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

For use from 2008 onwards





# Specimen Materials

## German (9780)

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

For use from 2008 onwards

**QAN 500/3806/0**

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### Syllabus Updates

This booklet of specimen materials is for use from 2008. It is intended for use with the version of the syllabus that will be examined in 2010, 2011 and 2012. The purpose of these materials is to provide Centres with a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

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**GERMAN**

**9780/01**

1. Speaking

**For Examination from 2010**

SPECIMEN PAPER

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**READ THESE INSTRUCTIONS FIRST**

Choose ONE of the following four cards.

You have twenty minutes to read it and prepare this part of the examination.

The discussion with the Examiner will last about 8 minutes.

You need to prepare the following:

Firstly, summarise the main themes of the article (1 minute).

Next, discuss your opinions on the article, its themes and the issues they raise with the Examiner (3 minutes).

Finally, discuss with the Examiner the broader theme given in the heading on the card (4 minutes).

Dictionaries are not allowed.

You may make notes during the preparation stage but you must not read out prepared material in the examination.

The article does not require detailed analysis but will act as a springboard for discussion with the Examiner.

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This document consists of **5** printed pages and **1** blank page.



## Card 1

## Thema: Umwelt

**Furcht vor Klimawandel ist groß**

Die Furcht vor den Folgen des Klimawandels ist groß. 85 Prozent der Deutschen sehen durch die Erderwärmung eine „Bedrohung für sich und nachfolgende Generationen“, lautet das Ergebnis einer repräsentativen Umfrage, die am Freitag veröffentlicht wurde. Mehr als zwei Drittel erwarten demzufolge, dass Kanzlerin Angela Merkel die EU-Ratspräsidentschaft und den G8-Gipfel in Heiligendamm nutzt, um den internationalen Klimaschutz effektiv voranzutreiben. Das hat sie auch gemacht, indem sie sagte, der Klimawandel sei eine „globale Bedrohung, die wir nur gemeinsam bewältigen können“. Daher forderte Merkel unter anderem die Senkung des CO<sub>2</sub>-Ausstoßes. „Globale Krisen in globaler Verantwortung verlangen ein neues, ein umfassendes Verständnis von Sicherheit“.

Deutschland sollte nach Auffassung einer Mehrheit der Befragten jedoch nicht auf internationale Vereinbarungen warten, sondern seinen eigenen Weg gehen. So plädierten 86 Prozent der Befragten dafür, dass sich die Bundesrepublik zur Reduzierung ihrer Kohlendioxid-Emissionen um 40 Prozent bis zum Jahr 2020 verpflichtet. Neun von zehn Befragten wünschten sich dazu eine stärkere Förderung erneuerbarer Energien. Eine knappe Mehrheit von 54 Prozent sprach sich gegen den Bau neuer Braunkohlekraftwerke aus. Gegen verlängerte Laufzeiten für deutsche Atomkraftwerke stimmten 53 Prozent.

**Card 2****Thema: Die heutige Gesellschaft****Europäer beklagen wachsende Diskriminierung**

Nach einer Eurobarometer-Umfrage ist ein großer Teil der Europäer der Ansicht, dass Diskriminierung in ihrem Land verbreitet ist. Vor allem Ausländer würden zunehmend benachteiligt, meint eine Mehrheit. Aber auch ältere Menschen, Behinderte und Frauen gelten in vielen Ländern als benachteiligt.

Die Europäische Union hat 2007 zum „Jahr der Chancengleichheit für alle“ erklärt. „Chancengleichheit ist ein Grundrecht“, sagte EU-Kommissar Vladimir Spidla. Wenn Europa im weltweiten Wettbewerb mithalten wolle, sei es unerlässlich, „dass hier alle ihren Beitrag leisten“. Familienministerin Ursula von der Leyen (CDU) verwies auf die Anti-Diskriminierungs-Richtlinien, die in den letzten Jahren bereits zu „spürbaren Veränderungen“ in den Mitgliedsländern geführt hätten. Deutschland hatte im vergangenen Jahr die Vorgaben aus Brüssel in nationales Recht umgesetzt. Ein weit reichendes Verbot von Diskriminierung etwa aufgrund von ethnischer Herkunft, Alter oder Geschlecht ist vorgesehen. Chancengleichheit und Vielfalt bedeutet „mehr Wohlstand für alle“, unterstrich von der Leyen.

Jeder zweite Europäer kritisiert in der Umfrage, dass in seinem Land nicht genügend gegen Diskriminierung unternommen werde. Knapp zwei Drittel der EU-Bürger sehen Ausländer besonders häufig als Opfer von Diskriminierung. In Deutschland sind sogar 48 Prozent der Bevölkerung der Meinung, dass bei ihnen Ausländer benachteiligt werden. Umgekehrt glauben aber auch 66 Prozent der Deutschen, dass Menschen anderer Herkunft die eigene Kultur bereichern.

**Card 3****Thema: Die Religion und ethische Fragen****Vatikan gegen Homo-Ehen und Abtreibung**

Der Vatikan hat erneut entschieden gegen Homo-Ehen, Gesetze zur Legalisierung zusammenlebender Paare und den Schwangerschaftsabbruch Stellung bezogen.

Im Dokument „Familie und menschliche Fortpflanzung“ warnte der Vatikan vor Gesetzen, die Homosexuellen dieselben Rechte einräumen wie Eheleuten.

Der Vatikan sagte, es sei bekannt, dass rechtliche Lösungen wie die so genannten eingetragenen Lebensgemeinschaften immer stärker akzeptiert werden, sogar wenn sie die gleichen Rechte wie Ehepartner beanspruchen ohne deren Verantwortung zu übernehmen, hieß es in dem Dokument. Manchmal werde sogar der Wunsch geäußert, die Definition von Ehe zu ändern, um homosexuellen Paaren die Adoption von Kindern zu ermöglichen.

Nach dem Vatikan habe der Feminismus die Beziehungen zwischen den Geschlechtern erschwert. Die Frauenbewegungen hätten eine „reine individualistische Vision der Familie“ gefördert. Sie hätten auch zu alternativen Lösungen zur traditionellen Familie aufgerufen. Der Vatikan bekräftigte, dass die einzigen Verhütungsmethoden in der Ehe natürlicher Art sein sollten.

Zugleich verurteilte das Vatikan-Dokument die Abtreibung, die dank liberaler Gesetze bereits als „Recht“ anerkannt werde. „Es ist unannehmbar, dass ein Verbrechen unbestraft bleibt. Die Abtreibung wird banalisiert und von Verbrechen in Recht umgewandelt.“



**Card 4****Thema: Die Freiheit des Individuums****Raucher sollen vor die Tür verbannt werden**

Der von den Gesundheitspolitikern der Berliner rot-roten Koalition geplante Nichtraucherschutz soll in Berlin radikaler sein als bisher bekannt. Neben Restaurants, Kneipen und Diskotheken soll das Rauchverbot auch für das Olympiastadion und private Vereins- und Sportheime gelten. „Unser Ziel ist ein Rauchverbot ohne Ausnahme“, sagte gestern Stefanie Winde, Sprecherin des SPD-Arbeitskreises Gesundheit. Dann wäre Rauchen nur noch unter freiem Himmel erlaubt.

Es gibt große Zustimmung für die Pläne. „Ich wäre auch für weichere Lösungen. Aber wahrscheinlich hilft nur ein grundsätzliches Rauchverbot, um für Klarheit zu sorgen“, sagte Wolfgang Albers, gesundheitspolitischer Sprecher der Sozialisten.

Die Gesundheitsexpertin der Grünen, Heidi Kosche, forderte deswegen zum Thema Nichtraucherschutz mehr Phantasie und Kreativität. Es solle nicht darum gehen, die Raucher zu stigmatisieren. „Wieso nehmen wir uns nicht ein Beispiel an Irland? Dort stellen die Wirte Bänke und Heizstrahler raus, weil draußen geraucht werden muss“, sagte Kosche.

Die Berliner SPD-Gesundheitspolitikerin Winde hob zwei SPD-Gesetzentwürfe aus Hamburg und Bayern hervor, die auch Strafen vorsehen. So sollen Raucher bei Verstößen gegen das Verbot mit Geldbußen von bis zu 200 Euro, Wirte und Veranstalter, die dem Nichtraucherschutz nicht nachkommen mit Bußen von bis zu 5000 Euro belangt werden können.

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**GERMAN**

**9780/01**

1. Speaking

**For Examination from 2010**

SPECIMEN MARK SCHEME

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**MAXIMUM MARK: 60**

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This document consists of **3** printed pages and **1** blank page.



