

MARK SCHEME for the May/June 2013 series

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Part I: Cultural Topics

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

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

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

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

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

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

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Part I: Topics – Content

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

Questions are open to interpretation; the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

1 Ideologie

Hans Weingartner, *Die fetten Jahre sind vorbei*, Dennis Gansel, *Die Welle*, Uli Edel, *Der Baader Meinhof Komplex*

- (a) Die Ideologie führt nur zur Zerstörung.“ Inwieweit stimmt diese Aussage in den zwei von Ihnen gewählten Werken?

Hans Weingartner, *Die fetten Jahre sind vorbei*

Candidates are likely to disagree to a certain degree with this assessment. In contrast to the two other works, the activities of Jan, Jule and Peter are aimed at unsettling German society, not through intimidation of either mob rule or violence, but rather by unsettling the well off in German society. The decision to abduct Hardenberg after the abortive break-in does, however, lead to a destructive element within the group. The relationships between Jan, Jule and Peter are undermined by the ex-1968er Hardenberg. Their ideology unravels and their high moral principles are eroded to the point that Jule says that their actions ultimately revolve around the basic fact that they want to rescue their '*eigene Arsch*'. Tricked by Hardenberg into believing that he will not call the authorities, the three are at the mercy of the very society they had sought to undermine. Of course, there are no deaths, in stark contrast to the other two films, and an analysis of the ending on the yacht will put the sense of 'destruction' into sharp relief. Some may see this as a destruction of ideals and a will to engage in the political process, others may see this as a sell-out to the financial power of Hardenberg. Answers should be fully justified with precise examples from the work. A direct comparison with the role of the family in one other work must be made.

Dennis Gansel, *Die Welle*

Candidates are likely to agree with this assessment when related to *Die Welle*. Some may argue that the building up of a positive group dynamic leads to greater achievements, as shown by the sense of purpose gained by a number of characters (e.g. Tim, Bomber and Kevin); however, the intensity of experience also leads to the destruction of relationships (e.g. Karo and Marco, Rainer and his partner). The energy unleashed by the study of autocracy does push certain characters to greater achievements, such as the water polo team, but it comes at the cost of violence (amongst players and spectators in this particular case) and aggression aimed at outsiders. During the course of the film the power of ideology runs out of control and leads the characters to increasingly extreme acts as the need to justify individual actions is taken away by the existence of the higher authority of *die Welle*. Destruction ensues, as is most evident when Rainer Wenger belatedly seeks to put an end to the movement; the character who has gained perhaps the strongest affiliation to the ideology, Tim, feels betrayed by his leader who reveals that *Die Welle* is a sham. Unable to accept this, Tim opens fire on others before taking his own life. The full horror of the movement is revealed through the destruction of a community. Answers should be fully justified by means of precise examples from the work. A direct comparison with one other work must be made.

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Uli Edel, *Der Baader Meinhof Komplex*

Candidates are likely to agree with this assessment in relation to this film. The power of the ideological views espoused through the actions of Baader and Ensslin and through the words of Meinhof leads to a series of increasingly destructive actions, as depicted throughout the film. The characters become progressively entangled in a contradiction: their aim of creating a more humane society – one in opposition to the continuation of fascism, which they perceive the *Wirtschaftswunder* to be – leads to violent and destructive actions. The initial act of an arson attack on an empty department store in Frankfurt, which is aimed at revealing the hypocrisy of the judicial system, given the number of bombs dropped on Vietnam, stands in stark contrast to the later murders committed by the Baader-Meinhof gang. The cycle of violence unleashed is beyond control, as is clear from the reaction of inmates to the actions of the second and third generations of Baader-Meinhof members. The sense of destruction is complete with the death of Holger Meins through hunger strike and the subsequent suicides in Stammheim of all the major players of the first generation of the group. The way in which the film presents this, through the feverish debate of the second generation and their subsequent murder of Hans-Martin Schleyer at the very end of the film, reveals the way in which the group, for all its high ideals, loses sense of its own humanity and proves to be self-defeating. Answers should be fully justified by means of precise examples from the work. A direct comparison one other work must be made.

- (b) Was für eine Gruppendynamik wird durch Ideologie in den zwei von Ihnen gewählten Werken geschaffen? Wie beurteilen Sie diese Dynamik?

Hans Weingartner, *Die fetten Jahre sind vorbei*

Answers may focus on the ostensibly strong bonds of friendship between Jan, Jule and Peter and their common beliefs. Jule's desperation following her accident and subsequent 100,000 Euro fine to be paid to Hardenberg, brings her into the orbit of Jan and Peter, with Jan proving a particular magnet to her. His commitment to political engagement and his actions to try to unsettle the superrich in German society brings the three together into a very tight group. Circumstances bring them even closer together as Jule loses her job and the actions of the three become more serious. The abortive break-in into Hardenberg's house and the loss of Jule's mobile phone puts the group under strain, with the decision to abduct Hardenberg proving to be particularly difficult. The fragile nature of the relationship is revealed once they arrive in Austria. The strength of the dynamic is put to the test by Hardenberg and he manages to exploit divisions between the different members of the group. The strength of the group's political engagement is also put to the test and it transpires that its dynamic is not as strong as it might have appeared. Some candidates may point to the difficulty of political engagement in the political context as presented in the film. The normal concerns of youth undermine the strength of the group dynamic and the force of ideology is weakened by life experience. Answers should be fully justified by means of precise examples from the work. A direct comparison with one other work must be made.

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Dennis Gansel, *Die Welle*

Candidates should attempt to elucidate the means by which Rainer Wenger tries to demonstrate how an autocratic society can be constructed through a very strong group dynamic achievable within a matter of hours. The imposition of strict discipline in the classroom, e.g. through forms of address, movement, breathing, exercise, uniform, symbols, mottos, etc. all lead to an intense feeling of identity and loyalty. The influence Herr Wenger exercises over the vast majority of his pupils is clear in their change of mentality. The strong sense of group identity also unleashes an energy which had previously been untapped, as the marauding members spraying the *Welle* symbol around town reveals. The powerful loyalty so emblematic of the group's identity also translates into the actions of various characters (Kevin, Bomber, Karo's younger brother, Tim and the Punks). Being ostracised is also part of the group dynamic, as Karo finds out when she refuses to wear a white shirt and embarks on a solo campaign to stop the *Welle*. Judgements about the group dynamic may centre on the character of Tim and his destructive nature which comes to the fore at the climax of the film, but candidates may also choose to assess the behaviour of characters throughout the film. Answers should be fully justified by means of precise examples from the work. A direct comparison with one other work must be made.

Uli Edel, *Der Baader Meinhof Komplex*

Candidates are likely to focus on the portrayal of the charismatic leadership of Andreas Baader. His magnetism is evident in all the characters who come into his orbit, such as Ensslin, and Ulrike Meinhof in particular. The group dynamic is given impetus by the imprisonment of Baader following his arson attack in Frankfurt. Meinhof's assistance in springing him from jail via the library is also instrumental in bringing the band closer together, ready for the next wave of action which becomes more violent. Some candidates may argue that the acts of violence, combined with the increasingly violent political rhetoric which serves to justify the actions of the group, brings them closer together than ever. The way in which the film presents the group, however, reveals that its dynamic becomes increasingly volatile. The rapid imprisonment of the group leads to a prompt disintegration of the group dynamic, as in-fighting and hunger strikes against the system take their toll. Those still active in West Germany are also shown to be overcome by a growing sense of panic, as the final scenes of the film show: the second generation becomes highly fraught as their forerunners die at their own hands, and their anxiety is exacerbated by the view that the state has murdered them. Judgements about the group dynamic may well centre on the character of Baader and his destructive nature and may also include assessments of the thoughts and actions of other characters throughout the film. Answers should be fully justified by means of precise examples from the work. A direct comparison with one other work must be made.

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2 Die Nachkriegszeit

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

- (a) Welche Rolle spielt die Familie in den zwei von Ihnen gewählten Werken? Wie beurteilen Sie diese Rolle?

Wolfgang Borchert, *Draußen vor der Tür*

Beckmann experiences the lack of family mainly through the loss of his wife and his parents. His wife has left him for another man and in the final scene of the play she walks past without acknowledging him. The manner in which Frau Kramer relates the death of his parents also serves to underline Beckmann's feeling of alienation. Any sense of belonging to a wider family, for instance the army or society as a whole, is also absent. The heartlessness of post-war West German society is revealed through Beckmann's journey, as many of his encounters make clear. The lack of a sense of family, both in personal and national terms, is brought into sharp focus in the final soliloquy, in which the extent of Beckmann's desperation and exclusion becomes apparent. Family is not seen as a way of rescuing the individual from the horrors of war or from its aftermath. In the context of the work, the family plays an insignificant role and is arguably redundant as an institution. Answers should be fully justified by means of precise examples from the text. A direct comparison with the role of the family in one other work must be made.

Heinrich Böll, *Das Brot der frühen Jahre*

The family and its destruction by the war play a major role in conditioning Walter's attitude to life. The recurrent theme of hunger operates at a literal and figurative level, and the lack of emotional sustenance from his father and the absence of his deceased mother leads to a sense of alienation. The theft of Walter's father's rare book collection shows his family to be dysfunctional. Cut off from bonds of family love, Walter transforms into a driven and selfish individual with little regard for those around him. Such heartlessness is also evident in other characters, and much centres on financial gain rather than emotional engagement in the father's firm. Family values are not in evidence as West German society moves in an increasingly uncaring and selfish direction, driven by the forces of aggressive capitalism, even though the 'family' seems to be at the heart of the company for which Walter and Ulla work. The family can be seen to have failed as an institution, unable to resist the forces of market capitalism. It is only through the love inspired by Hedwig that Walter can see through the system of which he has become a part, and it is through this love that he can see a way out. Answers should be fully justified by means of precise examples from the text. A direct comparison with the role of the family in one other work must be made.

