

Example Candidate Responses

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Cambridge International Level 3
Pre-U Certificate in
GERMAN (9780)



Example Candidate Responses

German (9780)

Cambridge International Level 3
Pre-U Certificate in German (Principal)

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Cambridge International Level 3 Pre-U Certificate

German**9780****Contents**

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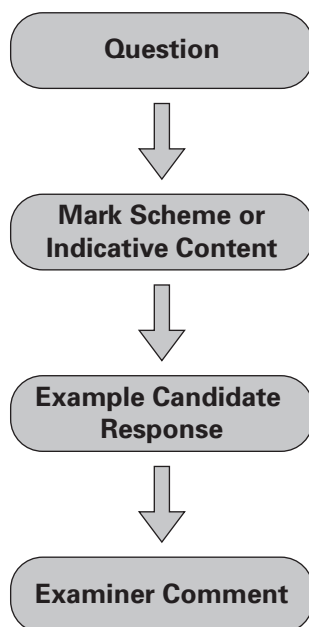
Introduction

The main aim of this booklet is to exemplify standards for those teaching Cambridge Pre-U, and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives.

Cambridge Pre-U is reported in three bands (Distinction, Merit and Pass) each divided into three grades (D1, D2, D3; M1, M2, M3; P1, P2, P3).

In this booklet a range of candidate responses has been chosen to illustrate as far as possible each band (Distinction, Merit and Pass). Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.

For ease of reference the following format for each paper of the subject has been adopted:



Each question is followed by an extract of the mark scheme used by Examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where marks were awarded and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and what they still have to do to improve their grades.

Teachers are reminded that a full syllabus and other teacher support materials are available on www.cie.org.uk. For past papers and Examiner Reports please contact CIE on international@cie.org.uk.

Components at a Glance

Component	Name	Duration	Weighting (%)	Type of Assessment
1	Speaking	c. 16 minutes	25	Externally assessed oral
2	Reading & Listening	2 hours 15 minutes	25	Externally set and marked written paper
3	Writing and Usage	2 hours 15 minutes	25	Externally set and marked written paper
4	Topics and Texts	2 hours 30 minutes	25	Externally set and marked written paper

This booklet contains a selection of example candidate responses and Examiner comments for Paper 2 (Translation and Summary), Paper 3 (Discursive Essay) and Paper 4 (Topics and Texts).

Paper 2 Reading and Listening

Part I Reading

Lesetext 3

- 17 Translate the following passage into German. You may use words and phrases from the previous passage.

In the Berlin district of Kreuzberg the blocks of flats are run down and rubbish lies in the streets. On the street corners youths with shaved heads often stand around, ready to get involved in a fight. 'There are regularly problems with violence here', says Florian, who runs a youth centre. He is convinced the behaviour of these young men is often unacceptable and that troubles him a lot. For this reason he has set up rap workshops to help them express themselves peacefully.

Mark Scheme

Translation

One tick for each box, then see conversion table.

General marking principles for the transfer of meaning

- The correct information should be communicated.
- Any suitable alternative rendering can be accepted.

Translation

17 *Im Berliner Stadtteil Kreuzberg sind die Mietshäuser heruntergekommen und auf den Straßen liegt Müll. An den Straßenecken stehen oft Jungs mit rasierten Köpfen herum, bereit, sich auf eine Schlägerei einzulassen. „Hier gibt es regelmäßig Probleme mit Gewalt“, sagt Florian, der ein Jugendzentrum leitet. Er ist davon überzeugt, dass das Verhalten dieser jungen Männer oft nicht annehmbar ist, und das beschäftigt ihn sehr. Aus diesem Grund hat er Rap-Workshops eingerichtet, um ihnen zu helfen, sich friedlich auszudrücken.*

	ACCEPT	REJECT
In the Berlin district of Kreuzberg	Im Berliner Stadtteil / Viertel / Bezirk Kreuzberg	In der Gegend von Berlin
the blocks of flats	Mietshäuser / Wohnblocks, Wohnblöcke, Wohnungsblöcke,	Wohnungen, Gebäude der Wohnungen
are run down	sind heruntergekommen / verlottert / beschädigt / in einem schlechten Zustand / einer schlechten Kondition / altmodisch und kaputt / alt und dreckig / man sorgt sich nicht darum	niedergelaufen / untergerennt / runtergefahren / (halb) zerstört / zertrümmert / in schlechter Reparatur.
and rubbish	Müll / Abfall / Abfälle / Kehricht / Unrat	Mul, Mühl, Schmutz
lies	liegt	
in the streets.	auf den Straßen.	in den Straßen.
On	An	Auf / In
the street corners	den Straßenecken	
youths	Jungs / junge Männer / Jugendliche	Jungen / Jungster / die Jugend
with shaved heads	mit rasiertem Kopf / mit rasierten Köpfen	mit gerasenen Köpfen, mit keinen Haaren, mit ohne Haare
often stand around,	stehen/hängen oft... herum,	standen...
ready	bereit,	fertig, bereits
to get involved	sich auf...einzulassen / an... teilzunehmen / den Kampf aufzunehmen	eine (Schlägerei) zu engagieren / sich auf einen Konflikt einzulassen / sich in eine Schlacht zu werfen
in a fight.	eine Schlägerei, einen Kampf / eine Prügelei	Konflikt / Angriff

	ACCEPT	REJECT
'There are regularly	„Hier gibt es / Es gibt hier regelmäßig / regelmäßige	immer / viel
Problems with violence here',	Probleme mit Gewalt / Gewalt(tätigkeit)",	gewalttätige Probleme
says Florian,	sagt Florian,	sagte Florian
who runs	der / welcher... leitet / betreut / führt / für...verantwortlich ist.	organisiert / läuft
a youth centre.	ein Jugendzentrum / Jugendtreff(punkt) / Jugendklub	
He is convinced	Er ist (davon) überzeugt / Er ist sicher / Er ist der Meinung	Er denkt/ Er glaubt
the behaviour	das Verhalten / Benehmen	Benehmung
of these young men	dieser jungen Männer / von diesen jungen Männern	dieser Jungs / Jugendlichen
is often unacceptable	oft / oftmals nicht annehmbar, nicht vertretbar, unvertretbar / inakzeptabel	offen/ nicht in Ordnung / schlecht / unerträglich / akzeptierend / unakzeptiert / unakzeptbar
and that troubles him a lot.	und das beschäftigt ihn / stört ihn sehr / macht / bereitet ihm große Sorgen / beunruhigt ihn / ist besorgniserregend für ihn / macht ihm Angst.	das ärgert ihn / das unberuhigt ihn/ beschäftigt sich
For this reason	Aus diesem Grund / Deswegen / Daher / Wegen diesem Grund / Das ist der Grund warum	Auf diesem Grund
he has	hat er	hatte er
set up rap-workshops	Rap-Workshops / Rap-Sessions eingerichtet / organisiert / gegründet / geschaffen	geschafft, begründet , gemacht
to help them	um ihnen zu helfen / damit / sodass er ihnen helfen kann...	damit / sodass sie sich ausdrücken
express themselves	sich...auszudrücken / sich... zu äußern / Emotionen rauszulassen	auszudrücken, sich zu verarbeiten, sich ... rauszulassen
peacefully.	friedlich / friedensvoll / ohne Gewalt / in Frieden	friedentlich

Conversion table

Number of ticks	Mark
28–30	10
25–27	9
22–24	8
19–21	7
16–18	6
13–15	5
10–12	4
7–9	3
4–6	2
3	1
0–2	0

[Total: 10]
(AO2)

Part II Listening

Hörtext 3

Kinderarmut in Deutschland

31 Listen to the interview and summarise its content according to the bullet points provided in no more than 100 words **in English**.

- Definitions of child poverty.
- Specific aspects of child poverty in Germany.
- Impact of child poverty on Germany's economy.
- Disadvantages faced by immigrant children.
- Link between immigrant families and child poverty in Germany.

Mark Scheme

Accept	Reject
<p>31 (i) In developing countries a poor child is a hungry child. (1)</p> <p>(ii) In Germany child poverty is not necessarily determined by hunger. (1)</p> <p>(Max. 2 marks) [2]</p>	
<p>In Germany child poverty can be measured in terms of: (ANY TWO OF:) state of health (1), eating habits (1), access to leisure activities (1), education level (1).</p> <p>(Max. 2 marks) [2]</p>	
<p>Because of their poor background some children get off to a bad start. (1)</p> <p>In later years poor children will also have to pay for (the) pensions (of the generation currently at work). (1)</p> <p>(Max. 2 marks) [2]</p>	
<p>ANY TWO OF:</p> <p>The average income of immigrant families is significantly lower than that of German families. (1)</p> <p>Integration continues to pose a problem, in particular where education is concerned. (1)</p> <p>The German school system is not able to consider the needs of children from other cultures. (1)</p> <p>(Max. 2 marks) [2]</p>	
<p>(i) Birth rate and poverty amongst immigrant families are much higher than amongst German families. (1)</p> <p>(ii) As a result, child poverty in Germany is growing year by year. (1)</p> <p>(Max. 2 marks) [2]</p>	

[Total marks: 10]

Tapescript

F: Hörtext 3: Kinderarmut in Deutschland

F: Peter Dreyer, Sie sind vom Deutschen Kinderhilfswerk. In Ihrer neuen Studie sagen Sie, dass in Deutschland 2,5 Millionen Kinder in Armut leben. Wie kommen Sie auf diese hohe Zahl?

M: Wenn von Kinderarmut die Rede ist, hat man meistens Bilder von hungrigen Kindern in Entwicklungsländern vor Augen. In Deutschland ist es anders. Hier bedeutet Kinderarmut nicht einfach, hungrig zu sein.

F: Was meinen Sie damit?

M: Armut wirkt sich beispielsweise auf die Gesundheit der Kinder aus, zum Beispiel auf ihr Essverhalten. Auch auf ihre Freizeitmöglichkeiten, vor allem aber auf ihre Bildung. Das sind die Punkte, die eigentlich in Deutschland im Zusammenhang mit Kinderarmut diskutiert werden.

F: Was bedeutet das für Deutschland?

M: Das hat direkte Auswirkungen auf unsere Wirtschaft: Junge Familien sind in der Regel arme Familien. Das führt dazu, dass viele Kinder in Deutschland einen schlechten Start ins Leben haben, obwohl sie eigentlich die Zukunft der Gesellschaft sind. Später werden sie die Renten unserer Generation finanzieren müssen.

F: Der Fokus Ihrer Studie sind Kinder aus Migrantenfamilien. Was ist das Besondere an ihrer Situation?

M: Erstens ist das durchschnittliche Einkommen dieser Familien deutlich niedriger als das von anderen Familien. Zweitens bleibt Integration – vor allem in der Bildung – weiterhin ein Problem. Das Schulsystem in Deutschland ist bisher noch nicht in der Lage, die Bedürfnisse von Kindern aus anderen Kulturen zu berücksichtigen.

F: Gibt es noch andere Probleme?

M: Ja, die Geburtenrate unter Migrationsfamilien ist deutlich höher als unter anderen Familien. Deshalb nimmt die Kinderarmut in Deutschland von Jahr zu Jahr zu.

Example Candidate Response – Distinction (D1)

Reading: Translation

17 Translate the following passage into German. You may use words and phrases from the previous passage.

unakzeptable

In the Berlin district of Kreuzberg, the blocks of flats are run down and rubbish lies in the streets. On the street corners, youths with shaved heads often stand around, ready to get involved in a fight. There are regularly problems with violence here, says Florian, who runs a youth centre. He is convinced the behaviour of these young men is often unacceptable and that troubles him a lot. For this reason, he has set up rap workshops to help them express themselves peacefully.

[10]

Im Berliner Stadtteil Kreuzberg sind die
 Mietshäuser im schlechten Zustand und Abfall liegt
 auf den Straßen. An Straßenecken stehen
 Jugendlichen mit rasierten Köpfen oft rum,
 bereit, in einen Kampf engagiert zu
 werden. Hier gibt es regelmäßig Probleme
 mit Gewalt", sagt Florian, der Leiter
 eines Jugendzentrums. Er ist davon
 überzeugt, dass die Handlung dieser
 jungen Männer oft unakzeptable ist und
 es stört ihn sehr. Aus diesem Grund hat

1
4
3
3
2
1
2
2
2
2

er Rap-Workshops gegründet, um ~~ihnen~~^{sie} zu
 helfen, sich ~~zu~~ in Frieden ~~zu~~ auszudrücken.

auszudrücken

1
2
1
28
10

Listening: Summary

Many define child poverty as hunger in
 developing countries. In Germany, it concerns
 their health as well as education and hunger.
 Two and a half million German children
 live in poverty. This has direct impacts on the
 economy. Young families are ^{usually} poor, so children
 get a bad start, despite ~~needing to fund pensions~~
~~in the future~~ * Immigrant children face lower
 household incomes. Integration, especially in
 schools, is still a problem, the school system
 cannot help. Child poverty in Germany is
 increasing because immigrants have a higher
 birth rate than other Germans.

1
1
2
1
1
1
1
1
1

* ^{HA} and needing to pay the rents of ~~the~~ the
~~future~~ current generation ~~the~~.

10

Examiner Comment

Reading

This was a very strong performance. The candidate produced 28 out of 30 sections of the translation correctly. Not only did the candidate successfully identify the lexical items, she also manipulated them in an intelligent way to fit the semantic structures of the translation. Particularly impressive was the candidate's correct use of prepositions in conjunction with nouns, such as *auf den Straßen*; *an den Straßenecken*, and *aus diesem Grund*, as well as in conjunction with adverbs, as in *Er ist davon überzeugt*. There was also some excellent paraphrasing, for example *in schelchtem Zustand* for 'run down'. There were a few errors, mainly through the use of the incorrect case, as in *um sie zu helfen*, which requires the dative, or as in *es stört ihm sehr*, which instead needs the accusative. Despite these minor errors, however, the candidate was able to score the full 10 marks for the translation.

Listening

The candidate produced an equally impressive performance for the summary, scoring 10 out of 10 marks. She detected the important plural -s of 'Definitions' and was therefore able to provide the relative aspects necessary to score full marks for the first bullet point. All the information required for the remaining bullet points was provided in good and concise English, an important quality if candidates want to supply the required information within the 100-word limit.

The candidate scored the full 20 marks available for the translation and the summary.

Example Candidate Response – Distinction

Reading: Translation

In der Berliner Gegend Kreuzberg sind die	
Im Berliner Stadtteil Kreuzberg sind die Mietshäuser	2
am Boden ^x gebracht und der Müll liegt auf den	3
Straßen. Auf den Straßenecken stehen die Jugendlichen	2
mit rasierten Köpfen herum, bereit, ^{sich} in einer Prügelei	4
einzuweisen. „Hier gibt es regelmäßige gewalttätige	2
Probleme“, sagt Florian, der ein Jugendzentrum organisiert.	2
Er ist überzeugt, dass das Benehmen von diesen jungen	3
Männern oft nicht akzeptabel ist, und das unberührt	1
ihn viel. Aus diesem Grund hat er „Hip-Hop Workshops“	2
ausgegeben gemacht, um ihnen zu helfen, ihre ihre Emotionen	2
friedensvoll rauszulassen.	2
	25
	(9)

Listening: Summary

Child poverty is not just the reserve of developing countries, where ~~many~~ children [✓] starve. Health, ^{education,} and opportunities for free-time are also important. In Germany 2.5 million children live in poverty ^{where} the quality of education is an issue. Many ~~more~~ families are poor, subsequently many children in Germany have a bad [✓] start to life, despite the fact they are the future ^{of} society. The income of immigrant families is lower [✓] than others. Integration, [✓] especially in education, remains a problem. The school system does not cater for the needs of kids from different cultures. The birth-rate is higher amongst immigrants, which means child poverty is increasing [✓] even ^{more}.

1

1

1

1

2

1

1

⑧

Examiner Comment

Reading

This was a strong performance. 25 of the 30 sections of the translation were completed correctly. The candidate made good use of lexical items from *Lesetext 2*, such as *Mietshäuser*, *sich einlassen auf* and *rauslassen*, and successfully adapted them for the purposes of the translation. The candidate also correctly employed sophisticated vocabulary such as *Prügelei* or *akzeptabel*. Whilst the candidate showed great assurance in terms of producing the correct case, the picture is more mixed when it comes to the use of prepositions. Very occasionally the candidate chose words or phrases that were not idiomatic or incorrect, as when 'run down' was translated as *am Boden gebracht*. Overall, however, the candidate's assured grasp of the meaning of the source text and her confident choice of words shows a high level of competence in German which was reflected in the 9 marks scored out of 10.