**A: Discussion of a newspaper article and related topics (30 marks)**

- Comprehension and Discussion (14 marks)
- Range and Accuracy (10 marks)
- Pronunciation and Intonation (6 marks)

<b>Comprehension and Discussion (14 marks)</b>	<b>Range and Accuracy (10 marks)</b>	<b>Pronunciation and Intonation (6 marks)</b>
<b>13-14 Excellent</b> Excellent understanding of article and response to examiner's prompts. Shows initiative in developing discussion.	<b>9-10 Excellent</b> Excellent level of accuracy. Confident and effective use of wide range of structures.	<b>6 Excellent</b> Authentic pronunciation and intonation.
<b>11-12 Very good</b> Very good understanding of article and response to examiner's prompts. Responds readily without undue hesitation.	<b>7-8 Very Good</b> Very good level of accuracy, over range of structures. Tenses and agreements generally reliable, but some lapses in more complex areas.	<b>5 Very good</b> Very good pronunciation and intonation.
<b>9-10 Good</b> Good understanding of article and response to examiner's prompts. Reasonably forthcoming but tends to follow examiner's lead.	<b>5-6 Good</b> Good level of accuracy, with some inconsistency. Some complex language attempted. Errors do not impair communication.	<b>4 Good</b> Generally good pronunciation and intonation.
<b>7-8 Satisfactory</b> Adequate understanding of article and response to most of examiner's prompts. Has difficulty with more complicated ideas.	<b>3-4 Satisfactory</b> Gaps in knowledge of grammar. Communication impaired by errors.	<b>3 Satisfactory</b> Satisfactory pronunciation and intonation.
<b>4-6 Weak</b> Limited understanding of article and very limited responses, with marked hesitation.	<b>1-2 Weak</b> Little evidence of grammatical awareness. Accuracy only in simple forms.	<b>2 Weak</b> Many sounds mispronounced.
<b>1-3 Poor</b> Minimal understanding of article and response to examiner's prompts.	.	<b>1 Poor</b> Native language heavily influences pronunciation and intonation, impeding communication.
<b>0</b> No significant understanding of article and response to examiner's prompts.	<b>0</b> No rewardable language	<b>0</b> Wholly inauthentic pronunciation and intonation.

**B: Prepared topic discussion (30 marks)**

- Factual knowledge and opinions (14 marks)
- Range and Accuracy (10 marks)
- Pronunciation and Intonation (6 marks)

<b>Factual knowledge and opinions (14 marks)</b>	<b>Range and Accuracy (10 marks)</b>	<b>Pronunciation and Intonation (6 marks)</b>
<b>13-14 Excellent</b> Excellent factual knowledge of subject, understanding, illustration and opinion. Excellent preparation and discussion.	<b>9-10 Excellent</b> Excellent level of accuracy. Confident and effective use of wide range of structures.	<b>6 Excellent</b> Authentic pronunciation and intonation.
<b>11-12 Very good</b> Comprehensive knowledge of the subject, demonstrating clear understanding and using appropriate illustration. Range of relevant opinion, confidently discussed.	<b>7-8 Very Good</b> Very good level of accuracy, over range of structures. Tenses and agreements generally reliable, but some lapses in more complex areas.	<b>5 Very good</b> Very good pronunciation and intonation.
<b>9-10 Good</b> A good range of knowledge, generally well used. Relevant opinions. Ideas discussed well.	<b>5-6 Good</b> Good level of accuracy, with some inconsistency. Some complex language attempted. Errors do not impair communication.	<b>4 Good</b> Generally good pronunciation and intonation.
<b>7-8 Satisfactory</b> Solid base of knowledge, but insecure in some areas. Opinion adequate. Not always able to develop discussion.	<b>3-4 Satisfactory</b> Gaps in knowledge of grammar. Communication impaired by errors.	<b>3 Satisfactory</b> Satisfactory pronunciation and intonation.
<b>4-6 Weak</b> Limited knowledge, with obvious gaps. Some irrelevance and repetition. Opinions limited. Discussion pedestrian and/or hesitant.	<b>1-2 Weak</b> Little evidence of grammatical awareness. Accuracy only in simple forms.	<b>2 Weak</b> Many sounds mispronounced.
<b>1-3 Poor</b> Very limited knowledge. Material very thin and vague. Very hesitant discussion.		<b>1 Poor</b> Native language heavily influences pronunciation and intonation, impeding communication.
<b>0</b> No knowledge shown of topic.	<b>0</b> No rewardable language.	<b>0</b> Wholly inauthentic pronunciation and intonation.





UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

CANDIDATE  
NAME

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CENTRE  
NUMBER

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CANDIDATE  
NUMBER

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**GERMAN**

**9780/02**

2. Reading and Listening

**For Examination from 2010**

SPECIMEN PAPER

**2 hours 15 minutes**

Additional Materials: Candidates must have individual listening equipment.

**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

The number of marks is given in brackets [ ] at the end of each question or part question.

You may approach the sections in any order you wish.

**Part I: Reading**

You are advised to spend 1 hour 15 minutes on this section.

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions, and which language to answer in, above each item on the question paper.

Full sentences are not required in the comprehension exercises.

You are reminded of the need for grammatical accuracy in the re-translation exercise.

**Part II: Listening**

You are advised to spend 1 hour on this section.

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions, and which language to answer in, above each item on the question paper.

You need not write in full sentences in responses to listening texts 1 and 2.

You are reminded to answer listening exercise 3 in continuous English prose.

You may listen to the passages as many times as you wish on your individual listening equipment.

At the end of the examination, fasten all your work securely together.

This document consists of **11** printed pages and **1** blank page.



## Part I: Reading (30 marks)

For  
Examiner's  
Use

## Lesetext 1

Lesen Sie Text 1 und beantworten Sie die Fragen dazu auf Deutsch. In Ihren Antworten sollten Sie wo möglich Ihre eigene Wörter benutzen, aber Sie dürfen auch Wörter oder Ausdrücke, die im Text stehen, benutzen. Die Übernahme ganzer Wortketten oder Sätze ist aber nicht erlaubt.

## Ein neuer deutscher Patriotismus?

Als in den Wochen der Fußball-Weltmeisterschaft das Land ein schwarzrotgoldenes Fahnenmeer war, waren die Deutschen selbst wohl am meisten verblüfft. 58 Prozent der Bevölkerung waren überrascht, daß das Land plötzlich Flagge zeigte, nur 37 Prozent empfanden das als ein normales Phänomen während einer Fußball-Weltmeisterschaft im eigenen Land; vor allem die ältere Generation traute kaum ihren Augen.

Nur die junge Generation kann die Überraschung mehrheitlich nicht nachempfinden. Sind es doch vor allem die Jüngeren, die die Welle der Begeisterung so sichtbar gemacht haben. 58 Prozent der Bevölkerung unter 30 Jahren haben während der Weltmeisterschaft selbst eine deutsche Fahne oder andere Dinge mit den Nationalfarben getragen oder angebracht, in der Altersgruppe von 30 bis 44 Jahren auch knapp jeder zweite, von den über 60 Jahre alten Bürgern nur 18 Prozent.

In der Interpretation dessen, was sich da ereignete, sind sich jedoch die ältere und jüngere Generation einig. Sie glauben nicht an eine Modeerscheinung, ein Partyphänomen mit kurzem Verfallsdatum; für 62 Prozent haben die Fahnen gezeigt, daß es in Deutschland ein Nationalgefühl wie in anderen Ländern gibt. 57 Prozent und wiederum überdurchschnittlich die Jüngeren haben das Gemeinschaftsgefühl genossen, das durch die sichtbare Identifikation mit dem eigenen Land hervorgerufen wurde. Gleichzeitig ist die Mehrheit überzeugt, daß diese Welle nationaler Begeisterung im Ausland keineswegs Befremden hervorrief, sondern mit Sympathie gesehen wurde. Die Fahnen wurden als Zeichen eines angenehmen, fröhlichen Patriotismus empfunden.

1 Was war während der Weltmeisterschaft überall in Deutschland zu sehen?

..... [1]

2 Wen haben diese Szenen innerhalb Deutschlands besonders beeindruckt?

..... [1]

3 Wie fühlte sich die Mehrheit der jüngeren Generation in bezug auf die Weltmeisterschaft?

..... [1]



4 Inwiefern war diese Reaktion wohl sichtbar? (Nennen Sie ein *konkretes* Beispiel).  
..... [1]

5 Wie war dem Artikel zufolge dieses neue Phänomen *nicht* zu verstehen?  
.....  
..... [2]

6 Wie hat sich das Gemeinschaftsgefühl durch das Turnier geändert?  
.....  
..... [2]

7 Wie haben nach der Mehrheit der Befragten andere Länder diese Szenen beurteilt?  
.....  
..... [2]

**[10]**

Read Text 2 and answer the following questions in English.

## **„Fressen“ aus Frust: Jeder vierte Zehnjährige ist zu dick**

Zu viele Döner, Pizzen, Schokoriegel und Kartoffel-Chips lassen den Nachwuchs in die Breite gehen. Kinder und Jugendliche stopfen heutzutage übermäßig viel Fett und Süßes in sich hinein, verbrennen aber mangels Bewegung zu wenig Kalorien. Frankfurts Gesundheitsdezernent Nikolaus Burggraf (CDU) nannte die Entwicklung am Montag besorgniserregend. Über- und Fehlernährung seien bei jungen Leuten so verbreitet wie nie zuvor. Daß Frankfurt dabei im bundesdeutschen Vergleich besonders schlecht abschneidet, erklärte der Leiter der kinder- und jugendärztlichen Abteilung des Frankfurter Gesundheitsamts, Holger Meireis, mit dem höchsten Ausländeranteil der Metropole in einem Jahrgang von zirka 50 Prozent.