Sönke Wortmann, *Das Wunder von Bern*

The family is central to the work and candidates may examine its development during the course of the film. The family is presented as the institution which enables survival in the harsh conditions of 1950s West Germany. Matthias' mother Christa holds the family together in the absence of his father and with the help of Bruno and Ingrid runs the bar, providing a living and a sense of purpose and stability. This stability of the family unit is upset with the return of Richard from his imprisonment in the Soviet Union as illustrated by his mistaking Ingrid for Christa. Richard has never seen Matthias before and is indeed unaware of his existence, and the harmonious mood of the family is upset with the arrival of an aggressive and traumatised father. The lack of understanding Richard shows for Bruno's music and politics, for Christa's bar and for her upbringing of the children, for Ingrid's flirting with Allied soldiers, and for Matthias's relationship with Helmut Rahn, leads to conflict. It is Bruno who

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likens his father's attitude to that of the Nazis, bent on discipline and ignoring emotions. Bruno decides to leave for an alternative family, that of the GDR (as revealed by him watching of the World Cup final with the FDJ). However, after the crisis of the rabbit incident, Matthias' listening to the World Cup, and the emergence of football as a means of bringing Matthias and Richard together, the family wounds begin to heal slowly. Richard starts to rediscover his role as a loving father following his conversation with the priest and his borrowing of the car to take Matthias to Bern. The role of the family is seen as key in the revival of West Germany after the war. It is an institution which undergoes change during the post-war period but one which also provides the framework for an emergence from the trauma of war. Some candidates may refer to the Ackermanns and the prospect of the start of a new family; others may refer to Josef 'Sepp' Herberger's 'family' of his *National Elf* and its relationship to the West German nation. Answers should be fully justified by means of precise examples from the work. A direct comparison with the role of the family in one other work must be made.

- (b) Welche Konflikte werden in den zwei von Ihnen gewählten Werken dargestellt? Inwieweit ist es den Charakteren möglich diese Konflikte zu lösen?

Wolfgang Borchert, *Draußen vor der Tür*

Beckmann is in conflict not only with post-war West German society but also with life itself. His very existence, defined by the loss of his home, his family and his position, puts him in constant conflict with his surroundings. He is haunted by death and his wish for it is evident from the opening scene by the Elbe. Death also features strongly in the final monologue, leading, perhaps, to Beckmann's suicide. Some candidates may emphasise the conflict between Beckmann and the unfeeling world around him in the form of the *Oberst*, the *Direktor* and his family. Some may see the fate of the *Heimkehrer* as the embodiment of the central conflict of the play, as his wartime experience and the new realities of post-war life clash. Beckmann is unable to find a resolution to this conflict as he feels increasingly isolated towards the end of the play. In terms of comparisons, conclusions will vary, depending on the other work chosen. Answers should be fully justified by means of precise examples from the works. A direct comparison with the depiction of the period in one of the other works must be made.

Heinrich Böll, *Das Brot der frühen Jahre*

Answers are likely to focus on Walter's conflict with his existence as crystallised in the central metaphor of hunger. While no longer literally starving, as he had been during the war and its immediate aftermath, Walter is presented with an emotional conflict when he meets Hedwig and is transported to a different emotional plane through the force of love. In essence, he is offered a way out of the trap of his animalistic existence by Hedwig and his feelings for her. In this way he is able to resolve his feelings of inner conflict and to put them in their proper perspective. From another angle, some candidates may argue that Walter's sense of inner conflict is merely brought to the surface but never resolved. In terms of comparisons, conclusions will depend on the other work chosen. Answers should be fully justified by means of precise examples from the work. A direct comparison with the depiction of the period in one of the other works must be made.

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Sönke Wortmann, *Das Wunder von Bern*

Answers will depend on the characters chosen for illustration. Helmut Rahn, for instance, vents his frustration at not being selected for the opening rounds of the World Cup by breaking curfew. His conflict with the coach and his rules is resolved and he goes on to play a pivotal part in the final triumph against the Hungarians. Other answers may focus on Richard and his conflict with those closest to him (Christa, Ingrid, Bruno and Matthias) as he attempts to come to terms with the Germany he has returned to after his lengthy captivity in the Soviet Union. The conflicts experienced by various characters reach different resolutions (e.g. Bruno goes to the GDR). Others may choose to focus on Matthias and his problems with his father, his lack of skill as a footballer and his harsh surroundings – all elements he manages to overcome by the triumphant end of the film. In terms of comparisons, conclusions will vary, depending on the other work chosen. Answers should be fully justified by means of precise examples from the work. A direct comparison with the depiction of the period in one of the other works must be made.

3 Einwanderung

Rainer Werner Fassbinder, *Angst essen Seele auf*, Fatih Akin, *Auf der anderen Seite*, Robert Schneider, *Dreck*

- (a) Welches Bild von den Deutschen wird uns in den zwei von Ihnen gewählten Werken dargestellt? Wie beurteilen Sie dieses Bild?

Rainer Werner Fassbinder, *Angst essen Seele auf*

Candidates may argue that the Germans, Emmi apart, are depicted in a negative way. Racism appears to be endemic in society, with the fate of Ali accepted as the natural lot of the immigrant, even by the medical profession at the end of the film. Munich is presented as a grim place where survival is tough and where insecurity, back-stabbing and insincerity dominate. There are many examples in the film of such behaviour being accepted as the norm amongst Germans: the women in the Asphalt Bar and their taste for foreigners, the prying eyes and racist comments of Emmi's neighbours, Emmi's workmates and their attitudes towards Emmi and immigrants, and the bar owner's seduction of Ali are but a few examples. These forms of behaviour are also evident in the depiction of family life, as is clear in the scene in which Emmi presents Ali as her new husband, leading to one son's destruction of the television set and the other disowning Emmi as a whore, revealing the intolerance and vicious nature of German family life. Some candidates may look at the aggressive and sinister relationship between Eugen and Emmi's daughter Krista. Some may focus on the role of the grocer as indicative of the attitudes of some Germans. His ejection of both Ali and then Emmi is illustrative of his overt racism. This is followed by the insincere 'apology' he offers to drum up business, for in business, as he says, one has to hide one's aversions. Some may argue that Fassbinder ridicules the Germans, emphasising their worst features, such as their insecurity, suspiciousness, bluntness, lack of understanding and lack of humanity. Some may point to the character of Emmi and her presentation as a decent human being in a very hostile world. The contrast Ali points out between family life and professional life when he compares Germany with his homeland draws Emmi's attention to the poverty of her own existence, and it is arguably through her meeting Ali (itself the result of a cruel joke of a German woman turned down by Ali) that she attains a sense of fulfilment. Even Emmi has her negative aspects and her conditioning by German society is plain to see through her references to Hitler, for example. Her treatment of the new 'Putzfrau' from Yugoslavia, Yolanda, reveals her own racism. Her showing off of Ali to her colleagues, inviting them to feel his muscles also shows her objectification of him. She is pushed, however, into the role of an outsider through her relationship with Ali, not only by those

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immediately around her (family, neighbours, work colleagues) but also by other members of German society (as shown in the scenes in the restaurant, the beer garden and the hospital). Some may look at the representations of German professionals, e.g. the landlord's son, the policemen and the doctors. Judgements of the depiction of Germans are likely to be negative. Some may argue that an exaggerated picture emerges and may take this one step further by arguing that this is part of the point of the film. In terms of comparisons, conclusions will vary, depending on the other work chosen. Answers should be fully justified by means of precise examples from the work. A direct comparison with the depiction of the Germans in one of the other works must be made.

Fatih Akin, *Auf der anderen Seite*

Candidates may focus on the mother-daughter relationship between Susanne and Lotte. Lotte is presented in a sympathetic light for her kindness and willingness to help Ayten, even if it means putting herself in grave danger. She has the courage of her convictions, committing passionately to Ayten not only as a lover but also as one engaged in trying to save her. The manner in which Lotte seeks to defend Ayten in the German court and then rebels against her mother by going to Turkey to try and protect Ayten, is indicative of her resolve. She is also portrayed as a victim as she loses her life trying to retrieve the firearm which Ayten had stolen. Mugged by a group of teenagers, she dies a pointless death, showing the extremes to which she is pushed by her passion and commitment to justice and love. Susanne is initially the opposite of Lotte and may, to some extent, be compared to other wary and xenophobic Germans in the other works. However, Susanne is also portrayed as a warm and dignified woman who seeks to understand her daughter. Her trip to Istanbul and her meeting with Nejat becomes a mission to seek Ayten's release, achieving what her daughter had been unable to do. Her generosity of spirit in forgiving Ayten prompts the latter to review her political beliefs in favour of a greater humanity, thereby triggering her release. Some may conclude that Lotte and Susanne provide a passionate and kind image of Germans, particularly when compared to many of the characters in the other two works. Some may look at the representation of the German state, through its courts and police, analysing the harsh treatment of illegal immigrants. In terms of comparisons, conclusions will vary, depending on the other work chosen. Answers should be fully justified by means of precise examples from the work. A direct comparison with the depiction of Germans in one of the other works must be made.

Robert Schneider, *Dreck*

Over the course of the play, a picture is built up of the Germans and their mentality. The initial definition of the indigenous Germans given by Sad is that of '*Parkbankleute*', a notion which is given increasing weight and meaning as the play continues. The first image is of peace and tranquillity, the idyll of people enjoying the fruit of their labours after the post-war boom, but as the play continues the image of these '*Parkbankleute*' becomes increasingly aggressive and reactionary in nature. Some candidates may look at the way in which Sad makes fun of German prejudices, which becomes exaggerated as the play progresses. Some may focus on the German language (described as a '*schnellwirkendes Schlaftablette*') as an expression of 'Germanness'. Germans and their country are also defined by the notion of '*Recht*', a recurrent theme in the work, with Sad acknowledging the lack of his own rights. Although Sad occasionally feels connected to Germans, this feeling dissipates as the play progresses. Some may look at the way in which Sad pokes fun at the Germans; others may explore the role of Kurt, the flower wholesaler. The Germans are also presented as oppressors, as Sad's sense of a lack of '*Heimat*' beyond his chair reveals. The audience is forced to identify itself with the negative side of German society through Sad's exhortation to rise up and join the move to block the influx of foreigners, thereby revealing the hidden prejudice of small town Germany. In terms of comparisons, conclusions will vary, depending on the other work chosen. Answers should be fully justified by means of precise examples

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from the work. A direct comparison with the depiction of Germans in one of the other works must be made.

- (b)** Inwieweit sind Einwanderer als Opfer in den zwei Werken zu sehen? Begründen Sie Ihre Antwort.