Listening

In the second exercise 8 marks were scored out of 10. In addressing the first bullet point the candidate did not distinguish between different manifestations of child poverty. For the second bullet point the candidate gave only one specific aspect of German child poverty. Otherwise, the candidate produced a comprehensive summary with all of the required information expressed in elegant English. The word limit of 100 words was adhered to as well.

The candidate scored 17 out of 20 marks for the translation and the summary.

Example Candidate Response – Distinction/Merit

Reading: Translation

Im Kreuzberg ^{Stadtteil} ~~Stadtteil~~ von Berlin, ^{man} sorgt
 man nicht für die Wohnungen, und Müll liegt
 auf den Straßen. An den Straßenecken
 steht oft die Jugend mit rasierten Köpfe,
 die fertig ist, in einer Kampf teilzunehmen.
 „Hier gibt es immer Probleme mit der Gewalt“,
 sagt Florian, der ein Jugendzentrum betreut.
 Er ist sicher, dass die Behandlung dieser
 jungen Männer oft unakzeptabel ist, und
 das gibt ihm viele Sorgen. Für diese Ursache
 hat er die ^{Rapworkshops} ~~Workshops~~ geschäft, um ihnen
 zu helfen, sich friedlich abzulassen

1
2
3
1
2
1
3
1
2
2
1
2

21
⑦

Listening: Summary

- Kindert Hilfs Werk
- help children
 - 2;5 - 10⁶ in poverty ^{new studie}
 - usually ^{images} pictures of hungry children in dev. lands ^{ger Germany - not just hunger}
 - affects health, eating habits, free time possibilities, education ← discussed in G
 - for Germany? ⇒ economics straight affect young ^{usually as a rule} ≈ poor ^{future of a society}
 - ⇒ bad start in life for children (many children)
 - they'll have 2 finance the pens. of this generation
 - focus: migrant children (of the studie)
 - special:
 - their income much lower (families)
 - integration is a problem
 - school system is not ready to subst. their needs
 - birth rate much higher
 - ⇒ not poor children ↑ ^{another problem}

The word, ^{poverty} ~~poverty~~ " makes us usually think about
 & starving children ✓ in developing countries; 1
 but in Germany, where there are 2.5 millions of
 poor children, it affects their health, ✓ eating 1
 habits, free time opportunities and most important
 - education. It has a direct effect on Germany's 1
 economy, as these children will have to finance
 the pension ✓ for the current generation in the 1
 future. These children are disadvantaged as
 they experience integration problems, and the
 school system is not yet ready to satisfy their
 needs, and ^{CE} their families have much lower incomes ✓ 1
 Also, as the birth rate in migrant families is
 much ✓ higher, the child poverty in Germany
 keeps on increasing ✓ 1
 1
 (7)

Examiner Comment

Reading

21 sections out of 30 were translated correctly. The candidate reused some of the lexical items from *Lesetext 2*. Some reasonable attempts to paraphrase were made, for example, in *einer Kampf teilzunehmen* as a translation of 'to get involved in a fight'. A number of lexical items could not be accepted, however, as they were either incorrect, e.g. *sich abzulassen* for 'express themselves', or because they could not be used within the context, e.g. *fertig* for 'ready'. In both cases the items distorted the meaning of the original sentence. The candidate, however, showed grammatical assurance when it came to the correct use of prepositions (*auf den Straßen*; *an den Straßenecken*) and the declension of adjectives (*die Behandlung dieser jungen Männer*). Overall, this was a good approach to the task and the candidate scored 7 out of 10 marks.

Listening

In the summary 7 out of 10 marks were achieved. The candidate kept her response concise, and was able to provide much of the information required for each of the bullet points. However, the answer did not always fully address the bullet points. Bullet point 1 and 2, for instance, contain a hierarchy of information: bullet point 1 makes a distinction between what poverty means in developing countries as opposed to in Germany. Bullet point 2 elaborates further on the second part of bullet point 1. The candidate only addressed the first part of bullet point 1 before moving on to the two parts of bullet point 2, earning a total of 3 rather than 4 marks for the two bullet points. Another mark was lost due to the fact that the candidate did not distinguish between native German children and children of immigrant families.

The candidate scored 14 out of 20 marks for the translation and the summary.

Example Candidate Response – Merit

Reading: Translation

In Berliner Stadtteil Kreuzberg sind die Miethäuser	1
Miethäuser zerstört und viele Schutt liegt	2
in den Straßen. An den Straßen Ecken stehen	1
oft die Jungs mit kurzen Haare, fertig	1
in einem Kampf zu partizipieren. 'Es gebe	2
regelmäßig hier die Probleme mit Gewalt', sagt Florian,	3
der eienem Jugendzentrum. Er ist überzeugt	2
dass die Verhalten dieser Jungs oft unerlaubt	1
ist und das findet er sehr besorgniserregend.	1
Deshalb organisierte er die "Hip-Hop	1
Workshop" um sie sich beruhigend	1
zu verarbeiten.	
	16
	6

Listening: Summary

Typically the idea of child poverty is ~~encapsulated by the idea of image of a~~ represented by the image of a hungry child in a developing country. ✓

1

In Germany however child poverty is ~~is~~ does not necessarily ~~is~~ mean hunger. Poverty is ~~generally~~ attributed to the general ~~health~~ health of a child, ✓

1

1

for example with regard to their eating habits and their possibilities and facilities in spare time but above all their education. ✓

1

cont. overleaf

The children have a bad start, on account of their parents poverty but they are the generation that must support our's in the future, therefore there is a direct threat to the economy.

1

Immigrant children are harshly effected as their 'two families' income are on average lower than those. ~~They~~ The immigrant birth-rate is also higher which exacerbated the problem.

1

6

Examiner Comment

Reading

The candidate produced 16 correct sections out of 30 for the translation, having identified and re-used only a few lexical items from *Lesetext 2*. The candidate also introduced some new expressions, with varying degrees of success: *zerstört* for 'run down', *sich zu verarbeiten* for 'to express themselves' and *beruhigend* for 'peacefully' were not accepted. On the other hand *besorgniserregend* was a well chosen paraphrase of 'troubles'. Other attempts were unsuccessful because they lacked precision, e.g. *Schmutz* for 'rubbish' or *Jungs* for 'young men'. The candidate manages to convey the general meaning of the source text in German, but struggles to produce the level of vocabulary required for a good performance, and runs into a number of grammatical difficulties. Overall, however, this was a fair attempt and the candidate scored 6 out of 10 marks.

Listening

In the second exercise the candidate scored 6 out of 10 marks. The candidate was able to score full marks for the first two bullet points, but thereafter only addresses the remaining bullet points in part. Parts of the candidate's answer also lacked precision. The candidate used up a large number of words unnecessarily and went over the word limit. As a result, marks were lost at the end of the exercise. Overall, however, the summary was delivered in good English. The candidate scored a total of 12 out of 20 marks for the translation and summary.

Example Candidate Response – Pass/Merit

Reading: Translation

<p>Im Berliner Stadtteil Kre von Kreuzberg ^{haben} sind die Wohnungen unterkommen und mitt es gab Müll in dem Straßen. Auf dem Straßen stehen über Jugendliche Jugendlichen mit keine Haare Jugendliche mit keine Haare stehen über oft auf dem Straßen, sie sind bereit körperliche Gewalt zu machen. Es gibt "Regelmäßig gab es Probleme mit Gewalt hier." er sagt Florian, wer einen Jugenzentrum rennt. Er ist überzeugt dass Benehmen von diesem Jugendlichen ist oft unakzeptiert und er dreht sich viel. Für dieser Grund hat er "Hip-Hop Workshops" geschafft, um deshalb können sie ruhiger rauslassen.</p>	<p>[10]</p> <p>1</p> <p>1</p> <p>1</p> <p>2</p> <p>3</p> <p>2</p> <p>1</p> <hr/> <p>11</p> <p>(4)</p>
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Listening: Summary

When one thinks of child poverty they define it as a hungry child living in a developing country. In Germany children poverty is normally seen in the forms of a lack of health, ~~feeding~~ constructive feeding activities and a good education. It is bad for the economy as a generation of children have a poor start in life and therefore become a burden to society in the future as their own generation must finance them. Immigrants children face many challenges e.g. they have to integrate into a new culture and they find it hard to fit into the German school system. The link between immigrant families and child poverty is that immigrant families have higher birth rates on average and therefore are more likely to add to child poverty in Germany.

1
2
1

1

5

Examiner Comment

Reading

11 of the 30 sections of the translation were completed correctly. The candidate identified and re-used only two of the lexical items from *Lesetext 2* correctly. An attempt was made to translate all of the sentences, and some of the words within phrases were correct and could therefore be awarded marks. The candidate's performance, however, was marred by a lack of appropriate vocabulary (*untergerennt* for 'run down'; *mit keine Haare* for 'with shaved heads'; *er dreht ihn viel* for 'that troubles him a lot'; *rauslassen* for 'express'), and by difficulties with basic grammar. There were grammatical errors with cases and prepositions (*in dem Straßen*; *Für dieser Grund*), genders (*den Benehmen*), and relative pronouns (*Florian, wer ein jugendzentrum...*). The candidate scored 4 out of 10 marks.

Listening

In the second exercise the candidate scored 5 out of 10 marks. The first two bullet points were summarised without much difficulty, although one mark was lost through the conflation of two discrete points from different sections of the listening passage. In the third bullet point the candidate confused subject with object and produced the wrong information as to which group of people had to look after which other group of people in the future. The candidate could only be credited for part of the fourth bullet point, as the word count was exceeded before all the information had been provided. No marks could therefore be awarded for the fifth bullet point either.

The candidate scored a total of 9 out of 20 marks for the translation and summary.

Paper 3 Writing

Part I

Part I: Discursive Essay (40 marks)

Question

1 Beantworten Sie **EINE** Frage **auf Deutsch** zu einem der folgenden Themen. Sie sollten 350–450 Wörter schreiben. Beziehen Sie sich auf konkrete Beispiele aus deutschsprachigen oder anderen Ländern.

(a) Wird Ihrer Meinung nach genug getan, um die Umwelt zu schonen? Diskutieren Sie diese Frage.

Mark Scheme

- Accuracy and linguistic range (24 marks) [AO2]
- Development and organisation of ideas (16 marks) [AO3]

Accuracy and linguistic range

22–24	Excellent	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
18–21	Very good	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
14–17	Good	Generally accurate. Good range of vocabulary and some complex sentence patterns.
10–13	Satisfactory	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
6–9	Weak	Persistent errors may impede communication. Simple and repetitive sentence patterns. Limited vocabulary.
1–5	Poor	Little evidence of grammatical awareness. Inaccuracy often impedes communication. Very limited vocabulary.
0		No relevant material presented.

Development and organisation of ideas

15–16	Excellent	Implications of question fully grasped. Ideas and arguments very effectively organised, illustrated with relevant examples. Wholly convincing.
12–14	Very good	Most implications of question explored. Ideas and arguments well organised, illustrated with relevant examples. Coherent argument.
9–11	Good	Main implications of question explored. Organisation generally clear but lacking coherence in places. Some relevant examples. Some ability to develop argument.
6–8	Satisfactory	Some implications of question explored. Patchy or unambitious organisation, but with some attempt at illustration. Some irrelevant material.
3–5	Weak	Limited understanding of question. A few relevant points made. Rambling and/or repetitive. Ideas and arguments poorly developed.
1–2	Poor	Minimal response. Implications of question only vaguely grasped. Very limited relevant content. Disorganised, unsubstantiated and undeveloped.
0		No relevant material presented.

Example Candidate Response – Distinction (D1)

(a) Wird Ihrer Meinung nach genug getan, um die Umwelt zu schonen?

In letzter Zeit wurde dem Thema „Umwelt“ in den Medien große Aufmerksamkeit geschenkt. Wegen der Aufheizung der Erdatmosphäre und der klimatischen Veränderung behaupten manche Leute, dass unsere ~~Aktivitäten~~ ^{Handlungen} die Welt schließlich zerstören werden. Es wirft die Frage auf, ob unsere Regierungen genug tun, um eine Lösung zu finden. Jeder spricht von dieser gefährlichen Situation aber wer ist eigentlich dafür verantwortlich? Im folgenden möchte ich diese Frage genauer untersuchen.

Vom unumkehrlichen
Berechnen zu verhindern, müssen wir zweifellos eine globale Verantwortung haben. Sonst wird der Abbau der Ozonschicht Probleme für die nächste Generation verursachen. Ein gutes Beispiel dafür ist der aktuelle Ölteppich, der momentan

wirtschaftliche und ökologische Auswirkungen auf Amerika ~~haben~~ ^{hat}
~~wären~~. Es wäre vielleicht übertrieben zu sagen, dass die amerikanischen
 Behörde etwas machen ~~haben können~~ ^{hätten können}, um diesen Katast zu
 vermeiden aber die Verspätung danach hat den Zustand nicht
 verbessert. Diese Umweltverschmutzung findet auch heutzutage ~~em~~ in
 China statt, weil sie dort jeden Tag eine neue Fabrik bauen.

Ich vertrete den Standpunkt, dass die EU nicht nur eine
 Währungsunion ^{ist} und daher ist es mir völlig unverständlich, dass
 sie fast keine ~~Erlassen~~ ^{Erlassen} über die Umwelt gegeben haben.

Es ist nicht abzustreiten, dass wir alternative
 Energiequellen suchen sollten, weil die fossilen Energieträger bald
 nicht mehr existieren werden. Als Ersatz, erscheint die Kernenergie
 die beste langfristige Lösung zu sein, es sei denn wir mehr
 Windkraftanlagen bauen möchten. Diese Methode, so interessant sie

auch sein mag, wird viel Widerspruch hervorrufen. Obwohl man nicht verallgemeinern kann, bezweifle ich, dass die Mehrheit der Bevölkerung die Einführung von Konstruktiven akzeptieren ~~wird~~ würde.

Es gibt auch einen Zusammenhang zwischen Autarkie und Klimawandel. Deshalb sollten wir bleifreie Benzin verwenden und vor allem, Menschen auffordern, ökonomische und umweltfreundliche Verkehrsmittel zu benutzen.

Die Kehrseite der Medaille ist allerdings, dass ein großer Teil Europas ihre Lebensweise nicht verändern ~~wird~~ wollen. Der „Ottonormalverbraucher“ hat keine Ahnung, dass seine Kaufgewohnheiten zum Treibhauseffekt beitragen. Ich bemühe mich immer, ein umweltbewusster Verbraucher zu sein aber das Einkaufen wird plötzlich teurer.

dagegen
Ein weiteres Argument ~~ist das~~ ist, dass dieses Problem

nicht, in der Tat, besteht. Es wird häufig behauptet, dass es keinen
 Beweis ^{für dieses} ~~deutliches~~ Phänomen gibt. ~~Ich~~ Kurz gesagt, bin ich nicht damit
 einverstanden. Wenn es kein Problem gäbe, warum würde die Umwelt noch
 immer auf der politischen Tagesordnung stehen ✓

Ich habe in meinen Ausführungen herausgestellt, dass die Europäischen
 Behörde noch nicht genug getan haben, um dieses immer wichtigeres Problem zu
 lösen. Je höher wird unser Energieverbrauch, desto höher steigt der
 Messerspiegel. Es lässt sich daraus schließen, dass wir als
 Staatsangehöriger eine Pflicht haben, die Umwelt zu retten. Dieses
 ist jedoch keine moralische Frage, vielmehr eine Frage des Überlebens.
 Ganz abgesehen davon, dass die außerordentliche Schönheit der Welt verschwinden
 wird, halte ich es für möglich, dass die Menschheit selbst gefährdet sein
 wird. Trotz dieses schrecklichen Zustands kann man zweifellos viele
 verschiedene Lösungen in Erwägung ziehen. ✓

23 + 14

(37)

Examiner Comment

This essay is very well structured, the argument coherently developed, and the ideas illustrated with well chosen examples. The introduction is carefully formulated and, with the help of a rhetorical question, leads into the body of this strong essay. The structure is clear, with each paragraph dealing with one major point in turn. Each paragraph is itself well structured, introducing the point to be made, followed by a closely argued elaboration.

The writing is easy to follow with very few grammatical mistakes. The candidate makes effective use of idiomatic expressions and the work is convincing with good lexical variety. There is plenty of evidence that the candidate has prepared well for the topic area and the linguistic demands of this type of essay. Word order is impressive, with many complex sentences and a variety of tenses covered. Overall, this essay typifies a convincing performance at the level of Distinction, which could have only been improved by including more in the way of original ideas to give the essay a more personal touch.