Mit Vorträgen, Workshops, Informationsveranstaltungen und Kochtips sollen in dieser Woche in Frankfurt bestehende Hilfsangebote in Schulen bekanntgemacht werden. Auch Eltern sind angesprochen. Informationen zum Programm gibt es beim jugendärztlichen Dienst im Internet. Auf den Einfluss der Eltern verwies Meireis. Je höher Einkommen und Bildung der Eltern seien, desto weniger litten die Kinder an Übergewicht. Letzteres sei zwar das quantitative größere Problem, doch gebe es auch viele Kinder und Jugendliche mit Magersucht oder Eß-Brech-Sucht. Das Eßverhalten vieler Mädchen und Jungen sei heutzutage tiefgreifend gestört, faßte er zusammen.

Weil dies häufig psychosoziale Ursachen habe, wie Vernachlässigung oder die Trennung der Eltern, mißt die Leiterin des Frankfurter Zentrums für Eßstörungen, Sigrid Borse, Workshops an Schulen eine große Bedeutung bei. Man müsse den Schülern andere Handlungsstrategien vermitteln, als auf Frustrationen, Langeweile und Leere mit „Hungern oder Fressen“ zu reagieren. Wenn ein Kind das Essen immer verschlinge oder die Nahrung völlig verweigere, müsse man dem auf den Grund gehen. Andernfalls werde ein Kreislauf in Gang gesetzt: ein dickes Kind werde gehänselt, fühle sich deshalb als Außenseiter, tröste sich wiederum mit Essen und nehme weiter zu, sagte Borse.

8 What is wrong with the food young people are consuming?

..... [1]

9 Why do these habits worry Nikolaus Burggraf in particular?

..... [1]

10 What reason does Holger Meireis give for Frankfurt's poor performance in the survey?  
..... [1]

11 What is the purpose of the events happening in Frankfurt this week?  
..... [1]

12 How does Meireis link social status and overweight children?  
.....  
..... [2]

13 Give one example from the text of circumstances which could trigger an eating disorder.  
..... [1]

14 How does Sigrid Borse treat eating disorders in her workshops?  
..... [1]

15 Describe the vicious circle which children can fall into.  
.....  
..... [2]

[10]

Lesetext 3

**16 Translate the following passage into German. You may use words or phrases from the previous passage.**

Irene found her daughter Malina’s eating habits worrying. Because she had put on weight, she did not like going to school, as her classmates teased her. Irene felt guilty. She thought, “If only I had not separated from my husband, Malina would not have needed to find comfort in food.” Fortunately, the school organised some lectures about the possible causes of eating disorders amongst young people. The more she learnt, the more she could help her daughter.

[10]

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## Part II: Listening (30 marks)

For  
Examiner's  
Use

## Hörtext 1

**Deutschland: Leeres Land**

Hören Sie Text 1 und beantworten Sie die Fragen dazu auf Deutsch.

17 Erklären Sie den Begriff „Zeugungsstreik“.

.....  
 ..... [2]

18 Wie wird die deutsche Nation gefährdet?

.....  
 ..... [2]

19 Warum wird die aktuelle Situation als „deprimierend“ beschrieben? (Nennen Sie zwei Details).

.....  
 ..... [2]

20 Was lernen wir, nach Frau Doktor Schmidt von Kindern?

.....  
 ..... [1]

21 Wie sollte sich die heutige Gesellschaft ihrer Meinung nach ändern?

..... [1]

22 Durch welche Probleme sehen sich deutsche Eltern benachteiligt? (Nennen Sie zwei Details).

.....  
 ..... [2]

**[10]**

# Chancen für alle Es wird in Deutschland heftig um die Zukunft der Schulen gestritten.

Listen to Text 2 and answer the following questions in English.

23 How do German politicians seem to be treating the current debates on education?  
..... [1]

24 How does the German government think that it can improve standards in education?  
..... [1]

25 Why does Professor Bos disagree?  
.....  
..... [2]

26 Why, according to Professor Bos, is the concept of the same education for all unrealistic and what would be its consequence if put into practice?  
.....  
..... [2]

27 Why should talented individuals receive special provision according to Professor Bos?  
..... [1]

28 What does the quality of education depend on in Germany currently, according to Professor Bos?  
..... [1]

29 (a) Why might all-day school help to improve the quality of education for everyone?  
..... [1]

(b) What form should it take in his view?  
..... [1]

[10]

# Einwanderer in Deutschland

**30 Listen to Text 3 and summarise its content according to the bullet points provided in no more than 100 words of continuous English prose.**

- Herr Robejsek's relationship to Europe
- The lie to which the interviewer alludes
- The two reasons Herr Robejsek gives for this lie
- What kind of Europeans are the Germans?
- The most important elements for successful integration according to Herr Robejsek (two details)

**[10]**

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**GERMAN**

**9780/02**

2. Reading and Listening

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours 15 minutes**

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**MAXIMUM MARK: 60**

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This document consists of **10** printed pages.



For text 1 and text 2, full sentences are not required. Award marks for correct answers which include any variation / manipulation of language from the original. Use square brackets to indicate unacceptable “lifts” from the text. An unacceptable “lift” is one which involves no manipulation of the text or which shows a lack of comprehension of the text or question.

### Lesetext 1

Accept	Reject
<p>1 (Überall waren) deutsche/nationale Fahnen/Flaggen/Farben (zu sehen). [1]</p>	<p>Any lifted phrase from the texts, „ein schwarzrotgoldes Fahnenmeer“.</p>
<p>2 One of: Die ältere Generation/Die Senioren/die Alten/Leute, die alt sind/RentnerInnen/ältere Menschen/alte Leute/die ältere Altersgruppe. [1]</p>	<p>Any lifted phrase from the text, „die ältere Generation traute kaum ihren Augen“.</p>
<p>3 Sie waren davon begeistert/sie waren nationalistisch/patriotisch. [1]</p>	<p>Any lifted phrase from the text, „Begeisterung“.</p>
<p>4 Durch (deutsche) Fahnen, any item of clothing also acceptable, also souvenirs etc. [1]</p>	<p>Any lifted phrase from the text, „eine deutsche Fahne“.</p>
<p>5 Es war nicht einfach modisch/nicht als eine Mode zu verstehen es wird bleiben/dauerhaft sein/nicht vorbeigehen. [1] [1] <b>Max. 2 marks</b></p>	<p>Any lifted phrase from the text, „es ist nicht ein Partyphänomen mit kurzem Verfallsdatum“.</p>
<p>6 ANY TWO OF: (i) (Die jüngere Generation) Die Leute haben es genossen [1] (ii) das Gemeinschaftsgeföhle wurde verbessert / gestärkt [1] (iii) sie konnten sich mit ihrem Land identifizieren. [1] <b>Max. 2 marks</b></p>	<p>Any lifted phrase from the text, „die Jüngeren haben das Gemeinschaftsgefühl genossen“.</p>
<p>7 Two of: Sie dachten, dass in Deutschland eine glückliche und positive Stimmung herrscht/dass es nichts Negatives ist/dass es etwas Positives ist. [favourable reaction] [2]</p>	<p>Any lifted phrase from the text, „mit Sympathie“ on its own, „angenehm“.</p>

**[Total: 10 marks]**  
**[AO1]**

## Lesetext 2

Accept	Reject
<p><b>8</b> <b>One of:</b> A lot of fatty and sweet food or they eat too much food or they eat unhealthy food. [1]</p>	<p>“Too many doner kebabs, pizzas, chocolate bars and crisps”.</p>
<p><b>9</b> These have never been so widespread before. Or: because he is in charge of public health in Frankfurt [1]</p>	<p>“They are bad”.</p>
<p><b>10</b> Frankfurt has a high (the highest) percentage of foreign children (in an age-group). [must be mention of children] [1]</p>	<p>“Because there are 50% of them”.</p>
<p><b>11</b> To relate what help is available (1) (to parents and children). [1]</p>	<p>“to give cooking tips”, “workshops for people”.</p>
<p><b>12</b> The higher the income and education of the parents, the less overweight the children are. [2]</p>	<p>“Poor children are fat”.</p>
<p><b>13</b> One of: if children are neglected [1] or if their parents have separated [1] or have feelings of any two of: frustration, boredom, emptiness. [1] <b>Max 1 mark</b></p>	<p>“hunger or eating”</p>
<p><b>14</b> One of: (i) she gives them coping strategies [1] (ii) she goes to the root of the problem [1] <b>Max 1 mark</b></p>	<p>“go to the ground of it” “gives them strategies”.</p>
<p><b>15</b> They are overweight so they are teased. They feel <b>lonely</b> and turn to food for <b>comfort</b>. (sense of circle with full details for 2 marks) (sense of circle with omissions 1 mark) [2]</p>	<p>“a fat child is handled” “puts weight on”</p>

[Total: 10 marks]  
[AO1]

## Lesetext 3

## 16 Translation [AO2]

Irene fand das Essverhalten ihrer Tochter Malina besorgniserregend. Da sie zugenommen hatte, ging sie ungern in die Schule, weil ihre Mitschüler sie hänselten. Irene fühlte sich schuldig. Sie dachte: „Wenn ich mich nur nicht von meinem Mann getrennt hätte, hätte sich Malina nicht mit Essen trösten müssen.“ Zum Glück veranstaltete die Schule einige Vorträge über die möglichen Ursachen von Eßstörungen unter Jugendlichen. Je mehr sie lernte, desto mehr konnte sie ihrer Tochter helfen.