Rainer Werner Fassbinder, *Angst essen Seele auf*

Candidates may identify Ali as a victim. His fate at the end of the film, when he is given surgery with little prospect of making a long-term recovery due to work commitments, is a clear illustration of his victim status. Even at the beginning of the film, Ali can be seen as a victim of racism and sexual objectification by the women in the Asphalt bar. Ali's work, living conditions and treatment show him to be the victim of German society, part of an underclass despised and exploited by the native population. His treatment by Emmi is, however, far from exploitative, as her refusal of money and her care for him reveals. Her protective attitude towards him through her spontaneous offer of marriage, blurted out under pressure from the landlord's son is of particular significance. In spite of Emmi, Ali remains a victim of German society, as is evident when he comes into contact with others, e.g. Emmi's family, the neighbours, the grocer, the police, the staff at the restaurant and at the beer garden, and even at work. Some candidates may also see Emmi as a victim, for she too is not deemed to be a true German by her gossiping neighbours, given her surname, Kurowski. Her ostracisation is compounded by her relationship with Ali. There appears to be little escape for Ali from his status as a victim, as the depressing diagnosis of the doctor in the final scene makes clear: immigrants are often victims of German society's needs and wants, of their abuses and exploitative practices. Some candidates, however, may see all characters in the film as victims of their own self-destructive prejudices and of their own, cruel society. Answers should be fully justified by means of precise examples from the work. A direct comparison with another work must be made.

Fatih Akin, *Auf der anderen Seite*

Candidates may look at a number of characters in the film with regard to this question. Some may focus on Yeter, a prostitute used and abused by men. Her subsequent decision to live with Ali in return for monthly pay may also be seen as a transaction which puts her in a weak position, a decision she ultimately pays for with her life following Ali's drunken outburst and accidental killing of her. The way in which she conceals the truth from her daughter Ayten reveals the shame she feels, arguably also, in part at least, for her inability to provide her daughter with the education received by Nejat, Ali's son, who is a professor of German. Some candidates may look at Ali and his conduct, concluding perhaps that he is a victim of his own lust. Some may look at his son Nejat as a counterbalance to his father, given Nejat's position in society and his calm nature. It could, however, be argued that Nejat is also victim of his father's actions but that he achieves a degree of inner peace in his new existence in Turkey, which eluded him in Germany. The ending of the film in which Nejat drives to Trabzon to meet Ali leaves this open to interpretation. Some candidates may choose to analyse the victimhood of Ayten, both at the hands of the Turkish and the German authorities. Details of the judicial handling of her case and her treatment by others, notably Susanne, may be mentioned, as the notion of persecution and victimhood is seen to cross borders. Answers should be fully justified by means of precise examples from the work. A direct comparison with another work must be made.

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Robert Schneider, *Dreck*

The disintegration of Sad in the course of the play shows that he is a clear victim of German society. Initially, his perception of his low status clearly underlines this sense of victimhood, as shown in his repeated references to his lack of a right to be in the country, his lack of *Heimat*, his treatment by Germans, and his self-deprecating comments. As the play progresses, however, the fires begin to rage within Sad and the feelings of frustration and anger that he gives vent to could be argued to enhance his status as a victim in German society. Seen from another perspective, some may argue that Sad starts to assert himself, and that in doing so, he challenges the audience to confront its own prejudices. The manner in which Sad starts to lose control and voices some of the base assumptions prevalent in German-speaking societies regarding immigrants can be construed as indicative of the extremes to which he is pushed through his suffering. Things are pushed even further when Sad starts to voice increasingly reactionary ideas and opinions. The depths to which he descends by the end of the play (*‘Ich bin ein Stück Scheiße. Ich habe kein Recht zu leben’*) force the audience to reassess its attitude towards the common rose seller, emblematic of the immigrants forced to the margins of society to make ends meet. Answers should be fully justified by means of precise examples from the work. Direct comparisons with another work must be made.

4 Das Leben in der DDR

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

- (a) Wie wird Kommunismus in den zwei von Ihnen gewählten Werken dargestellt? Wie beurteilen Sie diese Darstellung?

Volker Braun, *Unvollendete Geschichte*

Candidates are likely to discern a highly negative view of communism in this work. When measured against communism's professed ideals, it is clear that any sense of equality and unity is absent for the two protagonists, Karin and Frank. The focus of the work is the exclusion of the individual, or, more precisely, of the young lovers. Communism is shown to work against individual happiness and to insist on rigid conformity. This is evident most of all in the systematic alienation of Karin, who is ostracised from society. As explicitly stated in the text, Karin is deprived of her political existence and is cast off due to her relationship with one already shunned by the state (although for spurious reasons). Communism may therefore be seen as an exclusive system, one which rejects and isolates individuals, intimidating them through psychological pressure and threats to the point that the individual is crushed and left in a position of despair. Communism is seen to create a *‘Riß’* within the individual, as the wishes for personal fulfilment are disregarded by the State for the sake of the so-called greater good. Candidates may therefore see communism as a destructive and pernicious force in this work. In terms of comparisons, conclusions will vary, depending on the other work chosen. Answers should be fully justified by means of precise examples from the work. A direct comparison with another work must be made.

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

In comparison to the other two works, communism is presented as absurd and as a system that fails to penetrate the lives of the work's protagonists fully. The absurdity of the state is shown through a number of examples, such as the ABV and his ineptitude (e.g. through the music played at the party function); the reality of the Wall and the rubbernecking Wessis; the laughable meetings of the FDJ; the plans of Mario and the Existentialistin to take over the

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State through their purchase of land. Communism is seen as incompetent and unable to understand the youth of the GDR and, in contrast to the other works, incapable of destroying the dreams and desires of the people depicted in the novel (e.g. Micha's love for Miriam, the love between Mario and the Existentialist; the strong bonds of friendship between the different characters). Some candidates may point to the absurdity of life under Communism as presented in the Kuppisch household (e.g. the subscription to the party newspaper in order to appear committed to the cause, the idea of sending Micha to the *Rotes Kloster*). Occasionally, the sharp end of the state is apparent, as in the treatment of Bernd, Micha's brother, after his humorous sending up of an army ballot, or the destruction of Wuschel's cherished copy of *Exile on Main Street*. Whilst communism provides an ostensible framework for life in the GDR, it is unable to invade the private sphere in which the characters live and project their desires and aspirations, ones similar to those in a non-communist society. Candidates may see communism presented in a very different light when compared to the other two works. Answers should be fully justified by means of precise examples from the text. A direct comparison with another work must be made.

Florian Henckel von Donnersmarck, *Das Leben der Anderen*

Candidates may approach this question from a number of angles. Communism is arguably represented by Minister Hempf and his activities (e.g. his pursuit, rape and destruction of Christa-Maria Sieland). Some may look at the role played by the Stasi in upholding communism, e.g. in the shape of Wiesler and Grubitz's surveillance of Dreyman's flat and their interactions with the minister and GDR citizens. Some may focus on the ideals and destructive force of communism as depicted in the film. Other candidates may choose to look at the falsity of communism as depicted by the charade of the theatrical performance and the role of the writer as part of the communist project – a project in which Dreyman loses faith. Whatever angle is taken, candidates are likely to see communism put in a bad light in this film, laying bare its faults and its destructive and contradictory nature. Some may discuss the cold atmosphere and settings of the film. In terms of comparisons, conclusions will vary, depending on the other work chosen. Answers should be fully justified by means of precise examples from the work. A direct comparison with another work must be made.

- (b) „Berufschancen in der DDR wurden immer von der Partei kontrolliert.“ Inwieweit stimmt diese Aussage in den zwei von Ihnen gewählten Werken?

Volker Braun, *Unvollendete Geschichte*

Candidates are likely to focus on Karin. Her career is chosen for her and her work placement is manipulated by the party in order to try to distance her from the undesirable Frank. Careers have nothing to do with the desires of the individual; rather, they are pre-ordained, or in Karin's case, manipulated in order to mould the individual in a certain way. Karin's place in society is also defined by her career: as soon as she abandons it, she is ostracised by the state. Others may look at the frustrations of Frank, as he is given no outlet for his potential purely on the basis of his family's reputation in the eyes of the state. Banished from mainstream society, he must search for a living on its fringes. The important role the party plays in one's career and its strong hold on certain individuals is illustrated by the character of Karin's father. His role as an SED official leads him to take tough action against his own flesh and blood. His dependence on the party for a career and his well-being is made all too clear through his actions in the course of the work. In terms of comparisons, conclusions will vary, depending on the other work chosen. Answers should be fully justified by means of precise examples from the work. A direct comparison with another work must be made.

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Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

Careers are not shown to be made or broken by the Party to quite the same degree as in the other two works. Nevertheless, there is sufficient evidence to support the statement made in the question. The Party's controlling nature is sent up in a number of episodes, such as the demotion of the ABV following his duping by Micha and his friends with western music. In a similar vein there is the constant dream of the Kuppisch family that Micha might join the *Rotes Kloster*, despite the fact that the family's credentials do not measure up to the demands of the Party. The circle of friends portrayed in this work also has on-and-off discussions about the possibility of opting for a non-political career path in the GDR, reaching the conclusion that becoming a stoma doctor is the only possibility. The darker side of the Party's power is revealed in the treatment of Micha's brother Bernd, who pays the price for his undermining of a ballot in the army. The band of friends themselves are also shown to be without a path open to them. However, it may be argued that the novel's focus is not the meddling and interventionist side of the state but rather the concerns of youth and the process of growing up without much thought of a future career. In terms of comparisons, conclusions will vary, depending on the other work chosen. Answers should be fully justified by means of precise examples from the text. A direct comparison with another work must be made.

Florian Henckel von Donnersmarck, *Das Leben der Anderen*

Candidates have a wealth of characters at their disposal to inform their response to the question. Almost without exception, it is the party which determines the career of every character in the film. Wiesler is defined by his role as a spy and interrogator, as the opening scene shows in his delivering a lecture on the subject. His work and career are wholly directed by the party, as is manifest in his following Grubitz's orders, which are in turn received from minister Hempf. At first, he carries out his duties in a meticulous manner. He decides, however, to deviate from his mission when he witnesses the growing intensity of the relationship between Dreyman and Christa-Maria Sieland, opening his eyes to a deeper engagement with love and life than his own sterile existence afforded by the Party can offer. His failure to inform Grubitz of the full extent of activities in Dreyman's flat leads to his demotion to the Stasi post room and finally to the position of a newspaper delivery man in the final scenes of the film (a fate shared by the Stasi man who makes a joke at Honnecker's expense). In sum, his career can be seen as being completely under the control of the Party. A similar path is evident in Sieland's career. Her prospects depend completely on the whims of the party, as personified by Hempf who has the power to make or break her. Having sexually abused her and hauled her in for questioning, using her drug habit as a means of gaining her cooperation in informing on Dreyman, Hempf's threat, through Grubitz's interrogation, to banish her from the stage arguably leads to her death when she – accidentally or not – runs in front of an oncoming car as the Stasi search the flat for the western typewriter. A similar sense of exclusion is seen in the party's treatment of Jerska, another character prevented from pursuing his career in the theatre, which leads to his suicide. It may be argued that Dreyman evades complete control by the party though his privileged position in society. With the advent of the *Wende* he appears to evade the *diktats* of the party and emerges as a strong independent writer (complete with new girlfriend) in the final scenes of the film. In terms of comparisons, conclusions will vary, depending on the other work chosen. Answers should be fully justified by means of precise examples from the work. A direct comparison with another work must be made.