Accuracy and linguistic range 23/24

Development and organisation of ideas 14/16

Question

1 Beantworten Sie **EINE** Frage **auf Deutsch** zu einem der folgenden Themen. Sie sollten 350–450 Wörter schreiben. Beziehen Sie sich auf konkrete Beispiele aus deutschsprachigen oder anderen Ländern.

(e) „Rauchen sollte an öffentlichen Orten grundsätzlich verboten werden.“ Finden Sie das auch?

Mark Scheme

- Accuracy and linguistic range (24 marks) [AO2]
- Development and organisation of ideas (16 marks) [AO3]

Accuracy and linguistic range

22–24	Excellent	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
18–21	Very good	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
14–17	Good	Generally accurate. Good range of vocabulary and some complex sentence patterns.
10–13	Satisfactory	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
6–9	Weak	Persistent errors may impede communication. Simple and repetitive sentence patterns. Limited vocabulary.
1–5	Poor	Little evidence of grammatical awareness. Inaccuracy often impedes communication. Very limited vocabulary.
0		No relevant material presented.

Development and organisation of ideas

15–16	Excellent	Implications of question fully grasped. Ideas and arguments very effectively organised, illustrated with relevant examples. Wholly convincing.
12–14	Very good	Most implications of question explored. Ideas and arguments well organised, illustrated with relevant examples. Coherent argument.
9–11	Good	Main implications of question explored. Organisation generally clear but lacking coherence in places. Some relevant examples. Some ability to develop argument.
6–8	Satisfactory	Some implications of question explored. Patchy or unambitious organisation, but with some attempt at illustration. Some irrelevant material.
3–5	Weak	Limited understanding of question. A few relevant points made. Rambling and/or repetitive. Ideas and arguments poorly developed.
1–2	Poor	Minimal response. Implications of question only vaguely grasped. Very limited relevant content. Disorganised, unsubstantiated and undeveloped.
0		No relevant material presented.

Example Candidate Response – Merit

- ① selfish - passive smoking etc. -
- ② Quit smoking
- ③ ~~to~~ not in places like parks or on the street, but in enclosed areas.
 ↳ cannot escape the smoke in a pub or club.

Restaurants

Restaurants

„Rauchen sollte an öffentlichen Orten
grundsätzlich verboten werden.“ Finden sie
dass auch?

Vor manche Jahren wurde ~~es~~ rauchen
hier in England an öffentlichen Orten
~~verboten~~ verboten. Nach dieser Entscheidung
gab es ein große Diskussion ob es
verboten soll oder nicht. Heutzutage
steht dieser Verbot immer noch, und
viele andere europ. europäische Ländern
haben auch jetzt einen Rauchverbot an
öffentlichen ~~er~~ Orten wie ~~Resto~~ Restaurants
oder Bars.

Obwohl jeder Mensch ^{ih} ~~er~~ eigene
entscheidungen machen muss, finde ich
dass es ~~selbst~~ selbstsüchtig ist wenn
ein Nichtraucher passiv rauchen muss, nur
weil einen rauchenden abhängiger Mensch
eine Zigarette haben „muss“. Wenn jemand
^{ih} eigene Gesundheit schaden durch
fact rauchen will, dann soll keiner
ein Problem damit haben. Nur wenn wir
alle passiv rauchen muss, dann ^{dort} ~~soll~~ man
~~es~~ etwas machen, um ^{ih} eigene
Gesundheit zu schützen.

Wegen ~~des~~ ^{das} Rauchverbot in England, haben viele Leute rauchen aufgegeben, weil sie nicht draußen im Reg. Regen stehen wollte, nur um ihr "fix" ~~zu~~ zu kriegen. Die Zahl des Raucher hat in England so viel gefallen, dass Zigaretten kosten jetzt 20% mehr als vor der Verbot. Wegen die Entscheidung der Regierung, gab es eine Menge Leute, die erfahren hatte, wie ~~sch~~ viel ~~das~~ Rauchen die Gesundheit schaden kann. Das wird passieren in jeder Land wo eine Rauchverbot diskutiert wird, weil eine große Medieninteresse kann man ~~sch~~ nicht halten, und mit eine große Medieninteresse kommt auch natürlich die Fakten, wie gefährlich, und auch tödlich, rauchen kann.

Anderseits dieser Argumente sage ich nicht das rauchen soll an öffentlichen Orten wie eine Park verboten, nur an öffentlichen Orten wie Restaurants oder Pubs, wo die Rauch ~~sch~~ immer da bleibt. Es ist sehr schwer ~~zu~~ ~~passiv~~ ^{passiv} zu rauchen in eine Park, und wenn man Raucher ^{sein} ist, darf man die Freiheit, außerhalb ihr eigene Haus oder Wohnung zu rauchen, ~~sch~~

Letztens, gibt es auch eine Argument für die Leute, zu wem die Restaurants oder Kneipes gehören. Man kann auch sagen, das die Entscheidung eine nicht-~~raucher~~ raucher Pub zu haben gehört nur zum Landlord, und zu keine Andere. Wenn jemand eine Pub hat, und sie ~~fühlen~~ fühlen dass sie eine Pub mit Rauch überall haben will, dann vielleicht soll es ihr eigene Entscheidung sein.

Persönliches

Persönlich bin ich Nichtraucher, und bin komplett ~~gegen~~ gegen rauchen. Aber, dass heißt nicht dass ich will dieser Aktivität verboten, nur das wenn ich in eine Restaurant bin, finde ich besser, wenn es ~~schon~~ kein Rauch gibt, ~~aber~~ Für mich, wenn es möglich wäre, Rauchen komplett zu verboten an öffentlichen Orten, würde ich nein sagen. Meiner Meinung ist, dass es soll in Pubs, Kneipes, ~~in~~ ~~Verboten~~, ~~aber~~ ~~die~~ Züge, Bussen usw. verboten aber nicht auf die Straße ~~oder~~ oder in ein Park.

10 + 13

23

Examiner Comment

This essay explores most aspects of the question. Overall, the argument is well structured, with clear and coherent paragraphing. The examples chosen are relevant and evaluation as well as personal opinion are included. The reader can follow the argument well.

Complex sentences are attempted throughout the essay, with varying success. The vocabulary is varied and engaging, but there is a lack of attention to detail with regards to spelling, e.g. capital letters for nouns or the use of the umlaut in some cases. Some of these slips might have been detected and put right. There are very few sentences without mistakes, but word order is generally sound. The style and register of the work are pitched successfully. Overall, this essay represents a convincing Merit-level performance in which linguistic deficiencies are made up for by successful structuring and relevant content.

Accuracy and linguistic range 10/24

Development and organisation of ideas 13/16

Example Candidate Response – Pass

c)

Ja

• ungerrecht für Leute die nicht rauchen.

„Passive Raucher“

↓
• Gesund Risiko.
Lungen-Krebs.
Herz-Krebs.

• es gibt viele Kinder in der Öffentlichkeit

• es könnte bestimmte Gebiete/Orten wo sie rauchen können.

in „Rauch“ ~~Raum~~ Zimmer.

it can not be cured.

~~steht~~ ~~sehen~~ fliehen
gleichen

Nein

• Raucher haben auch recht - wenn sie das Rauch nicht direkt ins Gesicht blasen?

• Im Restaurant/Kneipe wo das kein draussen Gebiet ist. aber Bahnhöfen? - viele

• sie sind süchtig nach sie brauchen es Rauchen. um zu leben. sie haben keine Wahl. es ist wie ein Kraftlich Drog.

er risk reisen
sich scheiden lassen.
führt führen
Dies bezüglich, Arzt
leugnen
spieß

e) Rauchen ist etwas, das unsere Gesellschaft ~~sich~~ ~~schaffen~~ ~~lassen~~ trennt. Es gibt Unterstützung von beiden Seiten diese Diskussion. Raucher glauben an Gleichberechtigung und Leute, die nicht rauchen, mögen ~~das~~ ~~Abbau~~ Vorschlag von einem totalen Verbot. Es gibt Gründe warum wir oder die Regierung ~~Recht~~ ein Gesetz gegen Rauchen einstellen sollten, ~~da~~ die ^{natürlich} Raucher Widerstand leisten.

Rauchen ist ungerecht für Leute, die nicht ~~rauchen~~ rauchen, weil sie gewählt haben, dass sie Zigaretten nicht rauchen wollen. Obwohl sie nicht rauchen, ist es möglich schlechten Wirkungen von Rauchen zu bekommen. „~~Passive~~ ^{Passive} Raucher“ ist eine riesige Problem, wenn ~~man~~ man in der Öffentlichkeit ^{ist} ~~ist~~. Man atmet das Rauch ein und es ~~es~~ reist zu deinen Lungen, was Gesundheitsproblem verursachen kann, obwohl es nicht dein Schuld ist. Es gibt eine größere Chance, dass man Lungen oder Hals Krebs entwickeln kann und manchmal Ärzte es nicht heilen können. Es scheint so ungerecht, dass Leute, die ein gesundes Lebenstil führen, Krankheiten bekommen können.

Raucher ^{würden} ~~wären~~ behaupten, dass sie auch Rechte haben, was ich verstehen kann, aber es ist schwer zu verstehen warum sie noch rauchen, obwohl sie die Konsequenzen wissen. Raucher blasen nicht das Rauch, direkt ins ^{es} ~~dein~~ Gesicht und man hat die Möglichkeit nicht neben ein Raucher zu ~~stehen~~ stehen, deshalb „passive Rauch“ ist nicht wahr, aber ich bin nicht ganz daran überzeugt.

Es ist wichtig, dass es in öffentlichen Orten wie ~~ein~~ Restaurants oder Kneipe verboten sollten, weil es ~~keine~~ keine Ort gibt, der draussen ist um das Rauch fliehen zu lassen. Jedoch in Bahnhöfen gibt es mehr Luft und Luftkreislauf, was bedeutet, dass die Risiko von „passive Rauch“ niedriger ist.

Raucher sind süchtig nach Nicotin und Zigaretten und sie brauchen Zigaretten um zu versichern, dass sie entspannend ^{sind} ~~und~~ ^{auch dass sie} ~~sich~~ mit ihrem Tag zurecht finden ~~können~~.

Diese ~~se~~ Sucht kontrolliert sie viel und Raucher ~~können~~ ~~finden~~ es fast unmöglich ohne Zigaretten zu leben,

was wir erhalten müssen. Ein totales
 öffentliches Verbot ist rücksichtslos und
~~und~~ wird Raucher nur ärgern. Wir
 sollten eine Kompromis finden. zum
 Beispiel wir sollten Rauchen in
 Kneipe ~~to~~ verboten aber nicht in
 Bahnhöfen.

In der Öffentlichkeit gibt es viele Kinder,
 die wir ^{von Qualm} schützen sollen. Sie sind die
 Zukunft unserer Gesellschaft und es
 ist so wichtig, dass sie gesund
 sind und nicht von Rauch
 schaden. Aus diesem Grund ist es
 wesentlich, dass wir ein ~~to~~ Verbot
 erhalten.

6 + 7

(13)

Examiner Comment

This essay makes a genuine attempt to answer the question, expressing a personal point of view and reflecting on more general points. It is structured reasonably well, with a general introduction and a considered conclusion. The main body of the essay shows some evidence that the candidate prepared well for an essay in this topic area. However, some of the points made are somewhat straightforward and there is generally a lack of originality. The argument is a little patchy and the line of thought is not always clear.

Complex sentences are fairly successfully used throughout the essay. However, some linguistic weaknesses impede communication. Word order is often correct, but the vocabulary used is generally quite limited and not very idiomatic. A consequence of this is that some points are not easy to follow.

Tenses are limited but some lapses in register are more serious as exemplified by the use of *dein*.

Accuracy and linguistic range 6/24

Development and organisation of ideas 7/16

Paper 4 Topics and Texts

Part I Topics

Part I: Cultural Topics (30 marks)

Choose **EITHER** question A **OR** question B from **ONE** of the topics and answer it in **German**.

Recommended word length: 350–500 words.

You should bear in mind that you will be assessed on both **content** and **language**.

In your essay in Part I you must refer to **TWO** works from the prescribed list. You may also refer to other sources.

Mark Scheme

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.

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.

Question 2A

DIE NACHKRIEGSZEIT

Wolfgang Borchert, *Draußen vor der Tür*

Heinrich Böll, *Das Brot der frühen Jahre*

Film: *Das Wunder von Bern* (Sönke Wortmann)

Was sind die Hauptziele der Autoren in den zwei von Ihnen gewählten Werken? Wie erfolgreich sind die Autoren Ihrer Meinung nach?

Indicative Content

Wolfgang Borchert, *Draußen vor der Tür*

Candidates should attempt to examine some of the following points, perhaps placing them in an order of priority: the problems encountered by the *Heimkehrer*; an insight into the mental state of such an individual; the evocation of the turmoil and nightmarish experience of such an individual; a means of criticising post-war West German society; the loss of *Heimat*; an evocation of the spiritual void in post-war society; the dehumanised face of West German society; an investigation of life and death with the audience confronted with a life or death choice. The level of success Borchert meets will be down to personal viewpoints, but it is essential that answers should be fully justified by means of precise examples from the text. Comparisons may be drawn with the other works.

Heinrich Böll, *Das Brot der frühen Jahre*

Candidates should attempt to examine some of the following points, perhaps placing them in an order of priority: Böll's desire to criticise post-war West German society; the shortcomings of the *Wirtschaftswunder* and the ensuing emphasis on materialism; the notion that the war is on-going despite the defeat of the Nazi Regime, only now taking on a different guise under the forces of capitalism; the individual in capitalist society through Walter Fendrich and alienation; lack of moral values against the rediscovery of such values through the redemptive power of love through his meeting with Hedwig. The level of Böll's success in achieving his aims will be down to the candidate's personal point of view. It is essential however that answers should be fully justified by means of precise examples from the text. Comparisons may be drawn with the other works.

Sönke Wortmann, *Das Wunder von Bern*

Candidates should attempt to examine some of the following points, perhaps placing them in an order of priority: an attempt to place the achievement of the 1954 West German football team into an historical context; an exploration of the West German search for identity in the post-war period, given form at both a micro level through the story of the Lubanski family and at a national level through the national team; the notion of a feel-good film in the celebration of an important step in the forging of a post-Nazi identity for West Germany; the problems of the *Spätheimkehrer*; the re-building of family and society after the defeat of 1945. The level of success the film meets will be down to personal viewpoints, but it is essential that answers should be fully justified by means of precise examples from the text. Comparisons may be drawn with the other works.

Example Candidate Response — Distinction (D1)

Z Was sind die Hauptziele der Autoren in den zwei von Ihnen
A gewählten Werken? Wie erfolgreich sind die Autoren Ihrer
Meinung nach?

Die Nachkriegszeit war ein Zeitraum in dem Deutschland
sich von den Auswirkungen des Krieges erholen musste. Die
jungen Autoren der sogenannten „Trümmerliteratur“ ~~haben~~

versuchten, die vorgefassten Meinungen in der Gesellschaft

zu kritisieren. Im Buch „Das Brot der frühen Jahre“, gelingt

es dem Autor, in dieser Parabel über das Wirtschaftswunder,

die Stimmung der 50-er Jahre in der Adenauerzeit

festzuhalten. Im Film „Das Wunder von Bern“, versucht dieselbe

Gesellschaft ein neues deutsches Selbstbewusstsein zu finden.

Im folgenden möchte ich die Hauptziele der Autoren genauer

untersuchen um zu entdecken ob sie erfolgreich waren.

Im Buch

beschäftigt sich der Schriftsteller mit der materiellen

Intro ✓

und Seelischen Angst der Bevölkerung. Böll glaubt, dass die Kriegstoten genauso schrecklich wie der Krieg selbst sind. Sie zerstören das Leben der Menschen und stellen all bisher gültigen Werte in Frage.

Bezüglich dieses Ziels, ist er zweifellos ~~er~~ erfolgreich. Die Hauptfigur, Walter Fendrich, erscheint ein typischer Vertreter der ~~der~~ jungen Generation jener Zeit zu sein, der sich erst wieder an den alten Werten, am Brot der frühen Jahre, ausrichten muss. Auf diesem Weg der Selbsterfindung erscheint sein Lebensziel noch unklar zu sein.

Die furchtbaren Auswirkungen des Krieges sind besonders klar. Die Ordnungsgesucht und übertriebene Reinheit der Gesellschaft werden durch Walter's Beruf gezeigt. Wenn er auf Seite 34 ~~sagt, dass es~~ Waschmaschinen im Gedanken

„zertrümmert“, zertrümmert er eigentlich das Leben in Nachkriegs-Deutschland. Böll benutzt ~~das~~ ^{dasselbe} Motiv auf Seite 100 wenn Walter die Jahre mit Ulla als „eug wie ein Hemd, das die Wäsche nicht überstanden hat“ beschreibt.