One tick for each box, then see conversion table.

	Accept	Reject
Irene found	Irene fand (hat...gefunden)	Irene findet/fandte
her daughter Malina's	Ihrer Tochter Malina (but das Essverhalten to come first in word order)	Ihre Tochter Malina/seiner Tochter Malina/incorrect word order with Essverhalten
eating habits	das Essverhalten (must come before ihrer Tochter Malina)	das Essen/Fressen
worrying.	Besorgniserregend/beunruhigend. [accept sich Sorgen machen for boxes 1 and 4]	Sorge
Because she had put on weight,	Da/weil sie zugenommen hatte.	incorrect verb placement
she did not like going	ging sie ungern/mochte sie es nicht/gefiel es ihr nicht...zu gehen	incorrect verb placement
to school	in die Schule/zur Schule	in der Schule/zum Schule/Schüler
as her classmates	weil/da ihre Mitschüler/Klassenkamaraden	incorrect verb placement, ihrer Mitschüler
teased her.	Sie hänselten/sie neckten/sie quälten/sie aufzogen.	ihr hänselten
Irene felt	Irene fühlte sich/hat sich...geföhlt [accept hatte Schuldgefühle for this and next box]	Irene fühlte
guilty.	schuldig.	Schuld/schuldig.
She thought	Sie dachte, (hat gedacht)	Sie dachte/denkt
"If only	„Wenn...nur nicht or Hätte	Ob nur
I had not separated	Ich mich (nur nicht)...getrennt/ geschieden hätte	getrennt hatte/trennte

from my husband	von meinem Mann	von meines Mannes
Malina would not have needed	hätte (sich) Malina...nicht...müssen	incorrect verb placement/hatte
to find comfort	sich trösten/Trost (im Essen) finden	trosten
in food.”	mit Essen.“ [accept durch das Essen]	incorrect word order
Fortunately,	Zum Glück/Glücklicherweise	Glücklich/glücklicheweise
(the school) organised	veranstaltete/organisierte	incorrect verb placement
(the school) some lectures	die Schule einige Vorträge/Vorlesungen	der Schule einige Vorträgen
about the possible causes	über die möglichen Ursachen	über den möglichen Ursachen
of eating disorders	von Essstörungen/der Essstörungen	des Essstörungen
amongst young people.	unter Jugendlichen.	unter Jugendliche
The more	Je mehr	Mehr
she learnt,	sie lernte,	incorrect verb placement
the more	desto mehr	mehr
she could	konnte sie	incorrect verb placement
(help) her daughter	ihrer Tochter	ihre Tochter
help	helfen	helfen/incorrect verb placement

**Conversion table:**

Number of ticks	Mark
28–30	10
25–27	9
22–24	8
19–21	7
16–18	6
13–15	5

Number of ticks	Mark
10–12	4
7–9	3
4–6	2
3	1
0–2	0

For text 1 and text 2, full sentences are not required.

### Hörtext 1

Accept	Reject
<p>17 Die Tatsache, dass Frauen keine Kinder wollen/ein kinderloses Leben führen wollen. (1) und dass sie dabei ein erfülltes Leben führen werden (1). [2]</p>	<p>Ein erfülltes Leben, wenn sie streiken.</p>
<p>18 Weil momentan zu wenig Kinder geboren werden (1), kann es sein, dass die ganze Nation aussterben wird (1). [2]</p>	<p>In 12 Generationen sind wir ausgestorben.</p>
<p>19 Two of: weil viele keine Kinder wollen (1) or weil es unaktiv ist (1) or weil Familien so belastet sind (1). <b>Max 2 marks</b></p>	<p>Es ist ein Abenteuer, das viele nicht mehr erleben wollen.</p>
<p>20 Weil sie uns dabei helfen, die Welt anders zu sehen. [1]</p>	<p>Sie sind eine Inspiration.</p>
<p>21 Sie sollte mutiger/kinderfreundlicher/familienfreundlicher werden. [1]</p>	<p>Steuerrecht, ein Kinder und Familienunfreundliches Klima.</p>
<p>22 Sie müssen zu viel Steuern zahlen (1) or sie können nicht genügend Geld für ihre Altersvorsorge sparen. [2]</p>	<p>Die Geburtenrate wird nicht steigen.</p>

**[Total: 10 marks]**  
**[AO1]**



## Hörtext 2

Accept	Reject
<b>23</b> They are <b>ignoring</b> the key/essential/main problems/issues. [1]	They are ignorant.
<b>24</b> The government thinks that it can be done through a change in the school structure [1] or through the promotion/introduction of Gesamtschulen. [1] <b>Max 1 mark</b>	School structure
<b>25</b> Because the quality of teaching is also important (1) and the teachers have an important role to play (1). [2]	School structure
<b>26</b> Because all people are talented in different ways (1). If it were put into practice the result would be mediocrity (1). [2] [accept: average]	All people are talented. Middle mass the result. Not equally intelligent.
<b>27</b> Because elites are needed. [1]	elites
<b>28</b> It depends on what level of society/class/background/social status one comes from. [1]	All-day school
<b>29 (a)</b> It would provide a stimulating environment missing in socially disadvantaged families [1] <b>(b)</b> project work as an individual or in small groups [1]	<b>(a)</b> more time learning <b>(b)</b> more classes, pensioners, Zivis more classes, pensioners, Zivis 'Projects' on its own

**[Total: 10 marks]**  
**[AO1]**

## 30 Hörtext 3

Accept	Reject
It is a term to describe a place/geographical area [1] He does not identify with Europe [1]	He is a Hamburger and German. He is at home in Germany.
The notion that nation states have been dissolved and that one can already feel that one is a European [1] [1]	A life lie.
The changes in education/re-education after World War II [1] The search for a new 'Heimat'/homeland after World War II [1]	Moving after World War II. Elites in literature.
The most european Europeans [1] and increasingly the most isolated ones [1]	Important, the largest.
<b>TWO OF:</b> An individual gift (1); hard work (1); a readiness to do more than the locals (1); the ability to speak the language (1); the desire to achieve something (1). [2]	Money, luck

**[Total: 10 marks]**  
**[AO1]**

## Transcripts

### Hörtext 1

#### Deutschland: Leeres Land

Was, bitteschön, ist nur mit den Frauen los? Vom „Zeugungsstreik“ ist aktuell die Rede, da immer mehr Frauen sich ein erfülltes Leben auch ohne Kinder vorstellen können. Was dahinter steckt und welche Auswirkungen diese Entwicklungen auf Deutschland haben, darüber spricht die Demografie-Expertin Kerstin Schmidt.

*Die Tageszeitung, BILD, titelte neulich: „In 12 Generationen sind wir ausgestorben“. Wird das passieren?*

Das kann schon sein, dass es die deutsche Nation in ferner Zukunft nicht mehr gibt. Schließlich werden seit 30 Jahren zu wenig Kinder geboren. Im Prinzip müssten ab sofort mehr Kinder geboren werden, damit wir in 75 Jahren, also in einer Generation, wieder Bevölkerungswachstum haben.

*Das sind ja schlechte Aussichten.*

Nein, ich bin da optimistisch. Es muss sich nur die Einsicht durchsetzen, dass Kinder zur Zukunft dazu gehören. Aber Kinder in die Welt zu setzen ist ein Abenteuer, das viele nicht mehr erleben wollen. Daher müsste es wieder attraktiver werden, aber heutzutage sind Familien mehrfach belastet. Im Grunde ist es eine deprimierende Situation.

*Und worauf gründen Sie dann Ihren Optimismus?*

Kinder sind eine Inspiration und eröffnen uns die Möglichkeit, die Welt mit anderen Augen zu sehen. Aber klar, für viele Bevölkerungsgruppen ist es einfach schwierig, Kinder zu erziehen. Und wir brauchen eine mutige Gesellschaft, die auf der ganzen Linie ein kinder- und familienfreundliches Klima schafft.

*Und welche Rolle sollte die Bundesregierung dabei spielen?*

Die Regierung muss beim Steuerrecht ansetzen: Familien haben im Unterschied zu Kinderlosen viel zu wenig Geld übrig, um etwas für ihr eigene Altersvorsorge zurückzulegen. Insgesamt herrscht in Deutschland ein kinder- und familienunfreundliches Klima. Also wird die Geburtenrate nicht steigen.