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5 Die Wende

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

- (a) „Ohne enge Freundschaften war es schwierig die Wende durchzuhalten.“ Stimmen Sie mit dieser Aussage in den zwei von Ihnen gewählten Werken überein?

Stefan Heym, *Auf Sand gebaut*,

Answers will vary depending on the stories and characters chosen from Heym's work. Different characters will necessarily elicit different responses. Certainly, friendships are subject to considerable pressure in a number of stories, with the arrival of western values having a corrosive effect on the ability of some friendships to survive. Comparisons with another work must be made. Points and conclusions should be fully justified by means of precise examples from the work.

Hannes Stöhr, *Berlin is in Germany*

Friendships are central to the survival of a number of the characters in the film, above all male East Germans. On his release from prison, Martin is thrust into an alien world as the GDR he knew has been washed away during his time in prison to be replaced by a harsher and colder place, the new united Germany. Having lost his family, his profession and his place in society, it is only through the bonds of friendship with those he had known in the GDR that he manages to survive. The same can be said for Peter, whom Martin saves from suicide, a suicide attempt rooted in his inability to secure a place for himself in society after the *Wende*. Through reuniting with Martin, and subsequently Enrique, Peter discovers a new sense of purpose and self-worth by the end of the film, no longer feeling intimidated by his environment. Martin, too, relies on his former friends to overcome adversity. The meeting with Peter on the rooftop puts his own circumstances into perspective; meeting up with Enrique gives him a possible outlet in the form of taxi driving (even if it proves to be a false dawn). Martin's friends help him overcome the obstacles the *Wende* and his delayed exposure to it have put in front of him, bolstering his resolve to seize control of his life. Some may also see Enrique as benefitting from the support of his friends, given the loss of his wife and his isolation from Cuba. Comparisons with one other work must be made. Points and conclusions should be fully justified by means of precise examples from the work.

Wolfgang Becker, *Good Bye Lenin!*

Friendships, or the lack of close friendships, are an important part of this film. Alex's bonds with others are motivated in part by his desire to sustain his fabricated version of the GDR, an elaborate subterfuge created to shield his mother Christiane from the fact that the state she served for so long has fallen apart while she was in a coma. His link with Denis, the *Wessi* television engineer, is centred on the production of bogus GDR news reports for Christiane's television set while she remains in the small family flat. It may be argued that the friendship between Alex and Denis is not particularly strong, as Denis appears to be more interested in the spinning out of an elaborate joke than in understanding Alex's increasingly fraught predicament. Alex's relationship with his sister Ariane also comes under strain, as her new aspirations, inspired by her new boyfriend, lead to a divergence of values. It is only through Alex's relationship with the Russian nurse that any sense of balance enters his life, giving him the courage to confront his past by seeking out his father in the West. Some candidates may come to the conclusion that close friendships are not particularly evident in the film and that, to some extent at least, the lack of friendship prevents some of the characters from coming to terms with the upheavals of 1989-90. Comparisons with

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another work must be made. Points and conclusions should be fully justified by means of precise examples from the work.

- (b) „Die Wende war ein glücklicher Neubeginn nicht nur für das Land sondern für alle Deutschen.“ Inwiefern stimmt diese Aussage für die Hauptperson in den zwei von Ihnen gewählten Werken?

Stefan Heym, *Auf Sand gebaut*,

Candidates may well disagree with the statement in relation to this work, as the *Wende* signals a new beginning characterised as anything but happy, with many possible characters available for discussion. The end of the GDR brings with it an imported value system which is presented as highly questionable and far from satisfactory. Discontent and a deep sense of inequality permeate the ex-GDR, as the satire of consumerism, property laws, the press etc. makes explicit. Some candidates may focus on the sense of continuity of the shadier aspects of the East German state in the shape of the Stasi, and its continued existence, albeit under a different guise. Equally, the erstwhile sense of community and tight family bonds are undermined by the *Wende*, further supporting a refutation of the statement posed in the question. Discussions may be limited to one story. A direct comparison should be drawn with another chosen work. Points and conclusions should be fully justified by means of precise examples from the work.

Hannes Stöhr, *Berlin is in Germany*

The film centres on a new beginning for its protagonist, Martin, after his release from prison into a reunited Germany. Whether this new beginning is a happy one for Martin is a different matter. He is confronted with many obstacles as he attempts to establish himself again in the strange new country in which he finds himself. Such obstacles range from the relatively mundane (buying an *U-Bahn* ticket) to the essential (finding a job). He is met with frustration in his attempts to re-integrate (e.g. the blocking of his taxi driver examinations as a result of a spurious conviction from the GDR era; his work in a sex shop, and his relationship with Ludmila). The family formed by Martin's ex-wife Manuela, their son Rokko and Wessi step-father Wolfgang, becomes an ideal to aspire to as he seeks desperately to rediscover his role as head of a family unit, a role which would give him stability and purpose in the new Germany, but one which seems to be far out of reach. Some candidates may look at other disenfranchised and disenchanted former GDR citizens, such as Peter and Enrique, to illustrate the fact that reunification was by no means a happy new beginning for all Germans. Some candidates may see the ending of the film as more positive, as there seems to be the possibility of a bright new future for Martin, despite all that has happened. A direct comparison should be drawn with another work. Points and conclusions should be fully justified by means of precise examples from the work.

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Wolfgang Becker, *Good Bye Lenin!*

Candidates might disagree with the statement in relation to this work. Life for the Kerners after the *Wende* is characterised by difficulties on a multitude of levels. The family dynamic prior to the fall of the Wall appeared to be solid enough. After the husband and father flees to the West in the 1970s, Christiane opts to 'marry' the state and bring her children up in the communist way of life. The advent of protests, which ironically enough comes at the same time as Christiane's receipt of an award for services to the state, is enough to send her into a coma as she collapses on the street. Alex's efforts to create an *Ersatz-DDR* are geared towards protecting his mother, and perhaps to some extent also himself, from the realities of the *Wende*. As such, it is hardly a new beginning in the conventional sense for the Kerner family, in the way that it is perceived to be for the German nation. For the Kerner's, it could hardly be a more difficult period, as the truth and lies about the family history are revealed in a number of scenes, for instance the painful meeting between Ariane and her father in the drive-through burger bar; Ariane's time in the *Datsche*; Christiane's reunion with her husband; and Alex's realisation that the game is up. Direct comparisons should be drawn with another work. Points and conclusions should be fully justified by means of precise examples from the film.

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Part II: Literary Texts

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: 15 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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Indicative Content

Questions are open to interpretation; the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

6 Friedrich Schiller, *Maria Stuart*

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

Candidates should be able to situate this extract in Act I, scene ii. Maria's lady in waiting, Kennedy, has just been trying to defend her mistress's belongings from Paulet, the Queen of Scots' jailer. Paulet's manner has been brusque and Kennedy tries desperately to defend Maria's honour as a queen. Paulet's contemptuous treatment of Kennedy is in stark contrast to his more cautious approach in this passage. The regal aura of Maria changes the mood to on stage, as the arguments and insults (including Paulet's final words in the preceding scene) are replaced by a measured and calm air, despite the severity of the situation. The entrance of Maria in line 1 is significant, with her religious beliefs clear from her carrying of the crucifix. The material concerns of Kennedy are countered by Maria's poise. Kennedy's concern ('*Du hast nun/Nichts Königliches mehr*' (l.13)) is contrasted by Maria's calm response in which the strength of her resolve is clear: '*Man kann uns niedrig/Behandeln, nicht erniedrigen*'. Candidates may also draw attention to the fact that the action of the play already starts when Maria is under arrest and that the way in which she speaks is indicative of an individual who has undergone much. The dramatic conflict of the play is also presented in this extract through Maria's request for a meeting with Elizabeth, whom she has never seen before. Her tone and her use of language are indicative of her sense of justice and social standing. Her perceived closeness to Elizabeth is clear in her reference to '*meine königliche Schwester*' (l. 22). Maria's strength of character comes through in the way the previously bullying Paulet is cowed into submission by the sheer force of Maria's authority and presence. The reference to honesty and the giving of one's word (l. 23-25) puts Paulet on the back foot. Maria also draws a great distinction between the justice of men and women and the need for a justice of peers, with Maria seeing herself as Elizabeth's equal. Some may argue that Maria's knowledge of politics and political games is brought to the fore here, as she seeks to isolate Elizabeth from those around her in a quest for justice (l. 30-35). Maria's deftness when it comes to using her authority is also clear when she bats aside Paulet's interjection regarding her past (we have already heard his views about Maria's refusal to renounce her claim to the throne). Instead, the importance of religion is made clear in Maria's second forceful request to see a Catholic priest for her confession. Her tone in l. 39-45 also seeks to compel Paulet into acceding to her wishes. Despite Maria's apparent strength of character she also shows her vulnerability by the end of the extract, likening her lot to that of a dying person. A sense of contradiction emerges from the extract as the apparent strength of Maria's character is undercut by the harsh reality of her situation, having been cut off from the world for so long, with her fate in the hands of her political enemies in Westminster. The scene can thus be seen to reveal the complex way in which the political and the personal are intertwined in the play. Points must be made and conclusions drawn with precise reference to the text.

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- (b) 'Elizabeth is impoverished by Maria's death.' To what extent do you agree with this view?