Böll versucht auch,

~~zu zeigen~~ den Hunger ~~da~~ dieser Gesellschaft zu zeigen.

Die Nachkriegszeit hat aus Walter einen Wolf gemacht, zu einem Wesen, dessen einziger Lebensdrang die Überwindung der stumpfen Leere des knurrenden Magens ist. Er denkt nur

an Brot, stiehlt und betrügt um es zu bekommen. Er hat eine „wölfische Angst“ davor, eines Tages kein Brot zu bekommen.

Brot ist wahrscheinlich das zentrale Motiv des Buches. Es steht für ~~seiner~~ die Enttöschung seiner Kindheit in der unmittelbaren Nachkriegszeit. Obwohl die Mangeljahre des Krieges vorbei sind, beurteilt er Menschen noch immer danach,

ob sie ihm in der Vergangenheit Brot gegeben haben oder nicht. Brot ist deshalb seine Währung.

~~Brot~~ ~~Währung~~ ~~ist~~ ~~seine~~ ~~Währung~~

Außerdem

Außerdem will Bill den

Materialismus der Gesellschaft darstellen. ~~Brot~~ Bevor Walter

Hedwig kennenlernt, ist er vom Geld und seiner Karriere

besessen. Er sagt „~~Ich~~ Ich ^{habe} ~~haben~~ den Preis für alle

Dinge erfahren müssen“. Er hat eine Unsicherheit trotz seines

Erfolges und man hat immer den Eindruck, dass es ihm etwas

fehlt. Er ist im kapitalistischen Bundesdeutschen System gelandet

und kann sein „ganz passables Leben“. Als Folge seiner Liebe

für Hedwig überdenkt er sein gesamtes Leben: Geld, Karriere und

Familie. Zum Beispiel verweigert er sich, Frau Flank mit ihren

Waschmaschinen zu helfen. Walter nimmt daher eine

kritische Rolle gegenüber das Wirtschaftswunder. Wenn er

seinen Vater beschreibt, erzählt er das, er würde niemals daran denken, Geld für seine Entdeckungen zu nehmen". Es lässt sich daraus schließen, dass die Generation seines Vaters gar nicht so materialistisch wie Walters war.

Der Film, den im Jahre 2003 von Sönke Wortmann gedreht wurde, ~~behandelt~~ ~~ein~~ ~~einmaliges~~ ~~Sportereignis~~ ist ein Ausdruck des Glücksgefühls Deutschlands. Es behandelt ein einmaliges Sportereignis, den Gewinn der Weltmeisterschaft von 1954 durch die deutsche Fußballmannschaft. Im Zusammenhang damit, wird die Geschichte des Kriegsheimkehrers Richard Lubanski erzählt um zu zeigen, was unter den normalen ~~deutschen~~ deutschen Familien geschah.

Matthias ist ein Teil der „Vaterlosegesellschaft“, weil er Richard nie kennengelernt

hat. „Der Boss“, Helmut Rahn, ist sein Vorbild und sein Vatersatz.

Es gelingt dem Regisseur, die emotionalen Auswirkungen des Krieges zu zeigen, weil der Zuschauer immer ~~Mitleid~~ Mitleid

für ~~dies~~ ^{seiner} Situation hat. Wenn ein Brief kündigt die Rückkehr des Vaters an, wird es deutlich klar, dass Matthias Angst davor hat.

Obwohl er nur elf Jahre alt ist, muss er ~~noch~~ trotzdem seine Mutter unterstützen, indem er Zigaretten rollt und verkauft.

Wortmann beschäftigt

Sich auch mit den ökonomischen und sozialen Problemen, die die Kriegsheimkehrer erfahren müssen. Am Anfang des Films

ist Richard noch immer in sowjetischer Kriegsgefangenschaft.

Er ist Spätheimkehrer und muss seine neue Existenz konstruieren.

Deshalb hat er eine Wiedereingliederung in die Gesellschaft und am wichtigsten in die ~~Familie~~ Familie. Ich würde sagen, dass

seine Darstellung dieser Schwierigkeiten unglaublich erfolgreich

ist, insbesondere bei Richards Ankunft am Bahnhof. Er erkennt weder seine Tochter noch seine Frau und wenn er Matthias sieht, sagt er „Und wer ist er?“

Wortmann zeigt uns den Generationskonflikt des Zeitalters und ~~und~~ vielleicht die Wichtigkeit des Fußballs ~~bei~~ ^{dabei} Richards alten Werten, zum Beispiel Gehorsam und Härte, zählen nicht mehr. Er gibt Matthias Stabsarzt wegen seines Fluchtversuchs und wenn ^{sein Sohn} er weint, sagt er „Ein deutscher Junge weint nicht.“ Das Fußball spielt eine Rolle bei Richards Neuanfang. Zuerst bestreitet er, dass er Fußball liebt ~~und~~ dann beobachtet er Matthias beim Fußballspiel und rät ihm als Verteidiger zu spielen. Die endgültige Versöhnung zwischen Vater und Sohn findet im Siegerzug der deutschen Nationalmannschaft statt.

Zum Schluss, glaube

ich, das beide Werke die Schwierigkeiten der Nachkriegszeit zeigen. Der Hauptunterschied ~~ist~~ ist, das Wortman optimistisch über die Zukunft ist ~~und~~ ^{aber} Bött kann die Vergangenheit nicht hinter sich lassen. Nach dem zweiten Weltkrieg bestimmten moralische Selbstzweifel das Leben der meisten Deutschen. Nach einer Anerkennung durch die Weltgemeinschaft hatten sich viele lange gesetzt. Im Film, wählt Wortmann ~~wählt~~ ein sehr glückliches Ereignis und daher gelingt es ihm, die Positivität der Gesellschaft zu zeigen. Bött ist jedoch auch erfolgreich, weil Walter ein Produkt seiner schwierigen Vergangenheit ist.

(c)

//

✓

(conc ✓)

✓

Content 20/20

Language 10/20

30/30

(Excellent ability to organise material, comprehensive, underlying themes)

Examiner Comment

This is an example of a wide-ranging and detailed analysis of the post-war era as described in book and film. The discussion opens by contrasting the two works in the contextualised background of the post-war era. The themes of materialism and the challenges of German society in these post-war years of economic boom are brought out in the analysis of the book, with proper account taken of Walter's development throughout. The treatment of the film plots the themes of post-war resettlement and the search for identity for Richard Lubanski within the larger national story of the successful 1954 German football team. There is proper consideration of problems on the individual level and awareness of the picture on the macro level. The conclusion draws together the threads from the two works very neatly.

The ideas are cogently developed and liberally illustrated, and the essay displays a thorough knowledge of textual detail and underlying themes. The essay is comprised of well-judged paragraphs which seamlessly follow on from each other. The thoughts are lucidly expressed; the essay has an excellent range of vocabulary and complex sentence patterns, and is highly accurate in most aspects of grammatical handling. It is, in all, a compelling account of the topic. In recognition of its achievements, it was awarded a top Distinction.

Content 20/20

Language 10/10

Question 2B

DIE NACHKRIEGSZEIT

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

Vergleichen und analysieren Sie die Rolle der Leibe in den zwei von Ihnen gewählten Werken.

Indicative Content

Wolfgang Borchert, *Draußen vor der Tür*

Candidates may wish to start by identifying love as a missing element in the play, with Beckmann unable, in contrast to the other works, to find any resolution or fixity through love. There is certainly a longing for such an experience with another human, but he finds himself an outsider, indeed a '*Mensch unter Unmensch*' as he comes to realise in his journey through the play. His return to Germany reveals the love he has lost in the war, as he recounts his wife's shunning of him for another, a theme revisited in the final scene as she walks by without acknowledging him or his words. The Mädchen appears to offer him some sense of care and love before Der Einbeinige intervenes. Her notion of love is revisited in the final scene, but it is limited as her terming him '*Fisch*' would appear to indicate. Some candidates may interpret the question in terms of a love of life, with the personified Elbe and Der Andere playing important roles in this regard. Others may focus on the notion of a loving God through an examination of Gott's shortcomings which are highlighted in his meeting with Beckmann. An analysis of the ending could also be tied to the theme of a love for life. Answers should be fully justified by means of precise examples from the text and comparisons must be drawn with the character(s) chosen from the other works.

Heinrich Böll, *Das Brot der frühen Jahre*

Candidates may wish to start by identifying love as the key element in the text, for it enables Walter Fendrich to gain liberation from his alienating surroundings. His attitude to life is fundamentally changed by his love for Hedwig Muller, a love which enables Walter to overcome the years of deprivation during his early childhood (hence the title), and the hardship of his war and emotionally barren post-war experience. Through love he is able to attain a sense of timelessness which removes him from the anxieties and emotional void which characterise his existence up to this point. Love prompts an abandonment of his previous existence and opens the doors to a new sense of stability and affection offered by the relationship with Hedwig. Candidates may well argue that out of all three works love is most to the fore in this work and is the force which is able to rescue the individual from the harsh conditions of the period. Answers should be fully justified by means of precise examples from the text and comparisons must be drawn with the character(s) chosen from the other works.

Sönke Wortmann, *Das Wunder von Bern*

Candidates may wish to start by identifying the different bonds of love that exist in the film: the love between Matthias and the rest of his family, especially his mother Christa, as well as Ingrid and Bruno; the bond between the *Ersatzvater* Helmut Rahn and Matthias; the difficulty of his relationship with his father Richard, the *Spätheimkehrer*, for whom love does not come easily (aggression, inability to communicate feelings), and indeed many candidates may focus on the bond that is forged through the healing power of football, and give some time to an analysis of the transformation undergone towards the end of the film during the journey and at the final; some candidates may look at the comic couple Annette and Paul Ackermann. Others may take the view that football is a facilitator in the forging of emotional bonds and familial love between characters in the film. Answers should be fully justified by means of precise examples from the text and comparisons must be drawn with the character(s) chosen from the other works.

Example Candidate Response — Distinction

28.

Brot

Walter vor zuvor "ganz passables Leben".

- nur eintägige Arbeit
- kein sozialer Kontakt

Dann:

- Hedwig - ganze Verwandlung, ^{Abholung vom Flughafen} ~~Flughafen~~ ^{Bahnhof}
- Blumen kaufen; Geld abheben.
- Schluss mit Ulla, Wickelbar.

Vergangenheit
verlassen →

"Hunger geht - der Wolf drinnen."

- aber er will "zurückkommen", aber er weiß nicht wohin

in Erinnerung bringen.

Bern

Liebe in der Familie

- erstens ~~Familie~~ Liebe zwischen Bruno + Matthes + Mutter + Schwester.

- Richard, Spätheimkehrer, kommt zurück. Große Veränderungen
- keine Liebe, Disziplin, streng gegen Matthes vorgehen.

"ein deutscher Finger weint nicht."

Aber durch ^{Lumpen} Fußball - Liebe zu Fußball
^{Botzplatz}

→ Liebe zu seinem Lohn und Familie

→ zur Wirtschaft. Liebe ~~zu~~ durch Dland.

weinen in Siegerzug +

Brief von Bruno.

→ Liebe ~~produziert~~ verursacht eine ~~kleine~~ Verwandlung in den Hauptpersonen, so dass ...

Sowohl im Film „das Wunder von Bern“ als auch im Buch „das Brot der frühen Jahre“ ist die Rolle der Liebe sehr wichtig, weil sie eine Veränderung in den Hauptpersonen verursacht. In beiden Werken ~~sind~~ gibt es soziale Unterschiede und ~~Pro~~ Probleme, die durch Liebe zu ~~jetz~~ jemandem gelöst werden.

Walter, der Protagonist des Buches, gibt zu, dass er sein „ganz passables Leben“ ~~hat~~ hat. Er hat ein ~~z~~ eintöniges Alltagsleben und keinen sozialen Kontakt mit anderen außer ~~er~~ Arbeit. Er wird immer an eine ~~schlechte~~ ^{schwierige} Vergangenheit von Mangel ^{und} Armut, und ~~Walter~~ äußerst wichtig ~~was~~ an seinen Säurekugeln ~~als~~ erinnert, den er den Wolf nennt, weil ~~er~~ der Hunger so ein animalistisches Gefühl in ihm produziert. Als er Hedwig ~~am~~ ^{am} Bahnhof trifft ~~absicht~~, wird er von ~~dieser~~ ^{einer} ~~einer~~ tiefen Liebe besessen, so dass er sein ~~alles~~ Leben sofort aufgibt. ~~Er~~ Die Liebe ist

✓
✓
Intro
✓
✓
✓
✓
✓
✓

so stark, dass er all sein Geld abhebt ~~er~~ und, dass ^{sein} ~~dass~~ ^{fürs erste Mal} Hunger „geht“: er ~~lässt~~ ^{läßt} seine schmerzvolle Vergangenheit hinter sich ~~gelassen~~. Durch Liebe merkt er, dass er ~~alle~~ Probleme ~~wie Mathe~~ ~~und~~ lösen kann, wie Mathe und eine Fremdsprache, um zu zeigen, wie tief ^{die Auswirkungen der Liebe sind} ~~die Liebe ist~~, und, wie viel er sich verändert hat. ^{*} Diese Verwandlung wird jedoch nicht völlig positiv dargestellt, weil er ~~am~~ Ende zugibt, dass er Angst hat und „zurückkommen“ will, weil er ^{nicht} weiß, wohin diese Liebe ihn endlich führen wird.

Im Film ist die Liebe nicht zwischen Erwachsenen, sondern zwischen Vater und Sohn. In der ~~Familie~~ ^{früher} vaterlosen Familie Kubanski gibt es ~~keine~~ ein bisschen Liebe, aber, als der Vater Richard ^{*}, ein Kriegsgefangener und Spätherkehrer, ~~er~~ zurückkommt, verschwindet ^{sie} diese ~~Liebe~~ und ^{sie} wird von ^{und Zwist} Disziplin ~~ersetzt~~ ersetzt. ~~Der~~ Der Vater geht gegen den schwächlichen ~~und~~ ^{matthias} Sohn! sehr streng vor und die

^{*} Liebe allein hat er sich ~~off~~ verändern helfen und hat ~~alles~~ ~~positiv~~ in seinem Leben zu positiv gemacht.

Familienstruktur wird zerstört. Jedoch ~~führt~~^{helfst} Richard
 kein mit einem Lumpenball spielen wieder ~~seine~~^{seiner} Liebe zu
 Fußball und sein Glück wieder. ~~und nicht~~^{bestimmt} Er
 beginnt, ~~aber~~ mit der Familie über sein Kriegstrauma zu
~~sich~~ sprechen und die Familienliebe kommt zurück. Richard
 und Matthias fahren zusammen zur Weltmeisterschaft² und werden
 Freunde. ~~Durch~~^{Wegen} dieser Liebe und ~~erinnern~~^{dass eines} von seinem nach
 Ostdeutschland gefahrenen Sohn geschickten Briefs beginnt
 Richard, der ~~früher~~ früher zu seinem Sohn „ein deutscher
 Junger weint nicht“ gesagt hat, ~~beginnt~~ sich selbst zu weinen,
 um zu zeigen, dass er Liebe fühlt und, dass er ^{sich} durch Liebe
 geöffnet hat. ~~Wohl~~^{Der Sieg in der} Weltmeisterschaft gibt dem Volk auch
 eine neue Vaterlandsliebe und verursacht eine Versöhnung mit
 den ehemaligen Nazis.
 // In den zwei Werken ~~werden~~^{werden} große Veränderungen durch
 Liebe produziert. Obwohl die Liebe in im Buch zu einer
 Frau ist und ~~blühend~~^{ist} ~~ist~~^{ist} nicht so
 eine ~~optimistische~~ positive Auswirkung hat, ist es klar,

dass ~~Liebe~~ ~~die~~ ~~Darstellungen~~ die Darstellungen der Liebe in
 beiden Werken etwas ^{positives} ~~positives~~ ist, weil die Hauptpersonen
 durch Liebe glücklicher und ~~besser~~ beliebter werden.

Content $\frac{17}{20}$ (thoughtful, well-argued, detailed - underlying themes?)

