der ist bloß ein Dummkopf. Aber wer sie weiß und sie eine Lüge nennt, der ist ein Verbrecher!.' However, it is precisely this duty as a scientist in pursuit of knowledge which Galilei fails to deliver, as his confessions in Scenes 13 and 14 make clear. Candidates are also likely to focus on Galilei's thoughts on science in this scene, as the dual notion of science, as social commitment and pursuit of knowledge, is outlined. The pursuit of knowledge is given a definite goal to alleviate 'die Mühseligkeit der menschlichen Existenz.' Galilei, by his cowardly actions, has made this a harder goal to attain and muddled the waters considerably when it comes to showing the world the worth of his work.

Of course Galilei is not totally to blame in this regard, for the play also shows that science in a capitalist context comes at a price: its appropriation and manipulation by authority, here represented by the Church. Galilei faces the problem of wanting to pursue his research while also needing to make money. Some candidates may choose to look at the representation of scientific method as it is revealed in the play. Throughout there are allusions to Einstein's principles which may be explored, as well as the vacillations of Galilei's own methods. Scene 1 may be analysed in this regard, as the process of pursuing knowledge is revealed to Andrea and to the audience, with the notion of hypothesis given, not proof. However, in Scenes 2–8 Galilei becomes increasingly distracted in his scientific method, and is blind to empirical enquiry being seduced by the power of observation which the telescope provides. Thus he confuses 'reason' with 'proof', as is evident in his heated exchange with Sagredo in Scene 4 and then he uses false logic to confirm the consequence in Scene 5. Only when Galilei returns to empirical science in Scene 9 does he manage to rediscover the authentic line of science's pursuit of knowledge. He does this through the questioning of the validity of assumptions using empirical data, with limits needed as he says in Scene 9: 'Eine Hauptursache der Armut in den Wissenschaften ist meist eingebildeter Reichtum. Es ist nicht ihr Ziel, der unendlichen Weisheit eine Tür zu öffnen, sondern eine Grenze zu setzen dem unendlichen Irrtum.' In this way the pursuit of knowledge in the play can also be related to the audience's way of approaching society, or more precisely authority, which is shown to be alterable through the historical setting of the play. Points and conclusions should be fully justified by means of precise examples from the text.

12 Bernhard Schlink, *Der Vorleser*

Answer only ONE of the following questions:

EITHER

- (a) Refer the following passage to its context, with appropriate commentary, analysing in particular what the passage reveals about Michael. Comment on any aspect of content or style which you consider of interest.

This passage comes towards the end of the 'erster Teil' of the novel. In the extract the destructive effect which Michael's relationship with Hanna has had on his interaction with others is clear to see. Equally the extract reveals the beginnings of Michael's self-imposed sense of guilt and shame for his actions, even if the full extent of his guilt only becomes apparent to the reader in the 'zweiter Teil' when Hanna is in the dock for war crimes. The way in which the passage starts undercuts the validity of what follows in that there is an element of unreliability, but what is clear is the notion of 'verleugnet' and Michael's admission of self-perceived culpability, which is not balanced by a critical view of Hanna. The passage also reveals the distance and coldness with which the narrator presents his conception of friendship, as is clear in lines 1–5 (the *Banknachbarn* has no name, Holger Schulter plays no

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further defined role). Sophie too, whilst referred to previously and then tellingly after he seduces her early in the 'zweiter Teil', here plays a crucial role, but again does not provide engagement for Michael, rather she unwittingly triggers an internal thought process, which he is unable to elucidate to another person. Indeed, not until the end of the 'dritter Teil' is he able, highly reluctantly, to admit to his affair with Hanna, and then under the direct challenge of the Jewish woman in New York. The passage reveals the self-imposed isolation which conditions Michael's response to the world around him. His decision to keep his secrets, some may argue, suggests that he is a victim, who is paralysed by shame and therefore keeps quiet about his real mental condition, a characteristic which he shows throughout the novel. The narrator also uses reported speech extensively in this passage to reveal Michael's thought-processes, which force him into a position of isolation due to his lack of confidence as a social being (lines 9–13). Indeed it can also be argued that his thought processes torment him, with the twisted logic revealing them to be those of a victim of sexual abuse. The weather is also used to reflect the momentous nature of the possibility of liberation from self-imposed shame which is presented in the text. Sophie, unwittingly or not, provides Michael with an opportunity to break free from his destructive situation, the theatre of the storm providing a fitting backdrop. Yet the weather also emphasises the coldness of Michael, which paralyses him, despite the interjections of Sophie. Her diagnosis of 'Krankheit', which helps the narrator clarify his own thoughts, is not strong enough to bring forth a dialogue. The narrator also passes judgement in this regard in that his use of the word 'müßte' in its subjunctive II form (line 37) reveals an element of compulsion which was not acted upon. The final line is typical of the clipped style with which events in the novel are presented or concluded. Candidates may also draw attention to the shifting narrative perspective in this passage as the older and younger Michael are both present in this extract. Points and conclusions should be fully justified by means of precise examples from the text.