Candidates may focus on Elizabeth's approach to the problems which Maria presents her as monarch. In her capacity as queen, Elizabeth enjoys freedom and power over Mary to the extent that she can physically destroy Maria, which she ultimately does. However, it is the way in which she refuses to accept responsibility for Maria's execution by blaming her ministers, especially Davison, instead, which reveals her failings as an individual. Elizabeth pleads 'necessity' or 'accident' when issuing Maria's death sentence, which could be argued to reflect her inadequacy (Maria may be purposefully mentioned as a counterpoint here). Therefore, although she appears victorious, the play reveals Elizabeth's failures in personal, religious and political terms. Her part in the political process is clear in Acts II and IV, where she listens to the various viewpoints, in particular from Burleigh and Leicester. Some may discuss the views of Talbot, for it is precisely his notion of a new form of governance which is rejected by Elizabeth. His pleas for a relationship between ruler and people based on mutual respect, not force, with the ruler following her personal moral conscience instead of 'state interests', go unheard as Elizabeth tries to cover her tracks after she comes to her final decision. Elizabeth can be seen to be lacking in moral strength, as is indicated by Talbot's resignation (Act V, scene xv), in which he laments his failure to appeal to the nobler side of his monarch. At the end of the play, Elizabeth finds herself isolated on her throne (Burleigh is scapegoated and banished, Leicester exiled and Talbot has resigned), confronted by the chaos of politics and the legacy of Maria. Points must be made and conclusions drawn with precise reference to the text.

- (c) Compare and contrast the roles of Mortimer and Leicester in *Maria Stuart*.

The contrast between Mortimer and Leicester echoes that between the protagonists of the play: Mortimer remains devoted to the ideal of saving Maria single-handedly whilst Leicester, like Elizabeth, is lost to the political game he tries and fails to master. Both characters can also be seen to help reveal Maria's moral development through the play. Mortimer's youth and fanaticism in his quest to liberate Maria remind the audience of Maria's own chequered past (the Darnley plot). Mortimer idolises Maria (see Act I, scene vi) but Maria's rejection of his plans '*mit Fassung*' shows what he lacks, as his dream of being her saviour overrules any sense of reason when he rejects Leicester's call for reflection. Mortimer becomes increasingly obsessed with Maria and is prepared to enter into double-dealing, as revealed in his conversation with Elizabeth about assassinating Maria (Act II, scene v). However, unlike Leicester, Mortimer seeks to rescue his beloved Maria, rather than save his own skin. Mortimer also seeks honour and fame through his actions, whilst Leicester plays an ostensibly shrewder, egotistical politician's game. Mortimer's willingness to murder Elizabeth and Maria's jailer Paulet – a plan rejected by a horrified Maria – also serves to highlight the moral progress she has made ('*Bin ich geboren, nur die Wut zu wecken?*', Act III, scene vi). Unlike Mortimer, Leicester is an established court favourite and is depicted as a man of experience, ready to change course with the political winds of change, hoping to secure everything to his advantage. 'Love' is not the uncontrollable emotion it is for Mortimer, and Leicester plays on his attractiveness to manipulate both Maria and Elizabeth. He is able to turn Elizabeth through flattery, for example when she surprises him in conversation with Mortimer (Act II, scene ix). Leicester matches up to Mortimer's assessment ('*Der Feige liebt das Leben*', Act III scene vi), for unlike Mortimer, Leicester does not see himself as a hero, but as someone for whom self-preservation is central (as evident in the interchange with Mortimer, Act IV, scene iv). He is even willing to see to the arrangements for Maria's death (Act IV, scene vi), at Lord Burleigh's suggestion. It is Maria who voices a crushing assessment of Leicester ('*Ihr versprach/Mit Euren arm, aus diesen Kerker mich/Zu führen und Ihr leiht mir ihn jetzt hin!* Er steht wie vernichtet.' Act V, scene ix). Leicester's ultimate deep sense of loss is expressed in his final soliloquy in which he describes Mortimer's sense of Maria as a celestial being (Act V, scene x), and finds that he, unlike Mortimer, is left

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destroyed ('*Und mir bleibt die Verzweiflung der Verdammten*'). There is no real sense of the bond Maria and Mortimer seem to share between Leicester and Elizabeth. Instead, Leicester faints on stage in a fit of confusion before deserting to France, abandoning Elizabeth. Both Leicester and Mortimer can be seen as obstacles which Maria overcomes in her moral development, as she outgrows their earthly scheming and is able to progress, as both men readily admit, to a higher moral plane. Both are also motors of action or attempted action (escape, the meeting of the two queens). Points must be made and conclusions drawn with precise reference to the text.

7 Gottfried Keller, *Romeo und Julia auf dem Dorfe*

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

The passage occurs early on in the second section of the *Novelle*. The fleeting idyll has been shattered by the dispute between Marti and Manz over land. Just prior to this extract, the level of destitution to which Vrenchen has fallen with her father Marti (her mother is now dead) is made clear. The passage contrasts her fortunes with those of Sali who is now in the town where his father Manz and his fickle mother are now trying to make ends meet in their bar. There is much foreboding in the passage, and the potential for violent action is alluded to in lines 1-3. Sali is also revealed to be aware of the shortcomings of his parents' new business activities with his sense of longing for the lost idyll still strong in a way that is not so prominent at this stage for Vrenchen. Candidates may comment on the choice of imagery used to describe the transformation of Manz and the parallel between his financial moral decay (lines 5-7, ending in the image of the crab). The corruption of the mother and her attachment to outward appearance rather than integrity is also revealed, with the contrast between his clothing and that of Vrenchen particularly marked (lines 10-13). Sali's lack of direction is also shown, as the effect of the older generation's behaviour on the younger one becomes clear. The generational inheritance of certain values is an important aspect of this work and a key source of tension. It may be argued that the lack of direction felt by Sali reflects a wider breakdown in the social order, both financially and morally. This loss of direction is clear in lines 20-21, with the idyll acting both as a means for Sali to gauge his lack of moral sensitivity and as a way for the narrator to introduce the greater moral dimension of the work. The lack of direction is also clear in choice of words in the final lines, with the sense of '*Verwilderung*' being particularly apt. Some candidates may contrast the occasionally cheerful image of Vrenchen elsewhere in this part of the text with the depiction of Sali as downcast and rudderless in this particular extract. Some candidates may draw attention to the emphasis on nouns, especially nouns pertaining to the defiant and individualistic values and emotions that dominate the second half of the extract in particular. Some may also point to the sense of foreboding that comes with the transformation of Sali's character. His passion for living for the moment becomes increasingly clear, and the role and philosophy of the *schwarzer Geiger* is particularly significant in this respect. Some candidates may conclude that this passage is one of the few passages which reveals the inner workings of Sali's mind, for in comparison to Vrenchen his characterisation is not nearly as deep. Points must be made and conclusions drawn with precise reference to the extract and other relevant parts of the text.

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(b) How does Keller interpret the Romeo and Juliet story and how effective is he in your opinion?

Candidates may choose to cover a range of differences and correspondences between the works of Keller and Shakespeare, e.g. with reference to the settings, families and storylines. Some candidates may opt to look at the differences between the genres, with drama offering a very different focus to the prose genre adopted by Keller. The linear continuity of the *Novelle* is far less dramatic, with the focus more on the way in which events unfold than on the drama of conflict itself (although there are, of course, dramatic episodes). The long time span of the *Novelle* compared to that of Shakespeare's play is also a marked difference. Some may see that the tragic theme of life and death is compressed into the last two chapters, covering the few weeks from the height of summer to the early frosts of autumn. In Keller's work, the tragedy is perhaps more emphatically the result of particular social and natural forces than it is in Shakespeare's play. Keller also confronts the reader with questions of moral guilt and different codes of 'Gerechtigkeit' (one of these codes being personified in the outlaw figure of the *schwarzer Geiger*). The ancestry of Keller's protagonists and the way it taints their existence is another distinctive aspect of the *Novelle*. Points must be made and conclusions drawn with precise reference to the texts.

(c) What function does the 'schwarzer Geiger' play in *Romeo und Julia auf dem Dorfe*?

Some candidates may see the *schwarzer Geiger* as less of a character and more an embodiment of 'Verwilderung'. It is on his strip of land that joy and conflict are played out. In the *Pflügerszene* at the start of the story, a serene sense of harmony seems to exist while Manz and Marti make their agreement. The mention of the *schwarzer Geiger* during this discussion brings with it a threatening force. His presence in their midst undercuts their lives, whatever deals they try to strike. His physical appearance lends an almost supernatural air to the narrative. He is an object of fear, hate and derision amongst the locals, who mention his lack of baptism with a view to depriving him of his rightful land. It could also be argued that he represents honour, and it is precisely this quality which is pointedly lacking in the society from which he is shunned. The *schwarzer Geiger* thus serves to expose the moral shortcomings of those around him. At the same time, he is lawlessness personified but also represents a different way of life. His exhortation to Vrenchen and Sali to forget the world is almost tantamount to an appeal to forget who they are ('*Laßt fahren die Welt und nehmet euch und fraget niemandem was nach! Denkt an das lustige Hochzeitbett im tiefen Wald oder auf einem Heustock, wenn es euch zu kalt ist!*'). However, his philosophy is ultimately rejected by the lovers at the end of the *Novelle*. Although Vrenchen and Sali refuse to join his band of vagrants (as Sali says of the *schwarzer Geiger*: '*Diesen sind wir entflohen, aber wie entfliehen wir uns selbst? Wie meiden wir uns?*'), they do submit to the mock marriage ceremony he performs. In essence, therefore, the *schwarzer Geiger* performs a number of different functions within the *Novelle*. Points must be made and conclusions drawn with precise reference to the text.