Language $\frac{10}{10}$

$\frac{27}{30}$

Examiner Comment

This essay on the importance of love is well-structured, thoughtfully developed and cogently argued. The introduction makes clear that love is the factor which brings about change in the major characters. The analysis of Walter is pithy and to the point, giving details of his life and state of mind before he meets Hedwig, and the effect of love on Walter thereafter, and how his life and attitudes changed. Similarly there is a brisk consideration of the father-son relationship in the Lubanski family and how the trauma of war is gradually dispelled in Richard, allowing him to communicate his feelings. The role of football in the development of patriotic love is also evoked.

The understanding of the topic is detailed, logically developed and well-illustrated. The introduction and conclusion knit the theme of love to the two works in question, drawing a brief distinction between the differences in treatment of the theme. Had there been consideration of broader themes, and an attempt to contextualise the love theme more widely, the essay could have achieved the top mark for content.

The essay is written carefully and in a fluent, accurate German with a broad range of vocabulary and structures.

Content 17/20

Language 10/10

Question 2A

DIE NACHKRIEGSZEIT

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

Was sind die Hauptziele der Autoren in den zwei von Ihnen gewählten Werken? Wie erfolgreich sind die Autoren Ihrer Meinung nach?

Indicative Content

Wolfgang Borchert, *Draußen vor der Tür*

Candidates should attempt to examine some of the following points, perhaps placing them in an order of priority: the problems encountered by the *Heimkehrer*; an insight into the mental state of such an individual; the evocation of the turmoil and nightmarish experience of such an individual; a means of criticising post-war West German society; the loss of *Heimat*; an evocation of the spiritual void in post-war society; the dehumanised face of West German society; an investigation of life and death with the audience confronted with a life or death choice. The level of success Borchert meets will be down to personal viewpoints, but it is essential that answers should be fully justified by means of precise examples from the text. Comparisons may be drawn with the other works.

Heinrich Böll, *Das Brot der frühen Jahre*

Candidates should attempt to examine some of the following points, perhaps placing them in an order of priority: Böll's desire to criticise post-war West German society; the shortcomings of the *Wirtschaftswunder* and the ensuing emphasis on materialism; the notion that the war is on-going despite the defeat of the Nazi Regime, only now taking on a different guise under the forces of capitalism; the individual in capitalist society through Walter Fendrich and alienation; lack of moral values against the rediscovery of such values through the redemptive power of love through his meeting with Hedwig. The level of Böll's success in achieving his aims will be down to the candidate's personal point of view. It is essential however that answers should be fully justified by means of precise examples from the text. Comparisons may be drawn with the other works.

Sönke Wortmann, *Das Wunder von Bern*

Candidates should attempt to examine some of the following points, perhaps placing them in an order of priority: an attempt to place the achievement of the 1954 West German football team into an historical context; an exploration of the West German search for identity in the post-war period, given form at both a micro level through the story of the Lubanski family and at a national level through the national team; the notion of a feel-good film in the celebration of an important step in the forging of a post-Nazi identity for West Germany; the problems of the *Spätheimkehrer*; the re-building of family and society after the defeat of 1945. The level of success the film meets will be down to personal viewpoints, but it is essential that answers should be fully justified by means of precise examples from the text. Comparisons may be drawn with the other works.

Example Candidate Response — Merit

2A In "Das Brot der frühen Jahre" will der Autor die negative Wirkungen des Wirtschaftswunders untersuchen, wobei Sönke Wortmann ~~will~~ die ^{schöne} neue Anfänge Deutschlands zeigen will. (Intro)

38 Die Nachteile des Wirtschaftswunders sind im Buch hauptsächlich durch den Hauptfigur, Walter Friedrich, gezeigt. Zum Beispiel, obwohl er viel Geld verdient, hat er eines sogenannten "ganz passables Leben." ~~Er repariert Waschmaschine und hat ein Freundin, aber ist~~ Er hat auch eine Freundin, Ulla, ~~zu~~ und ist noch nicht völlig glücklich. Böll will hier uns zeigen, dass man Geld und ein oberflächliche Verhältnis haben kann, aber wir würden nicht automatisch ^{glücklich} sein. Das, glaubte Böll, war die Gefährlichkeit des Wirtschaftswunders - wir würden uns in Materialismus vertiefen, und ~~was~~ vergessen, dass materialistische Sache ~~stern~~ die Allerbeste nicht sind. (D₁)

108

Meiner Meinung nach, ist Böll erfolgreich. Weil Walter so unglücklich ist, ist es klar, ~~was~~ dass es wichtig ist, mehr als reich zu sein. Zum Beispiel, als er

Hedwig am Bahnhof abholt, erzählt er dass er sein altes Leben mit einem "zehn-pfundigen Hammer zerschlagen" will.

Die Darstellung des Wolfes ist auch wichtig zu untersuchen. Walter nennt sich "brot-süchtig", und wenn er zu viel Hunger hat, wird er geistlich einen Wolf, der an nichts ~~z~~ Anderes als Brot denken kann.

Jöll will ~~kurz~~ davon uns zeigen, dass es psychologische Wirkungen, die nicht positiv sind, ~~was~~ ~~das~~ ~~wegen~~ des Wirtschaftswunders gibt. Das heißt ~~z~~ verlieren wir unserer Menschlichkeit, wenn wir gelehrt werden, ~~was~~ nur für ~~wirtschaftliche~~ wirtschaftliche Erfolg zu arbeiten.

Andererseits will Drehbuchautor Jontae Wortmann die positive Seite ~~des~~ der neue Anfänge Deutschlands vorstellen.

Es gibt ~~ist~~ ~~z~~ beispielsweise das Verhältnis zwischen Richard und Matthe, Vater und Sohn. Weil Richard Spätheimkehrer war, hat er am Anfang seinen Sohn nie getroffen. Deswegen haben sie einige eigenschaftliche ~~the~~ Unterschiede.

Richard ist sehr streng, und sagt Matthes „Deutsche Kinder weinen nicht!“
Matthes ist aber jung und sensibel, und versteht nicht völlig, dass sein neue Vater ziemlich traumatisiert ist.

302

D₁

~~Die~~ Die positive Seite ~~zu~~ werden durch ihre ~~von~~ Verteidigung vertreten. Richard lernt, dass es keinen Krieg mehr gibt, und daher kann er sich entspannen und erholen, und auch, dass er seine Familie ~~nicht~~ erlauben kann, liberaler zu sein.

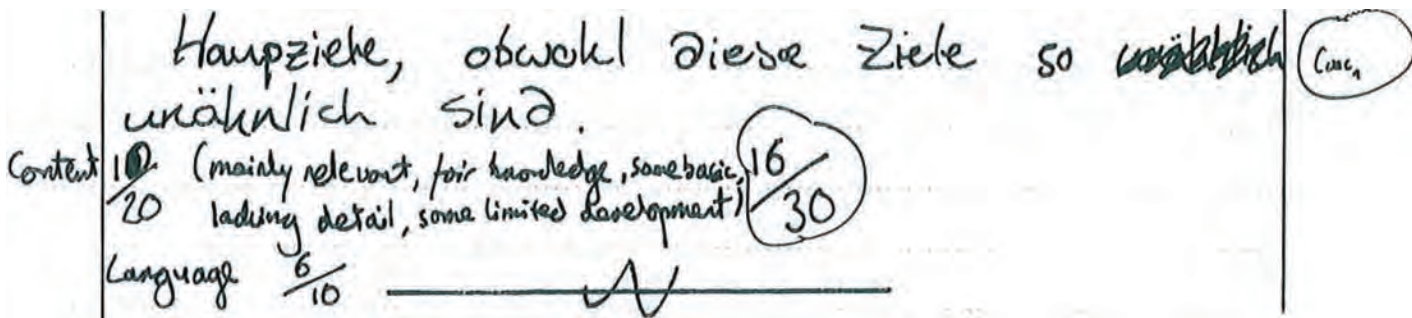
336

D₁

Wortmann demonstriert auch, dass Fußball Deutschland vereinigt hat. Richard und Matthes lernen durch Fußball ~~zu~~ einander zu lieben, und der Journalist ~~zu~~ Ackermann und seine Frau auch. Als ~~zu~~ das Spiel im Film läuft, sehen wir die Kneipe ~~zu~~ der Lubanskis und, dass die Kunden darin ganz still sind - sie kämpfen nicht, sondern das Spiel zusammen genießen.

D₁

Insgesamt bin ich der Meinung, dass Jöll und Wortmann sind beide erfolgreich, im Begriff zu ihrer



Examiner Comment

The essay's introduction establishes a binary approach to the title: the novel is seen as negative, whereas the film highlights the positive aspects of the new Germany. The brief introduction seeks to establish a link (albeit a limited one) between the two works. The discussion typically isolates details and makes brief points, but often fails to develop these fully.

The candidate correctly identifies that Walter is the means by which the *Wirtschaftswunder* is criticised: predominantly, the lure of materialism does not bring happiness. The image of the hungry wolf is sketched in; the need for bread is briefly mentioned, but bread as a broader symbol for the times is not developed more fully. Hedwig is given only a passing mention, and there is no exploration of the importance of Hedwig for Walter nor the redemptive power of love (which might have brought the introductory thesis into question).

As for the film, there is some examination of the father-son relationship, though this could be more fully expanded. The essay does underline the unifying action of football both for the nation and the family. There is a (too) brief conclusion making a judgement on the success of the authors' enterprise.

There is no evidence of an essay plan in the script, and one cannot help feeling that a plan would have gone some way to developing a smoother structure in the essay. Of course there is paragraphing, but the essay would have benefitted from more detailed analysis of the text and film, and a more thorough development of the points made.

The response is thus mainly relevant, and there is fair knowledge of the source material. There is, though, some detail lacking (as indicated above) and limited development of ideas. This places the essay squarely in the 'satisfactory' box for content.

The language of the analysis is generally accurate, and there is a reasonable range of vocabulary which allows for effective self-expression. Word order and complex sentence patterns (subordinate clauses etc) are relatively secure.

Content 10/20

Language 6/10

Question 4A

DAS LEBEN IN DER DDR

Voker Braun, *Unvollendete Geschichte*

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

Film: *Das Leben der Anderen* (Florian Henckel von Donnersmarck)

Welche Rollen spielen die Frauen in den zwei von Ihnen gewählten Werken? Werden sie im Vergleich zu Männern von dem Staat anders behandelt?

Indicative Content

Volker Braun, *Unvollendete Geschichte*

Candidates are likely to focus on the central role of Karin. Her role as daughter of an SED official; her role as lover of Frank; her parents' treatment of her; her career revealing the workings of the state; pregnancy; her dilemma, torn between Frank and the demands of a particular society, with possible solutions being isolation or suicide. As such, some candidates may view Karin as playing a pivotal role in the unmasking of the contradictions of the state, as are revealed the faults of the system when her personal happiness is destroyed for the supposed greater good of socialism, as Braun uses her to reveal the contradictions of DDR society. In reply to the second half of the question candidates may compare the pressures put on Karin by the state with those put on Frank. They may also examine the power of the parents as members of the prevailing order to push Karin into conformity; Karin's bafflement by the reactions and explanations of the state; her role as an innocent crushed by the machine of the state. Some candidates may take into account Braun's later admission that Karin's real-life counter-part was connected to the Stasi as an *IM (Inoffizieller Mitarbeiter)*. Comparisons with the other treatments of women may be drawn together in conclusion. Answers should be fully justified by means of precise examples from the text.

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

Candidates may well argue that the roles of women in the film are quite stereotypical. The main plot centres on Micha's pursuit of Miriam, cast in the role of an object of desire, one who seems unattainable for a large portion of the novel. She is presented as a paragon of beauty and as glamorous, with Micha having to contend with his rival in love, a love which is his first love; references to the love letter Micha loses in no-man's land and spends so much time trying to retrieve; Micha's diary etc. The romantic vision of Miriam is in contrast to the *Existentialist* partner of Mario who gives birth in the presence of Gorbachev at the novel's end. Micha's mother may also feature with her role as the domestic provider, having abandoned ideas of escape to look after her family. Women are cast in roles but may also be seen as giving meaning to the lives of the predominantly male characters in the film. It may be argued that the treatment of men and women by the state is comparable/similar, as the invasive nature of state intervention evident in the two other works is not as marked in this novel. The absurdities of the state, through the FDJ, ABV etc. are equally applicable to males as females. Comparisons with the other treatments of women may be drawn together in conclusion. Answers should be fully justified by means of precise examples from the text.

Florian Henckel von Donnersmarck, *Das Leben der Anderen*

Candidates are likely to focus on Christa-Maria Sieland as she is the main female character. A description of her role will incorporate: her career as an actor for the state (type of action, function for the state as seen in the film); her relationship with Dreyman; the pressures she feels, exemplified in the bar meeting with Wiesler; the sexual harassment she undergoes with Hempf; the role she plays in informing on Dreyman's activities and the whereabouts of the typewriter; the interview with Wiesler; suicide as a result of her role in Dreyman's unmasking. In response to the second part of the question, candidates should focus on: how the state uses her as a pawn in their surveillance; how Hempf coerces her into a sexual encounter; how she is forced by the state to inform on Dreyman; how her career is manipulated by the state. Although it is not easy to generalise, she is treated in a different way to the male characters in the film because of her sexuality (as Wiesler acknowledges). The state, it may be argued, pushes Christa-Maria into suicide, a fate which the other male protagonists do not meet, as the pressures, whilst intense, do not reach the proportions of those applied by the state on Christa-Maria. Answers should be fully justified by means of precise examples from the film.

Example Candidate Response — Merit

4 A Thomas Brussig: Am kürzeren Ende der Sonnenallee
 Film: Das Leben der Anderen

Welche Rollen spielen Frauen in den zwei von Ihnen
 gewählten Werken? Werden sie vom Staat im Vergleich
 zu Männern anders behandelt?

Nach dem zweiten Weltkrieg, als die DDR entstand
 und Europa wurde für vierzig Jahren ~~geteilt~~ zwischen
 dem demokratischen Westen und sozialistischen
 Osten geteilt, lag die Geschlechterrevolution
 und gleiche Chancen für Männer und Frauen ~~aus~~ nur
 in der Zukunft. Und als die Frauen im Westen
 gleichgeschalteter ~~wurden~~ in den sechzig Jahren
 wurden, ~~war~~ ~~leidete~~ das hübsche Geschlecht
 im Osten ~~schwer~~ schwer. Oder nicht?

Warum wir manche von den Berufen, oder Rollen,
 die Frauen in den zwei Werken hatten: im Film
 gab es die Schauspielerin Christa-Maria Sieland
 (andere Frauen, wie die Prostituierte oder Frau
 Meinhart, hatten sehr geringen Rollen in der Geschichte).
 im Roman sahen wir Frau Kuppisch, Hausfrau,
 Miriam, eine Studentin, und die Existentialistin, eine
 arbeitlose Malerin (es gibt wieder kleine Personen
 wie die Gemüsefrau oder Erdmutter Löffelring).

Man kann sehen, dass es Hausfrauen gab,
 aber wenn eine Frau arbeiten oder ~~studieren~~
~~wollte~~ auf einer Universität studieren wollte,
~~konnte~~ sie es machen (sie musste aber lizenzen
dürfte

sein und sauberen Kaderprofil haben* - ohne das dürften sie nur unattraktive jobs bekommen).

(P)

In diesem Hinblick hatten Frauen gleiche Rechte mit Männern (davon abgesehen, dass es typische Mann- und Fraujobs gab: es war ziemlich ~~schwer~~ schwer, einen Lehrer oder eine im Berg arbeitende Frau zu finden). Aber auch wenn ~~die in die Aufmerksamkeit der Itali-
er gekommen sind~~, waren sie gleich behandelt: Christa - Maria Geland ist, zum Beispiel, wurde kalblutig ~~gestrichelt~~ durch ihre Liebe zu Kunst gedrückt und, am Ende, gebrochen und ~~verwundet~~ ist eine Hausmitarbeiterin geworden.

(D₁)

(D₂)

Im Roman kann man nicht sehen, wie der Staat Frauen karakt, aber ~~er gibt~~ die Gemüse-Frau und Frau Löffeling, von denen wir schon gesprochen haben, sind ziemlich special: ~~die~~ Erdmarte Löffeling hatte einen ~~sehr~~ hohen Beruf - Schultat ~~Storin~~ - und die Gemüsefrau aus der Sonnenallee hatte einen eigenen Geschäft.

(Rep)

Zusammenfassend, Frauen waren gleicher mit Männern, als man erwarten würde.

(conc₁)

Content $\frac{8}{20}$ (Basic response, development and illustration limited)
Language $\frac{6}{10}$

($\frac{14}{30}$)

Examiner Comment

This rather brief survey of the role of women in the GDR touches on just a few basic points. There is an inventory of the jobs that women did in the two works. The essay goes on to mention that the role of the state is key to accessing some jobs, hence the need to be beyond suspicion politically; the state can also be coercive via the Stasi; this leads to Sieland being forced to become an informer. The essay tails off with a short paragraph and a thin conclusion.