## Hörtext 2

### Chancen für alle

**Es wird in Deutschland heftig um die Zukunft der Schulen gestritten.**

Soll es weiter Hauptschulen geben? Machen genug Schüler/innen Abitur? Ist die Ganztagschule die Lösung? Die Realität im deutschen Schulsystem sieht so aus, dass deutsche Politiker/innen die Kernprobleme ignorieren, findet Professor Wilfried Bos, Leiter des Dortmunder Instituts für Schulentwicklung.

*Herr Bos, was kann man tun, um in Deutschland gute Bildung für alle zu garantieren?*

Manche Politiker/innen glauben, dass alles besser wird, nur weil man die Schulstruktur verändert. Da wird beispielsweise die Gesamtschule gefördert, und wenn die kommt, lösen sich alle Probleme von selbst, denken viele. Das ist eine gewagte Annahme. Nicht solche Strukturfragen allein sind wichtig, sondern die Qualität des Unterrichts. Den Lehrern/innen kommt eine enorm wichtige Rolle zu. Wenn ausschließlich Frontalunterricht für alle stattfindet, der sich an der Leistungsmittel orientiert, bleiben die Schwachen auf der Strecke und die Guten langweilen sich entsetzlich.

*Was ist mit dem alten Spruch „Gleiche Bildung für alle“, geht das?*

Das ist doch völlig unrealistisch. Alle Menschen sind unterschiedlich talentiert. Wenn man den Spruch „Gleiche Bildung für alle“ tatsächlich zur Grundlage unseres Bildungssystems machen würde, dann käme nur Mittelmaß heraus. Die Hochbegabten muss man speziell fördern, natürlich brauchen wir Eliten. Und die Schwachen müssen auch gefördert und besonders gestützt werden. Dann profitieren alle. Das Kerngeschäft läuft in Deutschland nicht gut, also der Unterricht. „Eine optimale Ausbildung für jeden“ müsste der Grundsatz heißen.

*Kann das Prinzip Ganztagschule die Chancengleichheit bei der Bildung verbessern?*

Die Ganztagschule könnte tatsächlich etwas an der Tatsache ändern, dass eine gute Ausbildung in Deutschland so stark wie fast nirgendwo sonst von der sozialen Schicht abhängt. Wenn der Nachmittagsunterricht an der Schule gut ist, wenn er das anregende Lernumfeld bietet, das in sozial schwachen Familien zu Hause fehlt, dann kann das erfolgreich sein. Es bringt aber nichts, wenn ich nachmittags einen Rentner oder Zivi vor die Klasse setze. Es muss Projektarbeit und guter Förderunterricht für Einzelne oder Kleingruppen stattfinden, dann ist die Ganztagschule eine Chance.

### Hörtext 3

#### Einwanderer in Deutschland

**Peter Robejsek kam 1975 aus Prag nach Deutschland - über seine neue Heimat spricht er im folgenden Interview.**

**WELT.de:** Hamburger, Deutscher, Europäer – als was sehen Sie sich?

**Peter Robejsek:** Zuerst bin ich Hamburger und Deutscher. Europa ist für mich mehr eine Ortsbeschreibung. Ich fühle mich in Deutschland zu Hause und identifiziere mich mit diesem Land. Dann kommt erst einmal eine große Lücke. Denn wenn man mich fragen würde: „Identifizieren Sie sich genauso mit Europa?“, dann müsste ich sagen: „Noch lange nicht.“

**WELT.de:** War es eine Lebenslüge der Deutschen, darauf zu setzen, dass sich die Nationalstaaten auflösen und man sich schon als Europäer fühlen kann?

**Robejsek:** Definitiv. Ich glaube, es gibt dafür zwei Gründe. Der eine ist die Umerziehung nach dem Zweiten Weltkrieg, die sich durch die Eliten in der Literatur, der Bildung und in der Wissenschaft niederschlug. Der zweite Grund ist: Die Deutschen haben nach dem Zweiten Weltkrieg eine neue Heimat gesucht, weil ihnen ihre eigene Heimat verboten wurde, indem man sie tabuisierte. Das hat dazu geführt, dass die Deutschen die europäischsten Europäer wurden – dabei allerdings zunehmend vereinsamten.

**WELT.de:** Sie kamen vor 30 Jahren aus der Tschechoslowakei nach Deutschland, was ist das Geheimnis des Erfolges – der Schlüssel zur Integration?

**Robejsek:** Abgesehen von individueller Begabung ist Fleiß von elementarer Bedeutung. Fleiß und die Bereitschaft, mehr zu leisten als Einheimische. Sprache ist die Basis, keine Frage. Doch es ist auch wichtig, dass man sich voll auf die neue Lebenssituation einlässt. Nach dem Motto: „Ich bin hier, weil ich etwas erreichen will“. In diesem Land werden einem alle Chancen dafür geboten, vorausgesetzt, man legt alles in die Waagschale.



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**GERMAN**

**9780/03**

3. Writing and Usage

**For Examination from 2010**

SPECIMEN PAPER

**2 hours 15 minutes**

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**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

The number of marks is given in brackets [ ] at the end of each question or part question.

**Part I: Writing**

You are advised to spend 1 hour 30 minutes on this section.

Answer **one** question in **German**.

You should write between 350 and 450 words.

A maximum of 40 marks are available, of which 24 are for accuracy and linguistic range, and 16 are for development and organisation of ideas.

**Part II: Usage**

You are advised to spend 45 minutes on this section.

Answer **all** the questions in the spaces provided. There are instructions about how to answer the questions above each item on the question paper.

At the end of the examination, fasten all your work securely together.

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This document consists of **10** printed pages and **2** blank pages.



**Part I: Discursive Essay (40 marks)**

*For  
Examiner's  
Use*

- 1 Beantworten Sie **EINE** Frage **auf Deutsch** zu einem der folgenden Themen. Sie sollten 350 bis 450 Wörter schreiben. Beziehen Sie sich auf konkrete Beispiele aus deutschsprachigen oder anderen Ländern.
- (a) „Elitäres Denken ist heutzutage nur noch im Sport akzeptabel.“ Stimmt das?
- (b) „Religion und Toleranz sind ein Widerspruch.“ Nehmen Sie Stellung zu dieser Aussage.
- (c) „Sollte Gentechnologie Grenzen haben?“ Diskutieren Sie diese Frage.
- (d) „Die Schule ist überhaupt keine Vorbereitung auf das spätere Leben.“ Was meinen Sie dazu?
- (e) „Ohne Musik wäre das Leben ein Irrtum.“ (Nietzsche). Stimmt das?







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**Turn over for Part II**

## Part II: Use of German (20 marks)

For  
Examiner's  
Use

## Übung 1

Ergänzen Sie die unten stehenden Sätze, indem Sie die Verben in der korrekten grammatischen Form einsetzen.

Beispiel: Heute Abend (ANFANGEN) die Vorstellung um 20.00 Uhr

Antwort: Heute Abend fängt die Vorstellung um 20.00 Uhr an

**Achtung! Sie müssen den ganzen Satz schreiben!**

- 2 Im vergangenen Monat spielte meine Schulmannschaft im Endspiel und wir (VERLIEREN) 1:3.

.....  
..... [1]

- 3 Thomas (FERNSEHEN) jeden Abend, nachdem er seine Hausaufgaben gemacht hat.

.....  
..... [1]

- 4 Wenn der Zug heute Abend vor Mitternacht (ANKOMMEN), könnten wir die Gäste direkt vom Bahnhof abholen.

.....  
..... [1]

- 5 Als ich gestern (AUFSTEHEN), wusste ich nicht, wo meine Schlüssel waren.

.....  
..... [1]

- 6 „Stellen Sie sich mal vor, was (PASSIEREN), wenn die Polizei den Täter gestern nicht verhaftet hätte!“

.....  
..... [1]

[5]

## Übung 2

Schreiben Sie die folgenden Sätze so um, dass ein neuer Satz entsteht. Beginnen Sie Ihren Satz mit dem Wort oder den Worten in Klammern.

*Beispiel: Das Wetter ist schlecht. Wir gehen spazieren. (OBWOHL)*

*Antwort: Obwohl das Wetter schlecht ist, gehen wir spazieren.*

7 Er hatte zu viel getrunken. Er war nicht mehr fahrtüchtig. (DA)

.....  
..... [1]

8 Seine Eltern hatten sich scheiden lassen. Er wurde auf ein Internat geschickt. (NACHDEM)

.....  
..... [1]

9 Er bereitet sich vor. Er wird seine Prüfung bestehen. (WENN)

.....  
..... [1]

10 „Ich habe diesen Film schon gesehen.“ (ER SAGTE, ER...)

.....  
..... [1]

11 Die Lösungen zu diesen Problemen sind doch einfach. (ES KOMMT MIR SO VOR, ALS OB...)

.....  
..... [1]

[5]

### Übung 3

For  
Examiner's  
Use

Lesen Sie diesen Text. Unterstreichen Sie dann das Wort, das grammatisch und der Bedeutung nach am besten in die Lücke passt.