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8 Theodor Storm, *Der Schimmelreiter*

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

Hauke is in the early stages of his career as *Deichgraf*. The death of farmers tending their livestock gives rise to a great debate about the future of the dykes, with the figure of Ole Peters at the centre of discord in the community. Significantly, it is when Hauke is on his own in the landscape that a new idea comes to him. Candidates may draw attention to the opening line and the sense of an outside force when it comes to the precise '*Kalkulation*'. The repetition of '*Gemeinde*' also draws attention to the communal status of the calculation, one which may nevertheless favour Hauke. The narrator assigns a sinister side to Hauke through the words '*dunklen Gefühle*'. The selfish, greedy aspects of Hauke's personality also come to the fore here, and are echoed by the notion of '*seinem neuen Deich*' (l. 11). The forces of nature may also be seen to be at work in l. 11-12 ('*ein Rausch*'). A spirit may be seen to enter him, yet he is also aware of the problems as well as the prizes, and it is these monetary gains which draw his main attention (l.17-18) revealing his materialism. His interaction with Elke exposes further character traits, with his body language and words revealing an arrogant and distant individual. The '*geheimnisvollen Lächeln*' and condescending body language, as well as Elke's response in l.19-22 further reveal his isolation and hubristic nature. His arrogance is also accentuated by his blunt '*Ich will*', setting the scene for the conflicts to come, both with the community and with nature itself. Hauke's interaction with Elke also shows his single-mindedness and his desire to fulfil his grandiose scheme. His manner of assuming the *Deichgraf's* chair (l.31-2) is another sign of his conceited attitude. Elke's pronouncement that '*das ist ein Leben auf Tod und Leben*' (l. 35-6) haunts the work and will ultimately prove to be correct. Elke's words stand in significant contrast with Hauke's own assessment of himself in l. 16, revealing his lack of self-knowledge. He has courage, certainly, but his pride and arrogance tend to predominate, for his final assertion of knowledge and awareness, '*ich weiß!*', does not hold water. His need to prove himself and his material superiority to others is strongly indicated in this passage and sets up the events which unfold in the course of the *Novelle*. Points must be made and conclusions drawn with precise reference to the extract and other relevant parts of the text.

- (b) Discuss the theme of death in *Der Schimmelreiter*.

Death pervades much of the *Novelle* through the destructive force of nature. Candidates may mention and discuss some of the following examples: the bodies washing up on the shore; Hauke's killing of the birds; the deaths of Hauke's father and father-in-law; the drowning of Trin Jan's son and her own death; and Hauke's death and that of his family. Death is inescapable ('*Dat is de Dod, de allens fritt*') and provides the sole law of life. Death is also important in the sense that it provides Hauke with the opportunity to carry out his plans, insofar as his inheritance allows him to climb onto the first rung on the ladder of his ambition. Another death also enables him to marry Elke. Life is seen as essentially transient, with nature's blind force constantly battering against the best laid human plans. Nature's force is arguably most clearly reflected in the sea; the element Hauke has the hubris to think he can master. It breaches the dyke, drowning animals and humans, including Hauke's daughter, who is portrayed nearing her end as a terrified, insignificant being looking into the abyss with the words '*den Abgrund, darin das Nichts*'. Nature wields its furious power over man, with the uproar its '*Weltuntergangsmusik*' overcoming all before it, leaving '*die Nacht, der Tod, das Nichts*' in its wake. Candidates may usefully discuss the last scene of Hauke's life in this regard, analysing his own approach to death and its link to the sacrificial act of burial alluded to early on in the narrative where it is so ironically dismissed by Hauke. After nature's force seems to have been spent, it reverts to the appearance of a

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benign force, but one presiding over human anguish caused by the prospect and proximity of death. Some candidates may look at the sense of man's resignation in the face of death and the emphasis placed in this work on the transient nature of mankind's achievements. Others may wish to discuss the conflicting supernatural and rational responses to death evident in the work. Points must be made and conclusions drawn with precise reference to the text.

- (c) 'Storm saw *'fürchterliche Einsamkeit'* as the fate of all human beings.' How is this manifest in *Der Schimmelreiter*?

Candidates may approach this question from a number of angles. Some candidates may describe Hauke's fate as one of *'fürchterliche Einsamkeit'*. Hauke is a highly creative man with a dream and a mission in a community which is conservative and essentially opposed to his works, regardless of any communal benefit. As such, he suffers a great sense of isolation. On the one occasion he attempts to invite his community to cooperate with his plans he is drawn into petty compromises; equally, the one time he takes their blinkered advice, it proves to be his undoing. Some may argue that Hauke's *'fürchterliche Einsamkeit'* is representative of man's fate in the world. In the end, Hauke is unable to confide in his wife Elke, and is left alone with his feelings of guilt and, to a certain degree, a sense of remorse. Some candidates may concentrate on the relationship between nature and the individual, with the elemental forces leaving individuals hopeless and terrified. Death is never far away in the *Novelle* and the certainty and proximity of death could be said to drive the individual into a state of *'fürchterliche Einsamkeit'*, as particularly evident in the final scenes. The narrative traces the life of a loner in a remote society and evidence of his battle with both social and elemental forces feature heavily throughout the work, as the sea and people become the two greatest adversaries in Hauke's life. Aided by the tragic flaws of his character, these two forces combine to condemn him to a watery grave. The alienating supernatural elements of the story may also be explored (for instance, the purchase of a horse being perceived by some as a pact with the devil). Hauke's great project of stemming the sea and his efforts to contain its wild energy can be read as an attempt to establish and preserve a space where the fruits of human reason can prevail against the natural elements. The fact that Hauke faces this battle alone is indicative of his isolated position in nature and in society. Points must be made and conclusions drawn with precise reference to the text.

9 Thomas Mann, *Tonio Kröger*

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

Candidates should be able to place the passage in its context in Mann's book. Tonio has come to the realisation that his relationship with the blond and blue-eyed Inge, whose attention and love he longs for in Chapter II, has reached a point where it is impossible for him to achieve a sense of understanding. Haunted and frustrated by his failures, his obsession with Inge diminishes as he searches for a new direction. His journey away from a state of *'Gram und Sehnsucht'* starts with this extract, which forms the beginning of Chapter II. The driving force of fate is encapsulated in the opening lines, and some candidates may draw attention to various aspects of the extended *Weg* image (looking into the distance, mistakes, blind alleys). The conflict which exists for Tonio between the inner and outer worlds also takes on a broader significance (see lines 3-6). The sense of a journey is also clear from line 7 where the ties to the *'Vaterstadt'* (a word that by line 19 it has become *'Heimatstadt'*) are all but undone. The notion of the disintegration of one world as a prelude to the next is also very strong in the passage, as the erosion of Tonio's family's presence in his mind fuses with his personal sense of inner disintegration. Tonio remembers the death of

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his grandmother, the matriarch of the Kröger family, and that of his father. The use of the word *'ausgelöscht'* in line 14 is significant in this context, also given the fire and flame imagery used in the preceding chapter and the description of his *'feuerige Mutter'* who abandoned the northern climes and her son. The *'Weg'* mentioned at the start of the extract does not, as yet, however, lead to a fixed point. Instead, his sense of frustration is succeeded by a feeling of complete loss of purpose, with poetry unable to fill the void inside (see lines 17-18). The abrupt beginning of the third paragraph (*'Und er verließ die winklige Heimatstadt'*) is in marked contrast to the tone of the previous paragraphs, as the decline of his family precipitates the decision to leave. The strong family bonds which shaped his character (as related in chapter 1) are lost, and a sense of purpose and belonging disappears with them. There is a strong sense of abandonment and release as Tonio throws himself at art. The way in which this transformation is portrayed reveals its folly: *'Er ergab sich ganz der Macht...'* (line 24). The process is described in clinical terms, e.g. *'Entgelt'* in line 28.; Tonio strikes a hard bargain and pays with his emotions. His *'Weg'* leads him to the point where love is replaced with a cold-hearted response to life, for the powers of perception he gains (note it is *'die Kraft'/'sie'* which empowers him in lines 30-32) ultimately lead nowhere, but the inner life which he thinks he is privy to is far-removed from his previous experience (cf. lines 31-32: *'Was er aber sah, war dies: Komik und Elend – Komik und Elend'*). His limited insight is echoed in this final line of the extract (the chapter continues after the given extract with the line *'Aber da sein Herz tot und ohne Liebe war...'*). In this sense, the passage charts the decline of Tonio's character as he becomes increasingly cold and isolated by choosing to go down a false *'Weg'* leading to isolation. The passage also serves as a prelude the nadir of his conversation with Lisaweta Iwanowna in chapter 4 and his subsequent re-evaluation of all that has been rejected in this passage. Points must be made and conclusions drawn with precise reference to the text.

(b) Discuss the role of women in *Tonio Kröger*.

Candidates may approach this question from different angles as there are a number of women to discuss. Tonio's mother, the Italian influence on his upbringing, may be argued to be the source of a certain dichotomy in his character. Certainly, the way in which Tonio describes his mother reveals some of the uncertainty about his identity. Inge plays another very important part in his childhood and in his adult development. His idolising of her in his vision of a carefree existence, which is ultimately inaccessible to him, forms a central strand of the *Novelle*. Lisaweta Iwanowna plays another very significant and pivotal female role in the work as the person who puts Tonio in his place in the central chapter of the work, accusing him of being *'ein verirrter Bürger'*. His interaction with her crystallizes his predicament as an artist and sets him on a journey of discovery, as formulated in his letter to her at the end of the work. Magdalena Vermehren is another key female character, acting as a foil to Hans and Inge. Tonio's role in saving her marks the conclusion of an important stage in his development. Points must be made and conclusions drawn with precise reference to the text.

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- (c) 'Over the course of the *Novelle* Tonio Kröger creates a social function for himself.' To what extent do you agree with this assessment?

Candidates may well take issue with the notion of 'creation' in the title, for the *Novelle* offers a journey to self-knowledge through discovery rather than through a process of deliberate formation. Indeed, the first four chapters up to the discussion with Lisaweta Iwanowana may be seen as a failed attempt by Tonio to fashion a social function for himself. This is also finally recognized by Tonio: '*Ich bin erledigt*' and this realisation triggers a re-evaluation of his life in the rest of the *Novelle*. Some candidates may also look at the recurring motif of the heart (e.g. the heart's association with intense emotions at the end of chapter 1 and in chapter 2; the loveless heart of chapter 3 leading to his failed attempt to take stock of his life in chapter 4). Although annihilation comes very close in the wake of chapter 4, the return to his hometown reawakens his heart by chapter 6 and it beats expectantly once more in anticipation of his reawakening in chapters 7 and 8: '*Sein Herz lebte*'. The sense is more of a discovery and a coming to terms with his position as an artist through assimilation rather than rejection of his past. The re-evaluation itself is fraught with danger, as the episodes in the library and with the police reveal, yet a sense of having a function through a redefinition of his position in society does become clear to Tonio. Above all this new role is given concrete form in the ballroom dance, as the realisation of a separateness from the blond, blue-eyed Hans and Inge ('*Denn ihre Sprache war nicht seine Sprache*') is complemented by his ability to step in and rescue the fallen Magdalena Vermehren, an act which sees Tonio's discover a sense of feeling ('*Denn sein Herz lebte. Was aber war gewesen während all der Zeit, in der er das geworden, was er nun war? - Erstarrung; Öde; Eis; und Geist! Und Kunst!....*'). The idea of deliberate creation would be difficult to sustain with reference to the final letter, an analysis of which might usefully be included. It describes Tonio's realisation of his true identity rather than its intentional creation ('*Ich stehe zwischen zwei Welten, bin in keiner daheim und habe es infolge dessen ein wenig schwer*'). The end of the letter offers a definition of the nature of his art ('*Sehnsucht ist darin und schwermütiger Neid und ein klein wenig Verachtung und eine ganze keusche Seligkeit*') yet it marks only the emergence of his social role rather than its culmination. Points must be made and conclusions drawn with precise reference to the text.