The candidate does not really focus on the key information required in discussion of the title, but writes a very basic response which is enough to show some understanding of the works. The points made are not developed to any great extent, and illustrations from the text are limited.

The quality of the German, however, is generally accurate with some attempt at complex structures. It is curious, in this example, that the language mark is almost as high as that for content, and this certainly buoys up the essay into the bottom of the Merit band.

Content 8/20

Language 6/10

Part II Texts

Part II: Literary Texts (30 marks)

Choose **EITHER** question A **OR** question B **OR** question C on **ONE** of the literary texts and answer it in **English**.

Recommended word length: 450–600 words.

You should bear in mind that you will be assessed on both **content** and **structure**.

Mark Scheme

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.

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.

Question 10C

Franz Kafka, *Die Verwandlung*

‘Die Verwandlung depicts a fatal battle between father and son.’ To what extent do you agree with this assessment?

Indicative Content

Candidates should consider both sides of the argument before coming to a fully justified conclusion. Candidates may well also look to other elements in the text which widen the perspective offered by the title, but these should come after an analysis of the title’s perspective. Candidates should focus on Gregor’s position in the family as breadwinner and the ensuing sources of conflict stemming from this. Also, the clash of attitudes revealed in the interactions between father and son, and in those with other parties, chiefly Grete. Candidates should also discuss the apple incident and give an analysis thereof and of the resultant positions taken by Gregor and his father in the narrative. A definition of the father’s role in the fatal decision regarding the removal of Gregor should also be made, with the father playing second fiddle to Grete in this regard. Such a reading would push towards a wider perspective on the text, with Gregor in fact also in a ‘fatal battle’ with other elements of society: the oppressive institution of the family, with the family using the individual to its own ends; the forces of work/capitalism, with Gregor’s obsession with his job leading to his alienation/dehumanisation due to the demands imposed on him, by family and business; sexual repression. Some candidates may focus on the role of business and Gregor’s work, with the subsequent internal conflicts set off in Gregor’s mind, evident from the first page of the work. Others may look at Grete’s role in the story, adding to the conflict, with music and the conservatoire dream linked to her decisive move to renounce the ‘*Untier*’. Some may follow the role of women in the story and in Gregor’s internal battle. Others may discuss the whole institution of the family and its repressive mechanisms, extending this to the whole of society. Key to an analysis will be a discussion of the perspective of the ‘fatal battle’ offered by the dual-narrative perspective. Some may conclude that a wider vision of the *Erzählung* is possible, yet at its core still lies a conflict between father and son. Points and conclusions should be fully justified by means of precise examples from the text.

Example Candidate Response — Distinction

EJ.D.

6. At the end of Franz Kafka's 'Die Verwandlung', Gregor Samsa dies of neglect, starvation and an infection from a rotting apple lodged in his back. I ~~do~~ agree that the book depicts ^{some struggle} ~~a~~ ~~fatal~~ ~~struggle~~ between father and son; however, I also feel that this is not the main focus of the book, nor an entirely accurate statement.

Firstly, it is certainly true that this whole situation turned out to be ^{fatal} ~~fatal~~: ~~Kafka~~ Gregor does die at the end: "Dann sank sein Kopf ohne seinen Willen und aus seinen Nüstern strömte sein ¹ letzter Atem schwach hervor". It is also possible that Herr Samsa was instrumental in Gregor's death, since Chapter Two ends with a ~~best~~ ~~violent~~ ~~fight~~ ~~between~~ scene of actual physical violence: as Gregor tries to return to his room, his

Intro ✓

K. ✓

father begins to peck him with fruit, and one apple lodges
 in his back. Throughout Chapter Three the readers are
 reminded of the pain from the apple in his back, and
 Gregor's cause of death is never made clear, so it is entirely
 possible that this act of violence from Herr Samsa killed Gregor.

Furthermore, it could be said that Gregor died through neglect,
 which would have been at least in some part the father's fault.

We know that Gregor was neglected; he became angry when the

family ate because they hadn't fed him. "Wut über diese
 schlechte Erwartung erfüllte ihn" - and Kafka explicitly says
 that they neglected him: "Wer in dieser abgearbeiteten und

übermüdeten Familie Zeit, sich um Gregor mehr zu kümmern...?"

There is a battle of sorts, a struggle between father and son,

in Chapter Two
 when in the book, as the family ~~find~~ ^{members find} jobs: we are told
 that when Gregor's father came home, he would fall asleep

in his seat, fully dressed, and would have to be carried to bed by his wife and daughter. The more they cared for Herr Samsa, the less they looked after Gregor, so they were ~~in~~ struggling to win the family's care.

However, I feel that this is not an entirely accurate assessment, since "battle" implies hostility on both sides, and Kafka makes it clear that Gregor ~~was~~ always wanted the best ^{all} for his family. He stayed in a job he hated so that he could finance his parents: "Wenn ich nicht wegen meiner Eltern zurückhielte, hätte ich längst gekündigt...", and even after discovering that his father had lied to him about their finances and had sent him to work despite having some reserves of money, Gregor is simply happy that his family has something to fall back on: "Er nickte eifrig, erfreut über diese unerwartete Vorsicht..." Gregor ^{was} never truly ~~feels~~ hostile

towards his family and thus I feel that "battle" was not quite the right term to use.

Furthermore, the statement seems to imply that the "fatal battle between father and son" is the main focus of the novel and I feel that this is incorrect. To whatever extent that this struggle is depicted, it is not ~~really~~ depicted with nearly as much emphasis as what the title describes - a 'Verwandlung' (a metamorphosis, or transformation) or indeed a series of Verwandlungen.

Firstly, the financial position and confidence of the family changed completely from the beginning to the end: they ~~had~~ were first dependent on Gregor and then had to struggle to survive ~~with~~ without him, but at the end they were independent ~~again~~ and confident enough to be able to oust the three ~~big~~ lodgers who had been

staying with them - the father tells them, "Verlassen Sie ~~ganz~~
meine Wohnung!"

~~The hierarchy~~ Gregor's relationship with his sister changes
entirely, as well: at the beginning, ~~she~~ they are seen
as very close and loving; Grete ~~has~~ truly hoped that he was
not unwell and could come out of the room: "Gregor, ich
beschreibe dich.", while Gregor is desperate to thank her for all she
does for him. "Hättest du ^{mit seiner Schwester} ~~am~~ ^{sprechen} und ich ~~denken~~ ^{für alles danken} können.
~~das~~ können, was sie für ihn machte...". However, towards the
end of the book their hostility towards each other ~~waxes~~,
she blames him for causing their mother to faint, and addresses
him violently: "Du, Gregor!" rief sie mit erhobener Faust
und eindringlichen Blick", while he ~~edge~~ would rather jump at
her face than have her take his picture away: "lieber würde
er an sie ins Gesicht springen" ^{Just before} ~~As~~ ~~then~~ he dies, it is

Grete who says - "Weg muß es" - he must go away, and she it
 is she who slaps him in his room: "Es war die Schwester die
 sich so beeilt hatte". If anything, the book depicts an
 increasingly heated battle between Grete and her - - the violent
 language, such as "erhöbener Ernst", "an sie ins Gesicht springen"
 and the fact that she refers to him as "es" instead of "er"
 emphasises this.

Kafka emphasises the theme of change and transformation
 throughout the book with his depiction of the weather: at the
 beginning, it is described as "melancholisch", and towards
 the end of Chapter One we are told that it is "viel heller
 geworden." At the very end, when Gregor is finally dead,
 the sun finally shines: "Der Wagen, in dem sie saßen, wurde
 von warmer Sonne geheizt". I believe that the change
 and transformation are far more heavily depicted than is

battle between father and son.

✓

I agree that the book does depict some struggle and some violence, predominantly from the father directed at his son and that ends up being fatal for Gregor. However, I feel that the book depicts far more clearly a ~~transformation~~ ^{powerful transformation} of ~~several people's~~ a family.

✓
(A)

Content $\frac{20}{25}$ (thoughtful and well argued, large number of relevant points, well illustrated. good understanding/analysis)

Structure $\frac{4}{5}$

$\frac{24}{30}$

Examiner Comment

This is a thoughtful and cogently argued analysis of the subject of Kafka's novel. It considers to what extent the central issue is a battle between father and son, then broadens the discussion to the importance of the wider family, work and finance. The points made are clearly and effectively expressed, and there is consistent, apposite illustration from the text, both close reference and quotation.

The overall impression is of a good textual understanding anchored in sustained argument and analysis.

The essay was given a mark in the 'very good' box reflecting the high quality of the discussion and the inclusion of all but a few possible points.

Content 20/25

Structure 4/5

Question 11B

Bertolt Brecht, *Leben des Galilei*

What role is played by the Church in *Leben des Galilei*?

Indicative Content

Candidates should identify the role of the Church in the context of the play: as the upholder of authority; its collusion with the ruling classes; its role in class domination; its counterpoint as the upholder of dogma/ belief against the reason of Galileo. Attention may be drawn to the portrayal of the institution through various characters, many of whom transcend the two-dimensional and indeed some of whom may be deemed sympathetic; see scenes 6 (to comic effect), scene 7 Kardinäle Bellarmin and Barberini, scene 8 (der kleine Mönch), so that the Church is not to be seen as a devious bureaucracy, but rather as a tool of power and the prevailing social order. Examples must be given. The essential role of the Church as the upholder of authority is evident in many scenes: the collusion with the aristocrats/capitalist system revealed in scene 9 through Ludovico; the use of power, intimidation and violence in the name of the Inquisition in scenes 7, 11 and 12; its role in manipulating Galileo in scene 12 and explained by the protagonist in scene 13. Candidates may focus on the role played by the Church in suppressing knowledge and bringing its power to bear on science in the form of Galileo. Some may also pursue the line that the Church is also depicted as an institution open to change by virtue of the historical perspective given by the play as Brecht reduces the historical crisis of the real Galileo episode to an ideological battle between belief and reason. This may be lost in the play but not in the wider historical perspective, as an analysis of the final two scenes with Andrea may reveal. The role of the Church may also be linked to the Epic nature of the play in this regard. Points and conclusions should be fully justified by means of precise examples from the text.

Example Candidate Response — Distinction

11B Bertolt Brecht wrote the first edition of 'Leben des Galilei' in "jenem finsternen Monaten" in which he perceived the rise of Adolf Hitler and the Nazis to be "der Zusammenbruch der westlichen Zivilisation". He saw parallels between the story of Galileo Galilei and the state of Germany, where in both cases the established authority, not only imposed themselves upon the people, but also sought to dominate human ideology by controlling what is truth.

Brecht called the church "der Obrigkeit [Galileos] Zeit" and in the play the Catholic church performs the function of ~~the~~ ^{the} oppressive authority. However Brecht ~~was~~ ^{did} not seek to criticise the Catholic Church ~~as such~~ specifically, ~~rather~~ ~~the~~ ~~fact~~ ~~that~~ therefore such an interpretation would be naive. Figures such as the Inquisitor, who says, ~~Galileo~~ ^{labels} Galileo a heretic and says "Die [Etablier] kommen aus Zweifel" and the very old Cardinal, raise ^{whose physical state is undoubtedly significant} ~~the~~ conflict within the play between the "alte und neue Zeit". At the beginning of the play Galileo says, ^{to Andrea} "Die alte Zeit ist herkommen, es ist eine neue Zeit" yet the church ~~seeks~~ ^{horribly} ~~to prevent~~ ^{to prevent} this. In scene 4, Galileo says "Der Glaube ~~und~~ der Autorität des Aristoteles ist eine Sache, Fakten, die mit Händen zu greifen sind, eine andere". Yet the philosopher and other learned individuals

Intro

are completely unmoved by this. They are happier to remain true to their 'prescribed truths' and to ~~not~~ Aristotle than to change their minds. „Ich dachte Sie schämen sich durch das Fernrohr und überzeugen sich“ Galileo argues yet they are ~~not~~ converted to „glückselig“ rather than actually see.

A further conflict is highlighted by the church, not of whether it is ~~right~~ best to stick to what you believe or what can be proven to be right with evidence.

Although Galileo calls himself a „Sohn der Kirche“, ultimately he is more loyal to reason than anything else as this is what allows him to reject what he has been told and believe in what he can see and prove, ^{in other words, the truth.} ~~his devotion to~~

~~„die Wahrheit“ ^{it to say} ~~the extent of his~~ ~~will~~ ~~to be made~~ „Ich habe unterzogen, weil ich der körperlichen Stärke der Kirche“ The ~~truth~~ ~~the church, however,~~~~

~~exemplify their role by ~~the~~ ~~as~~~~ In full knowledge of their ^{and motives} actions, the Church seek to destroy Galileo and his findings, despite the fact that Copernicus, the ^{and motives} ~~perpet~~ astronomer has confirmed them.

~~This highlights the audience the~~ duplicious nature of the church is further highlighted by the fact that they were marks at the ball



on scene 6. Importantly though, the Church and her decision to withhold the truth is meant to ~~warn~~ ^{warn} the audience of the danger of authority having too much power, as eventually, this will result in the loss of truth as an empirical, rational concept - it could simply be manipulated by those in power and become totally subjective. Revisiting conversations and scenes, particularly scene 12 make explicit the idea that the Church knowingly ~~distorts~~ ^{distorts} the truth, out of self-interest as ~~an~~ attempt to sustain order and power.

However, Brecht wrote in a letter in 1955, *Ich muss dringend wieder, die Geier Galileis ~~...~~ ... daß sie ^{so} positiv wie möglich dargestellt werden, sonst mach ich es dem Galilei zu leicht*. Whilst ~~understandably~~ ^{to some extent} the Church is ~~portrayed~~ portrayed as being a negative force within the people's lives, 'Leben des Galilei' is not a play of absolutes. Indeed, Brecht did not want it to be - following the use of the atomic bomb he wrote a second edition of the play, in which Galileo is less of a hero, and the Church less of an absolute enemy. There are exceptions to the type of characters representing the Church, for example, the small monk, who says, *Es ist aus allerhöchsten ~~By~~ Beweggründe, die uns*

Schweiger mother meßer". In some ways, Galileo's lack of understanding for the social consequences of his ~~findings~~ ^{work} ~~findings~~ ^{at the beginning of the play} seems slightly naive, as well as idealistic. ~~Galileo~~

In keeping with Brecht's belief that science cannot be divorced from humanity, throughout the play, Galileo's humanity is alluded to - for example he is naked on the first scene; he enjoys food and ^{care of the} ~~over the~~ "play" he eyes and weakens. The Inquisitor's description "Er ist ein Mann des Fleisches" is not entirely incorrect, after all ~~he~~ Galileo himself admits he recanted, "weil ich ~~der~~ ~~der~~ körperlichen Schmerz fürchte". His social conscience and belief that science should "die Mühseligkeit der menschlichen Existenz erleichtern" ^{towards} ~~at~~ the end of the play and ~~to some extent~~, his pleasure is derived from his work, which consequently makes it a slightly selfish act.

In conclusion, the role of the church, is not to embody entirely that of ~~the ultimate~~ ^{parent} force, just as Galileo may not be described as ^{a hero} ~~the ultimate~~. However, it takes the role of the optimistic authority, which Brecht sought to get his audience to see in their own

lives. Its ~~also~~ presence also creates and develops some of the core conflicts and themes within the play.

Content $\frac{19}{25}$ (Thoughtful and well argued, large number of relevant points, some limitations)

Structure $\frac{4}{5}$ $\frac{23}{30}$

Conc_A

Examiner Comment

The answer on the role of the Church is engaging and well-argued, and goes to the heart of the issue: the institution of the Church as arbiter of power and truth. There is appropriate consideration of the Church as an oppressive authority, and this is contrasted with the search for truth by Galileo and his view of science. Much of the discussion is cogently argued, though one point which is not entirely fully developed is the subject of Galileo's 'humanity'.

An attempt to put the genesis of the play into historical context allows a broader perspective to take shape, and there is reference to the 1955 edition in which the text was reworked so that there appears less of a struggle between 'absolutes' in the drama, but more accurately reflects the ambivalent role of science and scientists in an uncertain (nuclear) world.

Further details could have been added: the collusion of the Church with the ruling classes; more evidence on how Church uses power and intimidation; a review of the final scenes with Andrea. Nevertheless, the main thrust of the question has been grasped and effectively discussed.