## Koalition einig: Zigaretten nur für Erwachsene

(12) ..... sollen in Deutschland künftig (13) ..... Zigaretten mehr kaufen (14) ..... . Das beschloß eine Arbeitsgruppe (15)..... großen Koalition. Der SPD-Bundestagsabgeordnete Lothar Binding sagte, diese Regelung solle laut (16) ..... Kompromiß zum Nichtraucherchutz sowohl für Supermärkte als auch (17) ..... Zigarettenautomaten gelten und möglichst zum 1. Juli 2007 in Kraft treten.

Union und SPD haben bei (18) ..... Verhandlungen (19) ..... einen besseren Schutz der Nichtraucher anscheinend einen Durchbruch erzielt. „Wir haben einen Weg (20) ....., (21) ..... den Nichtraucherchutz in Deutschland deutlich verbessert und der mehrheitsfähig ist“, sagte Gesundheits-Staatssekretärin Marion Caspers-Merk (SPD) der „Berliner Zeitung“.

Er erklärte: „Ein (22) ..... Rauchverbot sollte in allen öffentlichen Gebäuden, Krankenhäusern, öffentlichen Verkehrsmitteln und Restaurants gelten. (23) ..... werden dürfte künftig lediglich in gesonderten Räumen, (24) ..... durch Türen vom Nichtraucherbereich abgetrennt (25) ..... müssen. In (26) ..... sollte (27) ..... ganz verboten werden. Von den geplanten Verboten (28) ..... sind Bars, Nachtclubs, Kneipen und Bierzelte.“

Schärfere Regeln in den Ländern?

Die Staatssekretärin verteidigte die geplanten Ausnahmen. Ihr (29) ..... zwar weitergehende Lösungen lieber gewesen. Sie sagte aber, es ergebe „keinen Sinn, jetzt eine Regelung festzulegen, die dann schon im Bundesrat scheitert oder später von Gerichten gekippt wird“. (30) ..... Ländern stehe es frei, die Regeln zu verschärfen.

Bei der Einordnung der Gaststätten bezieht sich die Arbeitsgruppe (31) ..... das Gaststättengesetz: Es unterscheidet demnach zwischen Schankwirtschaften, in (32) ..... Getränke zum Verzehr an Ort und Stelle verabreicht werden und Speisewirtschaften, in denen zubereitete Speisen serviert werden. Zu den Schankwirtschaften zählten nicht nur Bars oder Kneipen, sondern auch Bierzelte.

<b>Beispiel 12</b>	Jugend	<u>Jugendliche</u>	Jugendlichen	Jungen
13	kein	keine	keinen	keines
14	dürfen	mögen	müssen	sollen
15	der	des	eine	eines
16	den	dem	der	des
17	an	aus	für	wie
18	ihren	ihres	seine	seinen
19	an	über	von	wegen
20	erfinden	fanden	finden	gefunden
21	den	denen	der	des
22	grundsätzliche	grundsätzlichen	grundsätzlicher	grundsätzliches
23	Geraucht	Rauch	Rauchen	Raucher
24	die	denen	der	des
25	sein	sind	sollen	würden
26	Schule	Schulen	Schüler	Schülern
27	Rauch	Rauchen	rauchen	Rauchern
28	ausgenommen	ausnehmend	einnahmen	vernommen
29	seid	sind	wäre	wären
30	Die	Den	Denen	Der
31	an	auf	aus	ein
32	demjenigen	denen	derjenige	dessen

[20 ÷ 2 = 10]

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**GERMAN**

**9780/03**

3. Writing and Usage

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours 15 minutes**

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**MAXIMUM MARK: 60**

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This document consists of **6** printed pages.



### Part I: Discursive Essay (40 marks)

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

#### Accuracy and linguistic range

22-24	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
18-21	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
14-17	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
10-13	<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.
6-9	<i>Weak</i>	Persistent errors may impede communication. Simple and repetitive sentence patterns. Limited vocabulary.
1-5	<i>Poor</i>	Little evidence of grammatical awareness. Inaccuracy often impedes communication. Very limited vocabulary.
0		No relevant material presented.

#### Development and organisation of ideas

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

### Discursive Essay Indicative Content

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

**(a) „Elitäres Denken ist heutzutage nur noch im Sport akzeptabel.“ Stimmt das?**

A consideration of the tenability of elitism in society. There is a wide scope for candidates to explore. Some candidates may seek to explore the concept of elitism and its existence in many walks of life, politics, arts, business, media and education. Some answers may narrow their focus to one particular aspect, such as university education. Answers may vary as a result and the view may be expressed that elitism, despite its political incorrectness, is an unavoidable aspect of human societies, whilst others may well seek to curb elitism through either proactive government action or through curbs on the subjugation of individuals through a wide acceptance of elitism. Conclusion.

**(b) „Religion und Toleranz sind ein Widerspruch.“ Nehmen Sie Stellung zu dieser Aussage.**

An assessment of different religions and their openness to other points of view. Answers may vary from a personal consideration of one particular faith to a broader sweep of religious tolerance in a global context and/or international relations. Some may discuss the limits of tolerance and its inherent incompatibility with any religion or set of values, even if they are not religious, so in absolute terms the statement is difficult to argue against, but in relative terms different religions will produce different responses. Conclusion.

**(c) „Sollte Gentechnologie Grenzen haben?“ Diskutieren Sie diese Frage.**

A discussion of the limits which could/should be placed on gene technology. There is broad scope for discussion, with GM foods, stem cell research, gene therapy, cloning. Answers will vary depending on the types of technology chosen for discussion. Religious and ethical arguments may feature, with precise examples/scenarios given to explain points. Potential dangers also elucidated, mistakes, unforeseen consequences, potential for abuse, the danger of market forces in promoting research of dubious merit. Positive aspects may well be highlighted, in research into disease, the controlled use of various treatments only made possible by such research. Others may explore the problems of imposing controls in the global context. Conclusion.

**(d) „Die Schule ist überhaupt keine Vorbereitung auf das spätere Leben.“ Was meinen Sie dazu?**

A discussion of the role of school in one's upbringing. Some may focus on the curricula on offer at schools, with their limitations and positive aspects. Wider school experiences, of community, socialising, group activities, such as sport, music and the like may also be explored. Some may approach school as a testing ground for later life, one that is either useful or a hindrance. Some may argue that school has its place in such a preparation, but it is only part of a far greater picture, involving home, family, friends, exposure to other experiences, media. Conclusion.

**(e) „Ohne Musik wäre das Leben ein Irrtum.“ (Nietzsche). Stimmt das?**

An invitation to examine the importance of music to life, society and civilisation. Some essays may focus on the theoretical side, examining the notion of 'music', in its broadest sense, and 'life'; others could be based on a detailed consideration of the works of one or two artists, their importance and may be based on personal consideration of the question; others may focus on the achievements of music, with examples, or the way in which music transcends conventional language, providing a unifying thread throughout the development of a single culture or the world. The role of musicians in providing a focal point for society and life. Conclusion.

## Part II: Use of German (20 marks)

## Übung 1

	Accept	Reject
2	Im vergangenen Monat spielte meine Schulmannschaft im Endspiel und wir <i>verloren</i> 1:3. (also: haben [...] verloren) [1]	
3	Thomas <i>sieht</i> jeden Abend <i>fern</i> , nachdem er seine Hausaufgaben gemacht hat. [1]	
4	Wenn der Zug vor Mitternacht <i>ankommen würde/ankäme</i> , könnten wir die Gäste direkt vom Bahnhof abholen. [1]	
5	Als ich gestern <i>aufstand</i> , wusste ich nicht, wo meine Schlüssel waren. (also: aufgestanden bin) [1]	
6	„Stellen Sie sich mal vor, was <i>passiert wäre</i> , wenn die Polizei den Täter gestern nicht verhaftet hätte!“ [1]	

[Total: 5 marks]  
[AO2]

## Übung 2 (Tolerate minor copying errors)

	Accept	Reject
7	(Da) er zu viel getrunken hatte, war er nicht mehr fahrtüchtig. [1]	
8	(Nachdem) sich seine Eltern hatten scheiden lassen, wurde er auf ein Internat geschickt. [1]	
9	(Wenn) er sich <i>vorbereitet</i> , <i>besteht</i> er seine Prüfung. OR: (Wenn) er sich <i>vorbereiten würde</i> , <i>würde</i> er seine Prüfung <i>bestehen/bestünde</i> er [...]. OR: (Wenn) er sich <i>vorbereitet hätte</i> , <i>hätte</i> er seine Prüfung <i>bestanden</i> . [1]	
10	(Er sagte, er) <i>habe/hätte</i> diesen Film schon gesehen. [1]	
11	(Es kommt mir so vor, als ob) die Lösungen zu diesen Problemen doch einfach <i>seien/wären</i> . [1]	

*N.B. it is possible to vary the order of main clause and subordinate clause in some of the above sentences*

[Total: 5 marks]  
[AO2]

**Übung 3:** (One tick for each, then see conversion table) [AO2]

<b>12</b>	Jugendliche ( <b>Beispiel</b> )	<b>23</b>	Geraucht
<b>13</b>	keine	<b>24</b>	die
<b>14</b>	dürfen	<b>25</b>	sein
<b>15</b>	der	<b>26</b>	Schulen
<b>16</b>	dem	<b>27</b>	Rauchen
<b>17</b>	für	<b>28</b>	ausgenommen
<b>18</b>	ihren	<b>29</b>	wären
<b>19</b>	über	<b>30</b>	Den
<b>20</b>	gefunden	<b>31</b>	auf
<b>21</b>	der	<b>32</b>	denen
<b>22</b>	grundsätzliches		

Number of ticks	Mark
19–20	10
17–18	9
15–16	8
13–14	7
11–12	6
9–10	5
7–8	4
5–6	3
3–4	2
1–2	1
0	0



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**GERMAN**

**9780/04**

4. Cultural Topics and Texts

**For Examination from 2010**

SPECIMEN PAPER

**2 hours 30 minutes**

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**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Dictionaries are **not** permitted.