10 Franz Kafka, *Die Verwandlung*

- (a) Refer the following passage to its context with appropriate commentary, analysing what it reveals of Gregor's situation, paying particular attention to Kafka's use of language and tone.

Candidates should be able to locate the passage as taking place at the end of part I of the *Erzählung*. There are many aspects of the passage which candidates could look at, such as the father-son dynamic, its comic nature, the narrative perspective offered and the use of language. The opening may attract comments about, for instance, the comic notion of '*Rückwärtsgehen*', the use of the verb '*dürfen*' (l.2), which is revealing of Gregor's state of mind, and the shifting narrative perspective. Gregor's apprehensiveness towards his father is made clear in lines 3-4. The father is presented in very vivid terms and the use of the word '*Stock*' throughout the passage emphasizes the power of his paternal authority. To Gregor's frustration, he is caught between the will to do right and his physical limitations. The relationship between father and son is not uniformly confrontational; Gregor's father's almost touching acknowledgment of Gregor's '*guten Willen*' (l.9) shows the possibility of a deeper emotional connection. Gregor's reaction, however, reveals his disorientation (l. 9-13). The use of the word '*natürlich*' in line 14 is indicative of the blinkered mentality of the father, as also echoed in line 16 ('*seine fixe Idee*'), with the use of present subjunctives noteworthy. Gregor's increasing sense of entrapment and anxiety in the course of the passage is made clear through the repeated use of the word '*Kopf*' in lines 5, 11 and 13. The sense in which Gregor feels persecuted by a figure of authority is clear in line 20: '*es klang, schon hinter*

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Gregor gar nicht mehr wie die Stimme bloß eines einzigen Vaters.' The augmented father figure forces Gregor into wounding himself in an attempt to flee. The pain Gregor feels is exacerbated by the strangely '*wahrhaftig erlöschenden starken Stoß*' of his father's stick. The last line of the extract reveals that Gregor's submission to the authority of an overbearing and powerful father figure leads to imprisonment. Points must be made and conclusions drawn with precise reference to the extract and other relevant parts of the text.

(b) Discuss the role of the Prokurist in *Die Verwandlung*.

Candidates could discuss the Prokurist's physical intervention in the Samsa household and his role as an authority figure who attempts to structure the existence of his employee, Gregor. Gregor's reaction to the Prokurist is also of utmost importance. His sense of being '*verurteilt*' to work shapes his identity at the outset of the *Erzählung* and is one of the main sources of anxiety. The strictness demonstrated by the Prokurist on his visit to the Samsa household is illustrative of the type of company Gregor works for and also makes clear the link between the Prokurist's and Gregor's family's attitude towards him. The hold the Prokurist has on Gregor is telling, for Gregor makes an immense effort to go out of the room to meet him, despite the clicking of the Prokurist's militaristic boots on the floor. The Prokurist's attack on Gregor leads to a vehement defence of Gregor by his family (as shown by his mother's '*Der Junge hat nichts im Kopf als das Geschäft*'). The all-encompassing nature of Gregor's work places severe limits any other activities he wishes to pursue, e.g. woodwork. The Prokurist appears to brush such concerns aside, however, by saying '*dass wir Geschäftsleute - wie man will, leider oder unglücklicherweise – ein leichtes Unwohlsein sehr oft geschäftlichen Rücksichten einfach überwinden müssen.*' Any forbearance quickly makes way for impatience at Gregor's inability to come out of his room. The Prokurist is quick to point out that Gregor is forsaking his professional responsibilities and thereby his duties to his family too. The manner in which he speaks to Gregor shows his desire to manipulate and undermine the individual for his own ends through threats and intimidation. The submission exhibited by Gregor shows how much he is still under the control of figures of authority in part I of the *Erzählung*. The Prokurist's reaction to Gregor's words, spoken with a '*Tierstimme*', serves to isolate Gregor even further. Through the agency of the Prokurist, the insecurities of Gregor are brought to the fore, including concerns about his competence (the *Inkasso* affair), about his position in society, and about his duties towards his family ('*Ich bin in der Klemme, ich werde mich aber auch wiederherausarbeiten*'). Gregor is lucid to the importance of his relationship with the Prokurist for the well-being of his family. Gregor gives a long speech lauding the Prokurist for his wisdom, yet the lines of communication are lost and the Prokurist, unable to take any more, leaves. Significantly, Gregor's father uses the stick the Prokurist has left to drive Gregor into the family home. Points must be made and conclusions drawn with precise reference to the text.

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- (c) 'Gregor Samsa's journey is a journey to freedom.' To what extent do you agree with this assessment?

This question may be approached in a variety of ways. An attempt to define what freedom might mean in the context of the *Erzählung* may form a fruitful point of departure for candidates. Gregor's breaking from the confines of his family's expectations of him as breadwinner and his liberation from his working life (that to which he felt he had been 'verurteilt') may constitute a step towards freedom of a kind. The journey he makes to this form of freedom comes at the price of the dissolution of the relationship between him and his family and between him and society, however. In contrast to the rapid change of his outward appearance, his inner transformation constitutes a much slower process. Gregor's thoughts and internal dialogues reveal the very gradual liberation of a mind conditioned by the expectations of family and work. As this his mental emancipation progresses, his physical limitations become more apparent. He is confined to his room, with the door firmly 'zugeschloßen, festgeriegelt und versperrt'. In the physical sense, therefore, his journey is one that leads to incarceration. In spite of this, it could be argued that a sense of liberation prevails, as a close examination of his death seems to confirm. The mental torment of his previous existence as a travelling salesman has gone, as has the pressure from his family. The physical pain he had felt from the apple bruising his sides and his legs disappears in his final hours. The narrative tone adopted to relate Gregor's last moments appears to be, to some extent at least, positive: 'An seine Familie dachte er mit Rührung und Liebe zurück'. With death comes a sense of resolve, for he is described as being 'womöglich noch entscheidener als seine Schwester'. Yet even in this part of the *Erzählung* there is room for a more sceptical reading, as supported perhaps by the words: 'in diesem Zustand der leeren und friedlichen Nachdenkens blieb er.' The juxtaposition of 'leer' and 'friedlich' appears to undermine a wholly positive interpretation of the freedom attained by Gregor – he dies, after all, 'ohne seine Willen'. Although the time of Gregor's death coincides with the approach of a new dawn, there is something arguably bathetic about the discovery of his corpse by the Bedienerin and her exclamation 'es ist krepirt'. Points must be made and conclusions drawn with precise reference to the text.

11 Bertolt Brecht, *Leben des Galilei*

- (a) Refer the following passage to context, indicating what is revealed in this exchange about the characters and their situation, commenting particularly on the tone within the passage.

Candidates should be able to identify this passage as coming from scene 12. Pope Urban VIII, previously the sympathetic Cardinal Barberini, is speaking with the Inquisitor. During this scene the Pope is slowly being dressed, and as his robes are put on, so his attitude changes; in putting on the vestments of office he assumes the closed attitude of authority. Significantly, the scene takes place after Vanni's offer to Galilei to join the people, an offer which is turned down because Galilei refuses to recognise the implications of his discoveries and his social responsibilities. The ideology and methodology of the Church, which stands for authority, is revealed in this closed interchange. Its rigidity and self-interest is clear from the words of the Inquisitor in lines 1–10: it is for the Church to justify the importance of the established order through 'Gott' and to have the final say on matters relating to 'Oben und Unten'. Galilei's use of Latin is seen as a clear threat to such an order (lines 9–10), hence his being described as 'dieser schlechte Mensch'. The fact that the conversation takes place in private affords the audience the opportunity to appreciate the material concerns at the heart of the Church, with the Inquisitor showing that spiritual matters lag behind motives of profit (lines 12–13). The Church's *Realpolitik* leads to hypocrisy: 'Warum nicht? Man kann nichts anders.' Fear of the power of the people is also foremost in the Church's mind, as indicated by the Pope's nervousness and eavesdropping of the 'Geschlurfe' outside. In other words, the Church feels under siege. The Inquisitor's robust line against the people starts to

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gain the upper hand in the Pope's mind, as the 'Zweifel' so beloved in Galilei's own teaching is recast as a negative force (line 22). The Pope's initial concern for Galilei's status is quickly replaced by a tougher stance when the Inquisitor identifies the means of attack on 'Der Mann des Fleisches'. The individual is weaker than the forces the Church can wield against him. The doubts the Pope has about the legitimacy of a clampdown on Galilei (lines 29–37) are swept away by the pressing crowds outside. Pressure from external forces and the assessment of Galilei's work as 'eine Unverschämtheit' lead to the Pope's decision to take a hard line. The stage direction of line 41, punctuated rather tellingly with a pause, shows that the transformation of the Pope's attitude towards Galilei is complete. Wearing his full vestments, the Pope puts to one side any concerns for the individual Galilei and for the contradictory and hypocritical stance the Church; to maintain the established order, torture is deemed to be the only option. The irony of the linking of 'Heiligkeit' with the instruments of torture in the final line is particularly pointed. The Pope, previously a keen amateur scientist, abandons his moderate principles as his new social function now determines his thinking. The ground is laid for the next scene in which Galilei's betrayal is felt so acutely by Andrea. Points must be made and conclusions drawn with precise reference to the extract and other relevant parts of the text.

- (b) 'Wir wollen hauptsächlich, dass man denkt im Theater' (Brecht). What thoughts about society does *Leben des Galilei* provoke?