On a stylistic note, it is helpful and preferable if candidates could separate their use of quotations from the English analysis, rather than trying to integrate German into bilingual sentences.

The mark indicates that the essay is clearly of Distinction standard, with its large number of relevant points and its clear development and structure.

Content 19/25

Structure 4/5

Question 11A

Bertolt Brecht, *Leben des Galilei*

Refer the following passage to context, indicating what is revealed in this exchange about the characters, the ideas expressed and the way in which they are presented within the passage.

Sagredo: Und wo ist also Gott?

Galilei: Bin ich Theologe? Ich bin Mathematiker.

Sagredo: Vor allem bist du ein Mensch. Und ich frage dich, wo ist Gott in deinem Weltsystem?

Galilei: In uns oder nirgends!

5

Sagredo: *schreiend:* Wie der Verbrannte gesagt hat?

Galilei: Wie der Verbrannte gesagt hat!

Sagredo: Darum ist er verbrannt worden! Vor noch nicht zehn Jahren!

Galilei: Weil er nichts beweisen konnte! Weil er es nur behauptet hat! Frau Sarti!

10

Sagredo: Galilei, ich habe dich immer als einen schlaunen Mann gekannt. Siebzehn Jahre in Padua und drei Jahre in Pisa hast du Hunderte von Schülern geduldig das Ptolemäische System gelehrt, das die Kirche verkündet und die Schrift bestätigt, auf der die Kirche beruht. Du hast es für falsch gehalten mit dem Kopernikus, aber du hast es gelehrt.

15

Galilei: Weil ich nichts beweisen konnte.

Sagredo: *ungläubig:* Und du glaubst, das macht einen Unterschied?

Galilei: Allen Unterschied! Sieh her, Sagredo! Ich glaube an den Menschen, und das heißt, ich glaube an seine Vernunft! Ohne diesen Glauben würde ich nicht die Kraft haben, am Morgen aus meinem Bett aufzustehen.

20

Sagredo: Dann will ich dir etwas sagen: ich glaube nicht an sie. Vierzig Jahre unter den Menschen haben mich ständig gelehrt, daß sie der Vernunft nicht zugänglich sind. Zeige ihnen einen roten Kometenschweif, jage ihnen eine dumpfe Angst ein, und sie werden aus ihren Häusern laufen und sich die Beine brechen. Aber sage ihnen einen vernünftigen Satz und beweise ihn mit sieben Gründen, und sie werden dich einfach auslachen.

25

Galilei: Das ist ganz falsch und eine Verleumdung. Ich begreife nicht, wie du, so etwas glaubend, die Wissenschaft lieben kannst. Nur die Toten lassen sich nicht mehr von Gründen bewegen!

30

Sagredo: Wie kannst du ihre erbärmliche Schlauheit mit Vernunft verwechseln!

35

Galilei: Ich rede nicht von ihrer Schlauheit. Ich weiß, sie nennen den Esel ein Pferd, wenn sie ihn verkaufen, und das Pferd einen Esel, wenn sie es einkaufen wollen. Das ist ihre Schlauheit. Die Alte, die am Abend vor der Reise dem Maulesel mit der harten Hand ein Extrabüschel Heu

40

vorlegt, der Schiffer, der beim Einkauf der Vorräte des Sturmes und der Windstille gedenkt, das Kind, das die Mütze aufstülpt, wenn ihm bewiesen wurde, daß es regnen kann, sie alle sind meine Hoffnung, sie alle lassen Gründe gelten. Ja, ich glaube an die sanfte Gewalt der Vernunft über die Menschen. Sie können ihr auf die Dauer nicht widerstehen.

45

Indicative Content

This episode takes place during scene 3 in which Galileo proves the Copernican system by means of his telescope, something he has just shared with his friend Sagredo. His friend warns him of the potential dangers his research entails if he broadcasts it, but Galileo proclaims himself a believer in human reason. At the conclusion of the scene Galileo tells Sagredo that he intends to move from the Republic of Venice to the court at Florence so that he can gain the funds needed for proper time to research. Sagredo has just read out a letter in which Galileo has attempted to ingratiate himself to the very young duke. After the final line of the passage the end of the letter is projected onto stage.

Key to an interpretation of the scene is the conflict arising between Galileo's belief in the power of reason, which is ironically blind to the realities of Church authority, and Sagredo's more pragmatic view of the workings of society. The character of Galileo is revealed to be bullish and unbending. His fundamentally optimistic belief in the triumph of reason over circumstance comes through in this interchange. His ideas on God also reveal the way in which he rejects the Church's own interpretations thereof, yet also the naivety with which Galileo operates at this stage. Unable to see the potential dangers, despite his insistence throughout on the need to see, he does not acknowledge the conflict his work will bring about (*'Ich bin Mathematiker'*). The absolute faith in reason is also revealed here, as Galileo is unerring in his belief that proof will overturn prevailing conditions. The stage direction for Sagredo is telling at this point (*'ungläubig'*). The scene sets up a position for Galileo which is eroded throughout the rest of the play as he comes into conflict with authority and economic forces, some of which are of his own choosing (*'Ohne diesen Glauben würde ich nicht die Kraft haben, am Morgen aus einem Bett aufzustehen.'*), and also with his own blindness to the reality of the situation. Sagredo is revealed as prescient in his predictions of the troubles Galileo will face, and as such distances the spectator from the rhetoric with which Galileo seeks to make his points. Galileo's method of teaching is also revealed in his final scene, although attention may be drawn to the language used, especially the *'sanfte Gewalt der Vernunft über die Menschen'*. Points and conclusions should be fully justified by means of precise examples from the passage.

Example Candidate Response — Distinction

Q11. Scene 3 - Padua.

- Just given telescope to Doge in Florence.
- tried to convince Sagredo of Copernican theory with telescope.

Themes: ^{Pros and cons} ~~Religion~~ Religion vs. People.

Old vs. New Science.

Vernunft + sehen vs. glotzen / beweisen / glauben } Commentary on epic theatre
 Galileo's character behaupten + hoffen -

Religion + Menschen + Science

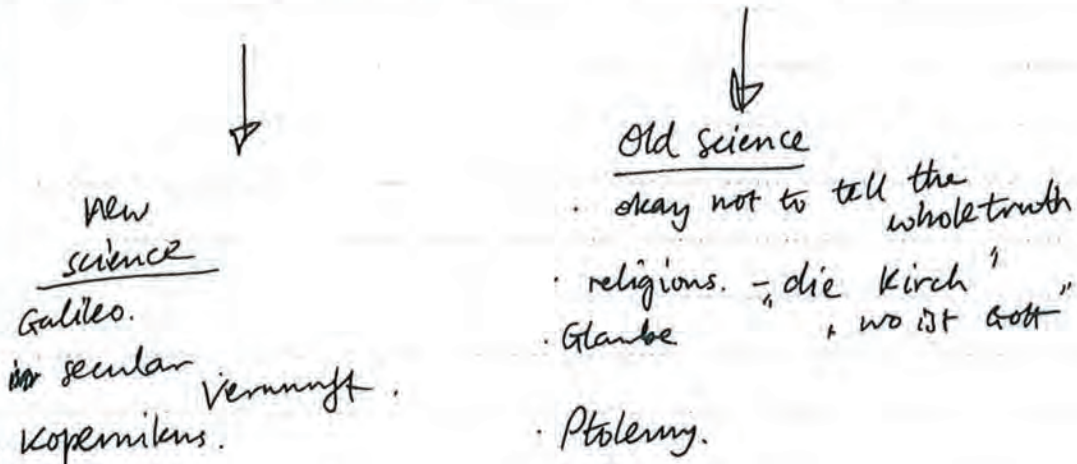
- kleiner Mönch - people need ~~science~~ faith
- Galileo - aus meinem Bett aufzustehen.

Galileo teaching lies - inconsistent with ^{für falsch gehalten} idea that science hat "mit beiden Kämpfen zu tun" - science + people.

- "Ich glaube an den Menschen"

Sagredo (religious) - ~~der~~ (Leute] Vernunft anlachen. (politicising science).

Galileo: ich glaube an .. Gewalt der Vernunft.



sehen
New Science
Galileo.

"weil ich nichts
beweisen
konnte"

"Sieh her"

Gründe
gelten.

vs.

grotzen (Kirche).
Old Science, Aristotle
now.

"weil er es nur
behauptet hat"

Hoffnung.

Galileo

inflammatory - flippant

wichtig, dass du den
Galilei nicht
idealisiert

Bh ich?

angry - der Verbrannte
Fran Sarti!

unusual - normally cool
and considered.

Allen Unterschied! Sagredo!

- absent minded.

Patronising - nur die Toten.
ganz falsch!
du form

Then considered
scientific
Galileo.

This passage from „Leben des Galilei“ takes place in scene 3, after Galileo has presented his telescope for the Doge and had dishonestly passed it off as his own invention. The passage takes the form of an a vociferous altercation between Galileo and Sagredo, a scientist of the old school. The rift has arisen from disagreements over Galileo's attempt to prove to Sagredo the Copernican theory. Galileo is defending ~~reason~~ human reason and Sagredo the importance of ~~of~~ God and religion.

This extract highlights the conflict between old science and the Church, and new science and the people; the difference between ~~seeing~~ and 'sehen' and 'glotzen' and also shows an unfamiliar side to Galileo.

The first theme hinted at in the excerpt is ~~that~~ the conflict between old and new science with Sagredo's question „Und wo ist also Gott“. This ^{old} ~~new~~ science represented by Sagredo is characterised by ~~the~~ „das Ptolemaische System“ and the importance of the Church within it is stressed by the repetition of „die Kirche“ ~~repeating~~ in quick succession. ~~By~~ This allegiance to the past is illustrated by Sagredo's appeal to Galileo by reminding him of their history together with 'siebzehn Jahre in Padua' and also his ejaculation 'Vor noch nicht zehn Jahren'.

The new science which is defended by Galileo, however, is described by the mention of Copernicus and of 'human reason' highlighted by the repetition of 'Vernunft'. The God of the old is replaced by ~~the~~ the people, Galileo declaring 'ich glaube an den Menschen'.

The importance of belief as declared by Sagredo is

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§ (Intro)

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picked up on by Galileo, ~~saying~~ saying, 'Ohne diesen Glauben' he would not have the strength to get out of bed. Inconsistently with Galileo's normal ~~positive~~ ^{pejorative} use of the word 'faith' it is used to describe his faith in human reason. ~~Also~~ Also inconsistently with Galileo's belief in 'Wahrheit' is the accusation ~~that~~ that he disseminated ~~his~~ views which he himself held to be false. ~~This shows that Galileo is not fully part of the~~ ~~or~~ 'new science' he has established and that his belief in human reason is not as strong as he himself asserts. Galileo later in the play asserts that science has ~~to~~ to do with the pursuit of reason and the people (to see hat mit beiden Kämpfern zu tun), showing a change in his beliefs. At this point, however, it is clear that Galileo is not a total convert to the 'new science' he helped establish and that his belief in human reason is not as strong as he asserts. When Brecht declares, 'Der Held des Werkes ist nicht Galilei, sondern das Volk', he shows his support for this 'new science' ~~ascribed~~ and by it ~~is~~ ^{perhaps disdain} ~~is~~ for Galileo's dissimulation at this stage. ~~at this stage~~.

The next theme covered in the passage is the contrast between 'sehen', ^{making} ~~the~~ empirically discoveries, a fundamental tenet of this 'new science' and 'glauben', based on assumption and belief. Galileo's vocabulary ~~uses~~ employs ~~many such~~ words related to empiricism, such as 'beweisen', which he repeats ~~several~~ several times, and 'begreifen'. Sagredo on the other hand refers to 'Gott', and uses the word "glauben". As Galileo has argued that belief in God is assumption and that 'glauben' is fundamentally different from rigorous scientific proof, this shows not only ~~that~~ Galileo's

and Galileo says to Sagredo starkly 'sieh her', demonstrating to him ~~his~~ his disdain for the assumptions of the old establishment.

commitment to this 'new science', but also confirms in his eyes everything wrong with the established 'old science' & established ~~as~~ alongside the Church. Although Galileo occasionally uses the vocabulary of assumption with reference to his 'Glanze', he uses it specifically to highlight the difference between ~~his~~ his views and Sagredo's. The many references to 'Vernunft' by Galileo further show his support of empiricism and pursuit of truth. One of the main aims of an Epic theatre was to see ~~the~~ the play subjectively, ~~The presentation~~ and not to rely on assumption, or "glotzen". This episode is arguably a commentary on ~~Galileo's~~ ~~the~~ the status of the play in the epic genre, with elements of assumption, in the form of historical context and conformity to fact, and also of 'sehen' shown by the emphasis on ~~the~~ ^{the theme} throughout the play.

The presentation of Galileo ~~is~~ does not tally with his portrayal earlier on. In the first two scenes he avuncularly takes Andrea Sarti under his wing and comes across as lovably absent-minded and a reflective. As Brecht said, it is 'wichtig, dass du den Galilei nicht idealisierst', and in this passage, aside from the scientific conclusion in lines 37 onwards, he is engaged in a stinging match with Sagredo, riled as we have not seen him. He is inflammatory, ~~flippantly~~ egging Sagredo on with his flippancy when he says 'Bin ich Theologe? Ich bin Mathematiker.' ~~staring~~ He berates Sagredo, ~~saying~~ who asks what difference it makes, shouting 'allen Unterschied!', ~~using the same~~ picking up the same vocabulary ~~to~~ in an attempt to patronise Sagredo. He impertinently uses the imperative 'Sieh her', dismisses what

he argues as 'ganz falsch' and uses ~~a~~ ^{the} ridiculous statement 'Nur die Toten ^{lassen} sich nicht mehr von Gründen bewegen.' He undermines his entire career ~~by~~ by disbelieving Sagredo can 'love science' (die Wissenschaft lieben). This portrayal of an angry, confrontational and even cruel Galileo undermines the audience's sympathy for him, and especially given Brecht's warning not to idealise him.

~~In this passage Brecht shows the conflict between old science, with its allegiance to the Church, and new science and the people.~~ The question of whether science need be spread amongst the people, a view supported by Galileo but opposed by Sagredo, reflects ~~the~~ the alterations Brecht made to the text following the bombing of Hiroshima. In this passage the presentation of the argument in favour by Galileo is weakened by the inconsistencies not only in his language, but also in his cruel behaviour: the argument in favour of belief is not utterly undermined. As Brecht said, epic theatre does not impose answers. Here, however, ~~the~~ sympathy with Galileo is greatly undermined.

Content $\frac{19}{25}$ (thoughtful and well argued,
a large number of relevant points, some limitations)

Structure $\frac{3}{5}$

$\frac{22}{30}$

Examiner Comment

This answer adopts a systematic approach to the task, and the candidate shows a close analysis of the extract for commentary. There is a thoughtful, brisk and well-argued discussion about the interaction between *Glauben*, *Vernunft* and the role of science, and consideration is also given to Galileo's character development.

There are a number of assertions which are relevant both to the extract and the play as a whole (e.g. Brecht's comment on the hero of the play, the nature of Epic theatre, why the audience loses sympathy for Galileo), but these are left tantalisingly underdeveloped. The analysis focuses more on the broader themes of science and religion, perhaps at the expense of examining Sagredo's character more fully, and how his pragmatism contrasts and amplifies Galileo's unyielding nature.

In sum, the answer covers a large number of relevant points and shows a good understanding of the play; these factors place it towards the lower end of the Distinction band.

Content 19/25

Structure 3/5

Question 11C

Bertolt Brecht, *Leben des Galilei*

How are the devices of Epic Theatre evident in *Leben des Galilei*?

Indicative Content

Candidates may start by discussing their understanding of Epic Theatre. The essay may elucidate these first and then discuss significant illustrations in the play, or discuss them as theory and practice one by one. Points to include in a sketching of Epic Theatre beyond a simple use of the *Verfremdungseffekt* as an all-encompassing term would include an understanding of how that effect is actually achieved, perhaps encompassing the majority of the following aspects: the spectator being made into a critical observer of the action; the awakening of the spectator's intellectual faculties; the demand for decisions to be made by the spectator; the use of argument rather than suggestion by Brecht; the driving of the spectator into certain realisations and the fact that each scene is independent. Examples of such factors may be drawn from many scenes in the play. The use of history, for example, may feature, with reference to the perspective offered by time. Candidates may also discuss the employment of *Spruchbänder* to enable the spectator to feel suspense at the action rather than the outcome, forcing the spectator to engage his/her critical faculties. The 'method' of Galileo may be analysed as a means of driving the spectator into decisions and confronting him/her with arguments (e.g. scenes 1 and 9): the use of songs; the presentation of the protagonist himself as a character, with some candidates possibly discussing how perhaps more 'traditional' elements of theatre are incorporated in him (with empathy?), or the argument that the practice of Epic Theatre incorporates such elements. The independent nature of the scenes may be discussed through illustration, with the spectator's role also explored. Themes of knowledge and power as notions which the spectator is driven to confront may also be discussed, with an analysis of Galileo's self-assessment in scene 14 and an interpretation of scene 15 and Andrea's role. The question gives the opportunity to use a wide range of material but it must be made relevant to its being part of the Epic Theatre Brecht seeks to present. Points and conclusions should be fully justified by means of precise examples from the text.