OR

(b) 'By the end of the novel Hanna is transformed into a morally aware individual.' To what extent do you agree with this view?

In an introduction candidates should define the terms of the question, perhaps questioning the idea of transformation and treating the notion of moral awareness in the context of the crimes in which Hanna was implicated as a concentration camp guard and in her post-war existence. Candidates may choose to trace any such transformation by looking at Hanna's conduct in the first part of the novel, and at her moral awareness in her treatment of Michael (questions of abuse, the nature of the relationship, arguments, for example in Amorbach, violence, power dynamics, the template of which is made clear in the trial). In part two, in a similar fashion, Hanna's credentials as a morally unaware individual should be established (the drive to accept anything other than be revealed as illiterate, her behaviour, her disregard for personal responsibility, the fact that her illiteracy can be seen as a form of moral illiteracy, programmed as she is to work according to unbending lines, set by authority). In part three candidates should then investigate to what extent Hanna undergoes a transformation. Some may maintain that the enactment of a moral transformation is indeed the stated aim, albeit in retrospect, of Michael's plan to teach her to read. Calling on the 'bildungsbürgerliches Urvertrauen' of the established canon of literature can also be seen as a way of teaching Hanna a moral code as well as the mechanics of reading itself. Crucial in such an analysis would be Michael's own reaction to the first letter he receives from Hanna and his questioning of whether this does in fact constitute an 'aufklärischer Schritt', which also relates back to the conversation Michael has with his father in part 2 about his course of action in the trial. Against this should be placed Hanna's behaviour in prison. Her learning to read is not necessarily accompanied by a sudden transformation into a morally aware individual. Given the narrative structure of the novel, Hanna's self-perception and motivation can only be gleaned through interpretation and inference, but the prison reports on her behaviour do provide considerable evidence: her manipulation of groups, undermining of

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group dynamics, notion of 'Kloster', choice of Holocaust reading material exclusively when she has learnt to read, an interpretation of her suicide and subsequent testament. The reaction of the Jewish woman in New York and her unmasking of Michael as a former lover of Hanna may well be telling in this regard. Candidates should weigh up these factors in their argument before coming to a conclusion. Points and conclusions should be fully justified by means of precise examples from the text.

OR

(c) What does *Der Vorleser* reveal about ways of approaching the Nazi past?

Candidates may take a variety of approaches to the question but should give a clear indication in an introduction about the direction of their argument. Michael and his reaction to Hanna and his own history are likely to form the main focus. The different approach adopted by the narrator in order to engage with both a personal and a national past is marked in its difference. Indeed, the way in which the courtroom is set up reveals the limitations of the standard way of approaching the Nazi past, that is to say through judgement. This is clear in the interactions between Hanna and the judge, above all in the retort to the question Hanna poses 'Was hätten Sie getan?' The uncomfortable position in which she puts the judge is also directed at us as readers. Hence the novel strives to move away from a position of judging and condemning the Nazi past simplistically, rather it seeks to engage with the complex nature of the past. 'Verstehen' takes the place of 'verurteilen' for Michael, as he seeks to understand Hanna and how such actions came about. Hence notions of guilt and shame should be defined and explored within such a context.

To this end the first part of the novel is crucial in terms of such a narrative strategy, for once acquainted with Hanna a personal approach to the Nazi past becomes a possibility, before any pre-conceptions cloud the reader's response. The way in which the details of the trial are recounted as part of Michael's attempt, along with his seminar group, to achieve a sense of 'Aufarbeitung', at least on a personal scale for him, also unmasks the workings of the Nazi past on a personal level. Michael's journey to Natzweiler-Struthof and his reactions to this also reveal a new approach to the notion of holocaust, which sits at odds with that of the older generations, such as that of the man who offers Michael a ride, or those who stay 'betäubt' in the legal framework. As such the text demands a new approach to the Nazi past, one which tries to overcome the limitations of established approaches. Michael himself draws a parallel between his own situation and that of the wider German population with regard to its Nazi past, and in this way, whatever its flaws, his approach offers a different perspective.