You may **not** take set texts into the examination.

Answer **one** question from Part I: Topics **AND one** question from Part II: Texts.

**Part I: Topics**

Answer **one** question in **German**. Choose **EITHER** question A **OR** question B from **one** topic. You should write between 350 and 500 words.

A maximum of 30 marks are available, of which 20 are for content and 10 are for language.

**Part II: Texts**

Answer **one** question in **English**. Choose **EITHER** question A **OR** question B **OR** question C on **one** of the literary texts. You should write between 450 and 600 words.

A maximum of 30 marks are available, of which 25 are for content and 5 are for structure.

At the end of the examination, fasten all your work securely together.

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This document consists of **12** printed pages and **2** blank pages.



**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.

**1 DIE KRIEGSZEIT**

Albrecht Goes, *Das Brandopfer*

Film: *Sophie Scholl* (Marc Rothemund)

Film: *Der Untergang* (Oliver Hirschbiegel)

**EITHER**

A Inwieweit war es möglich, in den beiden von Ihnen gewählten Werken den Nazis Widerstand zu leisten?

**OR**

B Untersuchen Sie die Hauptprobleme, die zwei Hauptpersonen in den beiden von Ihnen gewählten Werken überwinden müssen.

**2 DIE NACHKRIEGSZEIT**

Wolfgang Borchert, *Draußen vor der Tür*

Heinrich Böll, *Das Brot der frühen Jahre*

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

**EITHER**

A Analysieren und vergleichen Sie die Auswirkungen des Krieges auf das Leben der Hauptpersonen in den beiden von Ihnen gewählten Werken.

**OR**

B Gibt es Neubeginne für die Hauptpersonen in den beiden von Ihnen gewählten Werken? Begründen Sie Ihre Antwort.



## 3 VOM BUCH ZU FILM

Heinrich Böll, *Die verlorene Ehre der Katharina Blum*

Film: *Die verlorene Ehre der Katharina Blum* (Volker Schlöndorff & Margarethe von Trotta)

**EITHER**

A Wie wird die Macht der Presse durch diese zwei Werke dargestellt?

**OR**

B Was ist am wirksamsten, die Erzählung oder der Film? Begründen Sie Ihre Antwort.

## 4 DAS LEBEN IN DER DDR

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

Volker Braun, *Unvollendete Geschichte*

Thomas Brüssig, *Am kürzeren Ende der Sonnenallee*

**EITHER**

A Welchen Eindruck gewinnt man von dem Alltagsleben in der DDR in den beiden von Ihnen gewählten Werken? Wie beurteilen Sie dieses Leben?

**OR**

B Was erfahren wir in den beiden von Ihnen gewählten Werken über das Verhältnis zwischen dem Staat und dem Individuum. Wie beurteilen Sie dieses Verhältnis?

## 5 DIE WENDE

Stefan Heym, *Auf Sand gebaut*

Film: *Berlin is in Germany* (Hannes Stöhr)

Film: *Good Bye Lenin!* (Wolfgang Becker)

**EITHER**

A Analysieren Sie die Auswirkungen der Wende auf zwei Charaktere in den beiden von Ihnen gewählten Werken.

**OR**

B Vergleichen Sie die Rollen des Vaters in den beiden von Ihnen gewählten Werken.

**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**.

**6** Johann Wolfgang von Goethe, *Urfaust*

**EITHER**

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Faust's character and his attitudes. Add any other comments on content or style you consider of interest.

<b>Gretchen.</b>	Sag mir doch, Heinrich!	
<b>Faust.</b>	Was ist dann?	
<b>Gretchen.</b>	Wie hast du's mit der Religion? Du bist ein herzlich guter Mann, Allein ich glaub, du hältst nicht viel davon.	5
<b>Faust.</b>	Laß das, mein Kind, du fühlst, ich bin dir gut; Für die ich liebe, ließ' ich Leib und Blut, Will niemand sein Gefühl und seine Kirche rauben.	
<b>Gretchen.</b>	Das ist nicht recht, man muß dran glauben!	
<b>Faust.</b>	Muß man?	10
<b>Gretchen.</b>	Ach wenn ich etwas auf dich könnte! Du ehrst auch nicht die heil'gen Sakramente.	
<b>Faust.</b>	Ich ehre sie.	
<b>Gretchen.</b>	Doch ohne Verlangen. Wie lang bist du zur Kirch, zum Nachtmahl nicht gegangen? Glaubst du an Gott?	15
<b>Faust.</b>	Mein Kind, wer darf das sagen: Ich glaub einen Gott! Magst Priester, Weise fragen, Und ihre Antwort scheint nur Spott Über den Frager zu sein.	20
<b>Gretchen.</b>	So glaubst du nicht?	
<b>Faust.</b>	Mißhör mich nicht, du holdes Angesicht! Wer darf ihn nennen? Und wer bekennen: Ich glaub ihn? Wer empfinden Und sich unterwinden Zu sagen: ich glaub ihn nicht? Der Allumfasser, Der Allerhalter, Faßt und erhält er nicht Dich, mich, sich selbst? Wölbt sich der Himmel nicht da droben? Liegt die Erde nicht hier unten fest? Und steigen hüben und drüben Ewige Sterne nicht herauf? Schau ich nicht Aug' in Auge dir,	25
		30
		35

Und drängt nicht alles Nach Haupt und Herzen dir Und webt in ewigem Geheimnis Unsichtbar sichtbar neben dir? Erfüll davon dein Herz, so groß es ist, Und wenn du ganz in dem Gefühle selig bist, Nenn das dann, wie du willst, Nenn's Glück! Herz! Liebe! Gott!	40       45
Ich habe keinen Namen Dafür. Gefühl ist alles, Name Schall und Rauch, Umnebelnd Himmelsglut.	50

**OR**

B „Wer war's, der sie ins Verderben stürzte? Ich oder du?“ (Mephistopheles). Who or what is responsible for the fate of Gretchen?

**OR**

C How does Gretchen's character develop in the course of the play?

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

- A Refer the following passage to its context with appropriate commentary, analysing its role within the story. Add any other comments on content or style you consider of interest.

„Mutter, kommt der Vater heute nicht?“ fragte er. – „Nein, Kind, morgen.“ – „Aber warum nicht, Mutter? Er hat's doch versprochen.“ – „Ach Gott, wenn der alles hielte, was er verspricht! Mach, mach voran, daß du fertig wirst.“

Sie hatten sich kaum niedergelegt, so erhob sich eine Windsbraut, als ob sie das Haus mitnehmen wollte. Die Bettstatt bebte, und im Schornstein rasselte es wie ein Kobold. 5  
– „Mutter – es pocht draußen!“ – „Still, Fritzchen, das ist das lockere Brett im Giebel, das der Wind jagt.“ – „Nein, Mutter, an der Tür!“ – „Sie schließt nicht; die Klinke ist zerbrochen. Gott, schlafe doch! Bring mich nicht um das armselige bißchen Nachtruhe.“ – „Aber wenn nun der Vater kommt?“ – Die Mutter drehte sich heftig im Bett um. – „Den hält der Teufel fest genug!“ – „Wo ist der Teufel, Mutter?“ – „Wart, du 10  
Unrast! er steht vor der Tür und will dich holen, wenn du nicht ruhig bist!“

Friedrich ward still; er horchte noch ein Weilchen und schlief dann ein. Nach einigen Stunden erwachte er. Der Wind hatte sich gewendet und zischte jetzt wie eine Schlange durch die Fensterritze an seinem Ohr. Seine Schulter war erstarrt; er kroch tief unters Deckbett und lag aus Furcht ganz still. Nach einer Weile bemerkte er, daß 15  
die Mutter auch nicht schlief. Er hörte sie weinen und mitunter: „Gegrüßt seist du, Maria!“ und „bitte für uns arme Sünder!“ Die Kügelchen des Rosenkranzes glitten an seinem Gesicht hin. – Ein unwillkürlicher Seufzer entfuhr ihm. – „Friedrich, bist du wach?“ – „Ja, Mutter.“ – „Kind, bete ein wenig – du kannst ja schon das halbe Vaterunser – daß Gott uns bewahre vor Wasser- und Feuersnot.“ 20

Friedrich dachte an den Teufel, wie der wohl aussehen möge. Das mannigfache Geräusch und Getöse im Hause kam ihm wunderlich vor. Er meinte, es müßte etwas Lebendiges drinnen sein und draußen auch. – „Hör, Mutter, gewiß, da sind Leute, die pochen.“ – „Ach nein, Kind; aber es ist kein altes Brett im Hause, das nicht klappert.“ – „Hör, hörst du nicht? es ruft! hör doch!“ 25

Die Mutter richtete sich auf; das Toben des Sturms ließ einen Augenblick nach. Man hörte deutlich an den Fensterläden pochen und mehrere Stimmen: „Margret! Frau Margret, heda, aufgemacht!“ – Margret stieß einen heftigen Laut aus: „Da bringen sie mir das Schwein wieder!“

**OR**

- B To what extent is *Die Judenbuche* in fact „ein Sittengemälde“, a portrayal of life and customs within a remote region of Westphalia?