Example Candidate Response – Merit

11C

The key aim of Epic Theatre is ~~to~~ to be didactic in nature, to have the audience be taught a moral lesson, and I think this is present in the play. Despite the characters, especially Galileo, being ~~to~~ two sided and Brecht himself saying that it should not be a one-sided play ('Es ist für die Theater wichtig zu wissen, dass dieses Stück einen großen Teil seine Wirkung verliert, wenn die Aufführung hauptsächlich gegen die katholische Kirche gerichtet ist'), the overriding moral message exists, that is to say the importance of reason and empiricism as opposed to faith and oppressive enforcement of an ideology. This moral message, an important device in Epic Theatre, is evident throughout the play. The academics of the Medici court are an example of this message, when they refuse to look through the ~~the~~ telescope to see the evidence of the Copernican System.

Another device of Epic Theatre in use in ~~das~~ Leben des Galilei is that of

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the "Verfremdungseffekt".¹⁶⁰ This is the idea that in order to retain the audience focus on the moral message of the play, they should be occasionally reminded that they are not witnessing a simple story, but rather that they are being ~~the~~ taught morality through the medium of theatre. In other words, the 'fourth wall' between the audience and the stage should be broken down, so that the audience doesn't become too attached to the story of the play, forgetting its moral significance.

One way in which the alienation effect is achieved is by the use of the poems projected onto a screen at the beginning of each scene -

Galileo Galilei sah, dass kein ~~Wunder~~
Himmel war, is an example.

These poems help achieve the 'Verfremdungseffekt' in two ways: firstly, they are non-naturalistic, reminding the audience that they are watching a play, as opposed to watching Galileo's life. Secondly, the poems contain a summary of the events in the preceding scene - the effect of this being that any dramatic suspense resulting in the audience anticipation of what happens next is done away with, so they

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are not too involved in the story to miss the moral message.

The building of suspense in the audience is also avoided by having short scenes with lapses in time often between them. Shorter scenes lead to more regular scene changes and time lapses ~~are~~ ~~scenarios~~ break up the dramatic flow - and these two factors together further help alienate an audience.

The set design as indicated in the stage directions ~~are~~ ~~also~~ is also characteristic of Epic Theatre - it is not a fully furnished ~~set~~ study in scene one, but rather a space with pieces of set that hint at a study -

the desk and books. ~~For example these~~ ~~implicit~~ This implicit approach to set design is a device of Epic Theatre as it reminds the audience ~~of~~ that they are looking at a stage, not at Galileo's study, for example. ⁴⁶¹ The sparse set design also helps draw attention to the framing effect of having milk and books being the first and last things the audience sees ~~to~~ on stage, representing the two ~~side~~ sides of human existence, carnality and intellectual pursuit. This effect, another moral statement, would not be nearly so poignant were the

stage at the beginning and end of the play also covered with other bits of scenery. This emphasis on the moral message at the cost of a realistic set is again a mark of Epic Theatre.

In conclusion, the didactic nature and alienation of the audience are two key traits of Epic Theatre which are ~~seen~~ in *Leben des Galilei* ~~with~~ with the use of devices such as the projected poems, sparse and implicit set design, and ~~the~~ purposeful hindrance of ~~the~~ ^{the} building of dramatic suspense.

Examiner Comment

This is a fair attempt at answering the question which includes a number of relevant and valid points, although they are not always made as effectively as they could be. The opening page of the essay, for example, does not set out the terms of the Epic Theatre as broadly as it might, before launching into one detail, the alienation effect. The candidate's use of the term 'the moral message' smacks too much of shorthand technique to cover the challenges of the Epic Play: the answer would have benefitted from a more detailed analysis, covering such points as the role of the spectator as critical observer, the awakening of the spectator's critical faculties, the use by Brecht of argument rather than suggestion.

There is some discussion of the *Verfremdungseffekt* and how it is used in the play, and the projected poems and sparse staging are useful examples, but there are many other features which could be mentioned. The scenes of the play are rightly identified as a means of avoiding dramatic suspense, though this idea could be further developed to emphasise that each scene is intentionally separate. The conclusion (all too soon) sums up the two strands briefly.

To provide a fuller consideration of the Epic Theatre, the answer could have included much more illustrative material and made points about other techniques too: the method of Galileo as a means of driving the audience into decisions and confronting it with arguments (scenes 1 and 9), the use of songs, how to come to terms with the challenging themes of knowledge and power, an analysis of Galileo's self-assessment in scene 14. The answer here seems intent on focusing on some individual techniques used, rather than appreciating the greater thrust of Brecht's innovation.

The candidate's answer, on balance, shows fair knowledge of the play and some relevant techniques of dramatisation, placing it squarely in the Merit band.

Content 12/25

Structure 3/5

Question 11A

Bertolt Brecht, *Leben des Galilei*

Refer the following passage to context, indicating what is revealed in this exchange about the characters, the ideas expressed and the way in which they are presented within the passage.

Sagredo: Und wo ist also Gott?

Galilei: Bin ich Theologe? Ich bin Mathematiker.

Sagredo: Vor allem bist du ein Mensch. Und ich frage dich, wo ist Gott in deinem Weltsystem?

Galilei: In uns oder nirgends!

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Sagredo: *schreiend:* Wie der Verbrannte gesagt hat?

Galilei: Wie der Verbrannte gesagt hat!

Sagredo: Darum ist er verbrannt worden! Vor noch nicht zehn Jahren!

Galilei: Weil er nichts beweisen konnte! Weil er es nur behauptet hat! Frau Sarti!

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Sagredo: Galilei, ich habe dich immer als einen schlaunen Mann gekannt. Siebzehn Jahre in Padua und drei Jahre in Pisa hast du Hunderte von Schülern geduldig das Ptolemäische System gelehrt, das die Kirche verkündet und die Schrift bestätigt, auf der die Kirche beruht. Du hast es für falsch gehalten mit dem Kopernikus, aber du hast es gelehrt.

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Galilei: Weil ich nichts beweisen konnte.

Sagredo: *ungläubig:* Und du glaubst, das macht einen Unterschied?

Galilei: Allen Unterschied! Sieh her, Sagredo! Ich glaube an den Menschen, und das heißt, ich glaube an seine Vernunft! Ohne diesen Glauben würde ich nicht die Kraft haben, am Morgen aus meinem Bett aufzustehen.

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Sagredo: Dann will ich dir etwas sagen: ich glaube nicht an sie. Vierzig Jahre unter den Menschen haben mich ständig gelehrt, daß sie der Vernunft nicht zugänglich sind. Zeige ihnen einen roten Kometenschweif, jage ihnen eine dumpfe Angst ein, und sie werden aus ihren Häusern laufen und sich die Beine brechen. Aber sage ihnen einen vernünftigen Satz und beweise ihn mit sieben Gründen, und sie werden dich einfach auslachen.

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Galilei: Das ist ganz falsch und eine Verleumdung. Ich begreife nicht, wie du, so etwas glaubend, die Wissenschaft lieben kannst. Nur die Toten lassen sich nicht mehr von Gründen bewegen!

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Sagredo: Wie kannst du ihre erbärmliche Schlauheit mit Vernunft verwechseln!

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Galilei: Ich rede nicht von ihrer Schlauheit. Ich weiß, sie nennen den Esel ein Pferd, wenn sie ihn verkaufen, und das Pferd einen Esel, wenn sie es einkaufen wollen. Das ist ihre Schlauheit. Die Alte, die am Abend vor der Reise dem Maulesel mit der harten Hand ein Extrabüschel Heu

40

vorlegt, der Schiffer, der beim Einkauf der Vorräte des Sturmes und der Windstille gedenkt, das Kind, das die Mütze aufstülpt, wenn ihm bewiesen wurde, daß es regnen kann, sie alle sind meine Hoffnung, sie alle lassen Gründe gelten. Ja, ich glaube an die sanfte Gewalt der Vernunft über die Menschen. Sie können ihr auf die Dauer nicht widerstehen.

45

Indicative Content

This episode takes place during scene 3 in which Galileo proves the Copernican system by means of his telescope, something he has just shared with his friend Sagredo. His friend warns him of the potential dangers his research entails if he broadcasts it, but Galileo proclaims himself a believer in human reason. At the conclusion of the scene Galileo tells Sagredo that he intends to move from the Republic of Venice to the court at Florence so that he can gain the funds needed for proper time to research. Sagredo has just read out a letter in which Galileo has attempted to ingratiate himself to the very young duke. After the final line of the passage the end of the letter is projected onto stage.

Key to an interpretation of the scene is the conflict arising between Galileo's belief in the power of reason, which is ironically blind to the realities of Church authority, and Sagredo's more pragmatic view of the workings of society. The character of Galileo is revealed to be bullish and unbending. His fundamentally optimistic belief in the triumph of reason over circumstance comes through in this interchange. His ideas on God also reveal the way in which he rejects the Church's own interpretations thereof, yet also the naivety with which Galileo operates at this stage. Unable to see the potential dangers, despite his insistence throughout on the need to see, he does not acknowledge the conflict his work will bring about (*'Ich bin Mathematiker'*). The absolute faith in reason is also revealed here, as Galileo is unerring in his belief that proof will overturn prevailing conditions. The stage direction for Sagredo is telling at this point (*'ungläubig'*). The scene sets up a position for Galileo which is eroded throughout the rest of the play as he comes into conflict with authority and economic forces, some of which are of his own choosing (*'Ohne diesen Glauben würde ich nicht die Kraft haben, am Morgen aus einem Bett aufzustehen.'*), and also with his own blindness to the reality of the situation. Sagredo is revealed as prescient in his predictions of the troubles Galileo will face, and as such distances the spectator from the rhetoric with which Galileo seeks to make his points. Galileo's method of teaching is also revealed in his final scene, although attention may be drawn to the language used, especially the *'sanfte Gewalt der Vernunft über die Menschen'*. Points and conclusions should be fully justified by means of precise examples from the passage.

Example Candidate Response – Merit

11. A. The passage is taken from scene 3 of 'Leben des Galilei'. Galileo has recently revealed his telescope to the Venetian court, and earned 500 ^{scudi} for it and he and Sagredo are now discussing Galileo's new findings and theories. Sagredo finds these particularly controversial as they go against the Church's teachings.

The passage reveals several things about Galileo. Early on we learn that despite being an ardent scientist, and one who suggests such controversial theories, Galileo still believes in God or is at least open to the possibility that he exists, this is shown through his statement of 'In un solo mondo!' in response to Sagredo's question of where God is in his ~~own~~ world system. This would suggest that Galileo is not anti-Church or against religion, he merely wishes to spread

Intro

truth. It is also clear that Galileo is very much a believer in proof and logic as he says the 'der Verbrannte' was only executed because he could not prove anything rather than that he was seen as a heretic. This exhibits a rather naive side to Galileo in that he expects to simply show his logic and reasoning to the Church and they will accept he is right. Galileo also shows himself to not truly understand ~~from~~ the common, or other, people. He believes ~~are~~ in reason and that they are as logical as he is and refuses to accept that they can be irrational.

Sagredo, however, is clearly more

(A₁)(D₁)

aware of the real world. He fully knows that the Church is not going to just accept what Galileo has to say. He is also more religiously minded than Galileo and believes that God and religion are relevant no matter who you are as he says to Galileo: 'Vor allem bist du ein Mensch.' He may also understand the people better than Galileo; he recognizes their irrationality and superstition but perhaps behind what he says about comets ~~and~~ ^{is} the thought that science and the people should be kept ~~separate~~ separate. Yet he ~~presumes~~ ~~presumes~~ Galileo is talking solely about scientific reason and logic when really he is



also thinking of more worldly reason and intellect such that they use ~~now~~ cunning for their own ends.

(A₁)

The ideas that Galileo has are not truly expressed in the passage although it is clear that they are controversial and therefore dangerous for whoever expresses them. They are also not new ideas but rather ones that ~~the~~ 'der Verbrannte' expressed, however Galileo now has proof that they are true. Galileo and Sagredo also express theories about the reason and intellect of the people. As mentioned before, Sagredo ~~talks~~ ~~now~~ views reason as purely scientific and so attributes none to the

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(R)

(R₁)

(R)

people. Galileo ~~is~~ on the other hand believes very much in the people and that they have their own way of logic.

Overall the passage reveals many things about the characters and ideas expressed within the passage and indicates that Galileo and Sagredo are very different kinds of scientists.

Content $\frac{10}{25}$ (basic response, some understanding, development and illustration limited, omissions, padding)

Structure $\frac{3}{5}$

$\frac{13}{30}$

An

Conc.

Examiner Comment

This commentary on the extract demonstrates a basic understanding of the passage. The context is clearly identified, and there is some understanding of characters and issues. However, the essential problem with the approach taken is that there is an approximate rather than a close reading of the passage, and there could be significantly more development of points made through appropriate illustration. (This is not an isolated example of this weakness in technique for candidates who chose to answer commentary questions).

One of the essential features to be brought out more forcefully, for example, is the conflict between the two men's approaches : the optimistic belief in the triumph of reason over circumstance contrasted with Sagredo's more pragmatic view of the workings of society. This is key to understanding why Galileo subsequently comes into conflict with authority, and underlines his own blindness to the reality of his situation.

This general narrative approach to the passage, then, does not succeed in highlighting a number of important points about themes, character and significance of the passage. There are some assertions which are frustratingly left undeveloped: there seems little appreciation of the passage as a piece of theatre, and no assessment of the dramatic function.

The answer was placed in the 'weak' box for content, and at the lower end of the Merit boundary.

Content 10/25

Structure 3/5

Example Candidate Response — Pass

11A The passage was taken from the end of Scene 3, in which Galileo firmly decides to move to Florence to ~~study~~ teach his theories there, despite the strong discouragement he receives from his friend Sagredo.

Here we see Galilei and Sagredo arguing over a crucial part of Galilei's new cosmological theory (whether and where God exists) which might cause Galileo problems as Giordano Bruno (who is ~~mentioned~~ ^{mentioned} in the passage as 'der Verbrennte' - 'the burnt one') had been burnt at the stake some ten years before the events described in Scene 3.

It is not difficult to notice that the argument is rather heated, with Sagredo shouting at Galilei at one point and lines 5-10 overpopulated with exclamation ~~mark~~ marks.

In the second part of the passage, Galilei is shown to strongly believe in human reason, saying that only dead are not moved by arguments (line 33: 'nur die Toten lassen sich nicht mehr von Gründen bewegen!'). Sagredo opposes and asserts that ~~Galilei's~~ people are merely cunning, not guided by reason or listening to logical arguments and proofs. Galilei is ~~not~~ revealed to be fairly optimistic, as opposed to Sagredo's stark realism - in his opinion, people cannot resist reason for long.

(Intro)

(K-)

(An)

(An)

The scene is the first dark moment of the play - prior to ~~this~~ this argument with Sagredo. Galilei is very successful both in his scientific work (proof of the Copernican world view) and his personal life (invitation to the Florentine court).

The reason for

Content

$\frac{7}{25}$

(basic response, some knowledge, limited development, obvious omissions)

Structure $\frac{2}{5}$

$\frac{9}{30}$

Conc.

Examiner Comment

This commentary exercise briefly narrates the events in the passage and demonstrates that the candidate has some understanding of themes and character. It is however the brevity of the response (and it seems that the answer is unfinished, for some reason) which limits the extent to which analytical skills are in evidence.

In a brief survey of the scene, the response mentions two key features: the heated exchange between Galileo and Sagredo and the tension between science, reason and pragmatism. However, these points which merit much greater development, for they are key to the scene, are not analysed further; nor are they related to further textual detail. The final paragraph too promises an understanding of the dramatic nature of the scene, but the reader is left dissatisfied as the essay grinds to a stop all too soon.

The mark, at the bottom of the Pass box, gives credit for a basic response and some knowledge, but the very limited discussion and illustration and a number of obvious omissions (including a conclusion) point overall to an unsatisfactory commentary technique.

Content 7/25

Structure 2/5

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