Some candidates may investigate the notion of illiteracy as it is presented in the novel, perhaps arguing that Hanna's illiteracy is also, in a sense, the moral illiteracy of Nazism. The approach to the Nazis adopted in the novel also poses uncomfortable questions, which bring with them moral risks, for in trying to understand one also runs the risk of making excuses, in this case by creating sympathy for a concentration camp guard and thereby establishing her as a victim rather than perpetrator. Some may argue that the ending of the novel is indicative of the inability to come to terms with the Nazi past, with the process having no solution and just reverting to a cyclical and destructive path, as witnessed throughout in Michael's behaviour. Points and conclusions should be fully justified by means of precise examples from the text.

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

Answer only ONE of the following questions:

EITHER

- (a) In a detailed commentary analyse the extract below, discussing the sentiments expressed and analysing features of language that strike you as relevant.

Candidates should outline the main themes of the extract in an introduction. Elements discussed may include: the creative process; the political situation of the author; the division of Germany; the role of writing within the state and within the world; the current state of industrial society. Some may elucidate Wolf's role as a writer within the DDR and what the extract reveals about this role. The use of the French 'Bonmot' in line 1 belies the engagement with the German language which follows and which reveals the boundaries of language and the creative process. The imagery of lock, key and storing (l. 2–3) reveals a sense of both discovery and imprisonment. A link to the political situation of the DDR may well be made, with the use of 'Depot des Verbotenen' (l. 3) giving a sinister tone. This is reinforced with the use of the three abstract nouns in l. 4. The notion of imprisonment is furthered in l. 6 with the task of the writer searching and 'womöglich zu entfesseln'. The writer is working in very specific circumstances, referred to as 'unter diesen unseren historischen Umständen', which gives a highly political dimension to the extract, for the ensuing list is couched in the tones of the censor, the list of adjectives corresponding, on the one hand to the writer's mind, but also to the existence of strict parameters within the state. The list of adjectives is cleverly summarised in the terminology of state control as 'subjektivistisch verdächtig', with 'Verdikt'. A more concrete setting is given in lines 12–16 as the 'Spaltung und Amputation', reflecting the nature of the split of the German people and reinforcing the previous political aspect to the extract, with its subtle reference to control, imprisonment and censorship. Yet both sides of the border are treated as politically suspicious, with a third state being Art. The primacy of Art and its defence through a common language of being ('Dasein' in l. 22) is clear in l. 16 with the 'Hort', stronghold, of art proving the sole place in which a future can be imagined and conveyed. The extract therefore reveals the power of writing and writing within a specific German context, in which history has politicised its people in a manipulative way (l. 19 '...deren Bedürfnisse verfälscht und mit Ersatzprodukten abgespeist werden.'). However, there is also a sense of foreboding, for the force of history is so strong and the impact of both political systems so deep, that in fact there is doubt about Art's ability to survive in the memories of the people. The extract reverts, after such doubt (l. 21) to a sense of self which amounts to a 'Verbindung' (l. 21), the use of such a word contrasting with the previously abstract vocabulary. The sense of being and self is affirmed in the extract's conclusion, which completes the cycle of the piece, for a sense is attained of why Wolf has to write. Some candidates may link this extract to other pieces in the collection. Points and conclusions should be fully justified by means of precise examples from the text.

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OR

- (b) How is the *Wiedervereinigung* explored by at least three of the authors you have studied?**

Responses will depend on the extracts chosen to answer the question. An attempt to explore the variety of opinion with regard to *Wiedervereinigung* should be central. Common themes of reticence, history, culture and people could be elucidated. The role of the author/poet in such a political situation could also form a key element of the answer. Comparisons may also be drawn between the different texts chosen. Points and conclusions should be fully justified by means of precise examples from the texts.

OR

- (c) How are the actions of the state reflected in at least three extracts which you have studied?**

Answers will depend on the texts chosen to answer the question. Close reading of the texts concerned will be required with full exposition related to the terms of the question, perhaps reflecting on the controlling manner of the state in both West and East. Comparisons may also be drawn between the different texts chosen. Points and conclusions should be fully justified by means of precise examples from the texts.