Candidates may choose to answer the question by focusing on the way in which the audience is made to 'see' in the course of the play, i.e. through 'sehen' rather than 'glotzen'. By 'seeing' in this way, the audience is able to approach the protagonist in a critical fashion, for Galilei is presented as an everyman rather than an exceptional scientific genius. The notion of social responsibility is explored through the distancing devices of Epic Theatre and the use of a historical figure. Galilei's tunnel vision excludes consideration of the wider implications of his scientific work in marked contrast to the open, critical vision he exhibits in his scientific research. This inherent contradiction and its continued exposure throughout the play force the spectator to engage in a critical assessment of his relationship with wider society. The way in which the Church and the political authorities have already been proven wrong through the audience's historical perspective also reveals the mutability of authority. Galilei's faults, in particular his greed for food and for a quick buck and his refusal to countenance the entreaties of those around him, above all Vanni, show him to be a traitor not only to science but also to society. Through Andrea's smuggling of the discoursi he reveals that positive action is possible and that determinism and appeals to fate are not an excuse for ignoring one's social responsibilities. Points must be made and conclusions drawn with precise reference to the text.

- (c) Discuss the importance of the dramatic structure of *Leben des Galilei*.

Candidates may approach this question from a number of angles. Mention should be made of the episodic structure of the work and its long time span (more than 25 years from 1609 to just after 1636). It may be argued that the play's dramatic structure engages the audience in a process of critical thinking and stimulates an appreciation of the dialectical nature of history. In scenes 1-13 Galilei behaves in a way that is conditioned by society, but he comes to the realisation in scene 14 through his 'mörderische Analyse' that he is to be condemned for having betrayed society and the highest principles of his discipline. In scene 15 the audience is advised not to give in to determinism and that positive action is possible, as illustrated by Andrea's smuggling of the discoursi. The structure of the play is geared towards proving that social change is possible ('Wir stehen erst am Beginn'). The contrastive sequencing of the scenes may also be usefully considered, for example the contrast between scene 10, strategically placed after the investiture of a new Pope and Galilei's return to

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science, and scene 11, in which Galilei fails to respond to the entreaties of Vanni. Some candidates may look at the Epic nature of the play's structure and focus on some of the following points: the audience as a critical observer of the action; the awakening of its critical faculties; the demand for decisions to be made by the audience; Becht's use of argument rather than suggestion; and the fact that each scene appears to be self-contained. Comments on the play's use of history, for example, may highlight the audience's recourse to retrospect and its role in the audience's response to the action. Candidates may also wish to discuss the employment of '*Spruchbänder*', the use of songs and the themes of knowledge and power. Points must be made and conclusions drawn with precise reference to the text.

12 Bernhard Schlink, *Der Vorleser*

- (a) Refer the following passage to its context, with appropriate commentary, analysing in particular what it reveals about Michael.

This passage occurs in the *Zweiter Teil* of the novel. Michael has worked out that Hanna is illiterate and this realisation leads to a whole new set of problems for him, as he now becomes even more central to the proceedings of the trial. Now that Hanna has admitted to writing the *Bericht* in order to hide the secret of her illiteracy, Michael is in danger of committing perjury. He seeks the guidance of his father, a philosophy professor who specialises in Kant. The extract itself starts with the familiar action of nodding and shrugging one's shoulders – a habit Michael has picked up from Hanna – revealing his uncertainty about how to express himself. His explanation of the problem underlines the precariousness of Michael's position, and his father's use of the word '*Verantwortung*' stresses the serious nature of the problem facing Michael even further. The moral imperatives are too painful for Michael to contemplate at this juncture (lines 4-5), for it is only in the novel's *Dritter Teil* that he attempts to open Hanna's eyes by way of his own imperfect grasp of the concept of '*Vorlesen*'. The need to communicate is another imperative Michael struggles to come to terms with, even during the decade-long period of sending tapes to the prison. A sense of being overwhelmed is created by the torrent of questions in the third paragraph, which is in stark contrast to the measured way in which the interaction between father and son takes place. Michael's lack of courage is also evident in his questioning, as he seeks a way out of confronting Hanna face to face. The limitations of reason and philosophy in finding an explanation for the horrific actions brought to the surface by the trial is conveyed by the judge's unconvincing response to Hanna's '*Was hätten Sie denn getan?*' Michael's father acknowledges the limitations of philosophy when he stands up and makes the distinction between his role as a father (disappointment at the inability to help his son) and his position as a philosopher (the provision of a clear 'answer' but one that does not help the situation). Michael's embarrassment mirrors his earlier shame in front of adults. His confusion is summed up in the final image of the nodding boy who fails to reveal the truth. The extract perhaps gives us the greatest insight into Michael's relationship with his father, yet it also reveals Michael's inarticulacy, something which also becomes apparent during his later meeting with the judge. Points must be made and conclusions drawn with precise reference to the text.

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(b) How does Michael perceive and relate to women in the course of the novel?

Candidates will likely focus on Michael's changing perception of Hanna during the course of the novel. Answers should not be limited to the first part of the novel but rather trace the relationship and Michael's perception of it over the course of the novel. With respect to the first part of the novel, the sexual relationship between the 15-year-old Michael and the 37-year-old Hanna obviously has a profound effect on Michael's perception of women in general and his relationships with women in later life. However, his relationship with Hanna arguably already has an adverse effect on how he relates to other women in his youth (e.g. at school, during swimming in the afternoons). The closed and secretive nature of Michael's relationship with Hanna undermines his ability to form close bonds with others. The sexual experience he gains through Hanna gives him considerable self-confidence as a young man (*'ich kannte die Frauen'*) when his all-boy class mixes with girls for the first time. The strange power dynamics of his relationship with Hanna shapes his personality, as is evident in his preying on and behaviour towards Sophie. Seeing Hanna in the dock in the *Zweiter Teil* triggers a whole new range of emotions, as his perception of her changes. The relatively cursory mention of the fact that he is now married and has a daughter suggests where his priorities lie. The way in which he compares women to Hanna shows how little he has progressed, and his liaisons with a variety of women reveal how difficult it is to break the paradigm of his relationship with her. His dedication to Hanna leads to the moral project of teaching her to read in an attempt to redefine the meaning of *'Vorlesen'*, and hence their relationship. The prospect of her imminent release from prison causes Michael to attempt another reassessment of their relationship. His meeting with the Jewish woman at the end of the novel is the only encounter in which Michael is forced to face the true nature of his relationship with Hanna (*'Was ist diese Frau brutal gewesen'*). Some may also comment on the lack of reference to Michael's mother in the course of the narrative. Points must be made and conclusions drawn with precise reference to the text.

(c) Discuss the treatment of shame in *Der Vorleser*.

Candidates may approach this question from a number of angles. Some may focus on Michael and his growing sense of shame with regards to his afternoon activities with Hanna as a schoolboy: these are not experiences he talks about with his family or with his friends, as is clear in his interactions with Sophie in particular. His efforts to conceal his relationship with Hanna lead him to experience a form of shame which mirrors that felt by Hanna in relation to her illiteracy. It may be argued that Michael's shame causes him to become emotionally illiterate. Michael's sense of shame increases significantly in the course of Part II of the novel following the exposure of the crimes of his former lover. His inability to talk about his emotions is manifest in a number of interactions, e.g. with his father, with other students, with the judge, with a number of women. Shame also prevents him from taking action in a number of instances, and it may even be argued that it leads him to committing perjury. In Part III, Michael tries to link his personal sense of shame to that of the German nation as a whole, and some candidates may wish to assess how successful or unsuccessful he is in this regard. Shame is clearly evident in his meeting with the Jewish woman in New York in which he finally admits to himself the extent of his relationship with Hanna. Some candidates may look at the shame, or lack of shame, exhibited by Hanna: shame with regard her illiteracy; lack of shame when it comes to her actions during the war and to her interactions with Michael when he was still a boy. An analysis of Hanna's behaviour during the trial is crucial in any discussions of her in relation to the concept of shame. Some candidates may choose to look at the mechanics of shame in a more abstract way and how relates to the concept of guilt. Others may look to the self-defeating aspects of shame, and how destructive it is for both protagonists. Some may look at shame in relation to the German nation and its Nazi past. Points must be made and conclusions drawn with precise reference to the text.

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13 Hanspeter Brode (ed.), Deutsche Lyrik

- (a) Write a detailed commentary on the following poem (*Manche freilich* by Hugo von Hoffmannsthal).

Candidates are likely to focus on the contrasting existences presented in the poem and the poet's exploration of his own role. They may offer an overview of the poem and an evaluation of the title but each stanza should also be individually discussed. The contrast between the lives of the lower and upper echelons of society is given poetic shape through the image of the ship, perhaps the ship of life. The second stanza starts with the same word as the first, but with '*freilich*' now missing and the notion of '*immer*' giving more fixity to the situation described in the first stanza. The image of the ship now makes way to the earthier image of '*Wurzeln des verworrenen Lebens*'. These harsh, earthy tones are counterbalanced by the light alliteration of the following three lines. The beginning of line 9, '*Und da sitzen sie...*', gives a distinct notion of the dichotomy between 'them' and 'us', with the notion of the repeated word '*leicht*' contrasting strongly with the heavy imagery of the opening lines of the first two stanzas. The third stanza marks a turning point in the poem, with the strong '*Doch*', as the poet now forges a strong link between the two spheres of existence he has been careful to present separately up to this point. The fourth stanza makes another emphatic link, this time between the poet and the situation he has explored. As a poet, it is impossible for him to ignore the sufferings of the many, thereby contradicting the casual '*Manche freilich*' of the title. The imagery of the early part of the poem is given further elucidation and qualification, as the '*Sterne*' are now linked to strife rather than to a trouble-free existence. The use of '*ich*', '*mein*', and '*Seele*' lends a personal tone to the poem. Indeed, the final stanza explores the role of the poet in society. Points must be made and conclusions drawn with precise reference to the poem.

- (b) Discuss the treatment of love in at least three poems you have studied.

Answers will, of course, depend on the poems chosen. Evidence of close reading of the poems is required, with full exposition related to the terms of the question. Comparisons may also be usefully drawn between the chosen poems. Points must be made and conclusions drawn with precise reference to all three poems.

- (c) 'Each poet finds his or her own voice.' Compare and contrast the differing poetic voices in at least three of the poets you have studied.

Answers will depend on the poems chosen to answer the question. Evidence of close reading of the poems is required, with full exposition related to the terms of the question. Comparisons may also be usefully drawn between the chosen poems. Points must be made and conclusions drawn with precise reference to all three poems.