**OR**

- C Discuss the significance of Johannes Niemand in *Die Judenbuche*.

8 Theodor Storm, *Der Schimmelreiter***EITHER**

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Hauke Haien's character and his attitudes. Add any other comments on content or style you consider of interest.

„Wasser! Das Wasser!“ wimmerte die Kranke. „Halt mich!“ schrie sie; „halt mich, Hauke!“ Dann sank die Stimme; es klang, als ob sie weine: „In See, ins Haf hinaus? O lieber Gott, ich seh' ihn nimmer wieder!“  
Da wandte er sich und schob die Wärterin von ihrem Bette; er fiel auf seine Knie, umfasste sein Weib und riss es an sich: „Elke, Elke, so kenn' mich doch, ich bin bei dir!“ 5

Aber sie öffnete nur die fiebergelühenden Augen weit und sah wie rettungslos verloren um sich.

Er legte sie zurück auf ihre Kissen; dann krampfte er die Hände ineinander: „Herr, mein Gott,“ schrie er; „nimm sie mir nicht! Du weisst, ich kann sie nicht entbehren!“ Dann war's, als ob er sich besinne, und leiser setzte er hinzu: „Ich weiss ja wohl, du kannst nicht allezeit, wie du willst, auch du nicht; du bist allweise; du musst nach deiner Weisheit tun – o Herr, sprich nur durch einen Hauch zu mir!“ 10

Es war, als ob plötzlich eine Stille eingetreten sei; er hörte nur ein leises Atmen; als er sich zum Bette kehrte, lag sein Weib in ruhigem Schlaf, nur die Wärterin sah mit entsetzten Augen auf ihn. Er hörte die Tür gehen. 15

„Wer war das?“ frug er.

„Herr, die Magd Ann Grete ging hinaus; sie hatte den Warmkorb hereingebracht.“

- „Was sieht Sie mich denn so verfahren an, Frau Levke?“

„Ich? Ich hab' mich ob Eurem Gebet erschrocken; damit betet Ihr keinen vom Tode los!“ 20

Hauke sah sie mit seinen durchdringenden Augen an: „Besucht Sie denn auch, wie unsere Ann Grete, die Konventikel bei dem holländischen Flickschneider Jantje?“

„Ja Herr; wir haben beide den lebendigen Glauben!“

Hauke antwortete ihr nicht.

**OR**

- B “Nature is really a most important and active character in this story.” To what extent do you agree with this statement?

**OR**

- C Discuss Storm's use of the framework (“Rahmen”) technique and the effects he achieves by it.

9 Thomas Mann, *Tonio Kröger***EITHER**

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

Er blickte aber in sich hinein, wo so viel Gram und Sehnsucht war. Warum, warum war er hier? Warum saß er nicht in seiner Stube am Fenster und las in Storms „Immensee“ und blickte hie und da in den abendlichen Garten hinaus, wo der alte Walnußbaum schwerfällig knarrte? Das wäre sein Platz gewesen. Mochten die anderen tanzen und frisch und geschickt bei der Sache sein! ...Nein, nein, sein Platz war dennoch hier, wo er sich in Inges Nähe wußte, wenn er auch nur einsam von ferne stand und versuchte, in dem Summen, Klirren und Lachen dort drinnen ihre Stimme zu unterscheiden, in welcher es klang von warmem Leben. Deine länglich geschnittenen, blauen, lachenden Augen, du blonde Inge! So schön und heiter wie du kann man nur sein, wenn man nicht „Immensee“ liest und niemals verucht, selbst dergleichen zu machen; das ist das Traurige!... 5 10

Sie müßte kommen! Sie müßte bemerken, daß er fort war, müßte fühlen, wie es um ihn stand, müßte ihm heimlich folgen, wenn auch nur aus Mitleid, ihm ihre Hand auf die Schulter legen und sagen: Komm herein zu uns, sei froh, ich liebe dich. Und er horchte hinter sich und wartete in unvernünftiger Spannung, daß sie kommen möge. Aber sie kam keines Weges. Dergleichen geschah nicht auf Erden. 15

Hatte auch sie ihn verlacht, gleich allen anderen? Ja, das hatte sie getan, so gern er es ihret- und seinetwegen geleugnet hätte. Und doch hatte er nur aus Versunkenheit in ihre Nähe „moulinet des dames“ mitgetanzt. Und was verschlug das? Man würde vielleicht einmal aufhören, zu lachen! Hatte etwa nicht kürzlich eine Zeitschrift ein Gedicht von ihm angenommen, wenn sie dann auch wieder eingegangen war, bevor das Gedicht hatte erschienen können? Es kam der Tag, wo er berühmt war, wo alles gedruckt wurde, was er schrieb, und dann würde man sehen, ob es nicht Eindruck auf Inge Holm machen würde... Es würde keinen Eindruck machen, nein, das war es ja. Auf Magdalena Vermehren, die immer hinfiel, ja, auf die. Aber niemals auf Inge Holm, niemals auf die blauäugige, lustige Inge. Und war es also nicht vergebens?... 20 25

**OR**

- B In the course of the *Novelle*, Tonio Kröger is described as „ein Bürger auf Irrwegen – ein verirrter Bürger“. To what extent do you agree with this assessment?

**OR**

- C Consider Mann's use of *Leitmotiv* in *Tonio Kröger*.

10 Franz Kafka, *Die Verwandlung***EITHER**

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

Als Gregor Samsa eines Morgens aus unruhigen Träumen erwachte, fand er sich in seinem Bett zu einem ungeheuren Ungeziefer verwandelt. Er lag auf seinem panzerartig harten Rücken und sah, wenn er den Kopf ein wenig hob, seinen gewölbten, braunen, von bogenförmigen Versteifungen geteilten Bauch, auf dessen Höhe sich die Bettdecke, zum gänzlichen Niedergleiten bereit, kaum noch erhalten konnte. Seine vielen, im Vergleich zu seinem sonstigen Umfang kläglich dünnen Beine flimmerten ihm hilflos vor den Augen. 5

„Was ist mit mir geschehen?“, dachte er. Es war kein Traum. Sein Zimmer, ein richtiges, nur etwas kleines Menschenzimmer, lag ruhig zwischen den vier wohlbekanntesten Wänden. Über dem Tisch, auf dem eine auseinandergepackte Musterkollektion von Tuchwaren ausgebreitet war – Samsa war Reisender – hing das Bild, das er vor kurzem aus einer illustrierten Zeitschrift ausgeschnitten und in einem hübschen, vergoldeten Rahmen untergebracht hatte. Er stellte eine Dame dar, mit einem Pelzhut und einer Pelzboa versehen, aufrecht dasaß und einen schweren Pelzmuff, in dem ihr ganzer Unterarm verschwunden war, dem Beschauer entgegenhob. 10 15

Gregors Blick richtete sich dann zum Fenster, und das trübe Wetter – man hörte Regentropfen auf das Fensterblech aufschlagen – machte ihn ganz melancholisch. „Wie wäre es, wenn ich noch ein wenig weiterschliefe und alle Narrheiten vergäße,“ dachte er, aber das war gänzlich undurchführbar, denn er war gewöhnt, auf der rechten Seite zu schlafen, konnte sich aber in seinem gegenwärtigen Zustand nicht in diese Lage bringen. Mit welcher Kraft er sich auch auf die rechte Seite warf, immer wieder schaukelte er in die Rückenlage zurück. Er versuchte es wohl hundertmal, schloß die Augen, um die zappelnden Beine nicht sehen zu müssen, und ließ erst ab, als er in der Seite einen noch nie gefühlten, leichten, dumpfen Schmerz zu fühlen begann. 20 25

„Ach Gott,“ dachte er, „was für einen anstrengenden Beruf habe ich gewählt! Tag aus, Tag ein auf der Reise. Die geschäftlichen Aufregungen sind viel größer, als im eigentlichen Geschäft zu Hause, und außerdem ist mir noch diese Plage des Reisens auferlegt, die Sorgen um die Zuganschlüsse, das unregelmäßige, schlechte Essen, ein immer wechselnder, nie andauernder, nie herzlich werdender menschlicher Verkehr. Der Teufel soll das alles holen!“ 30

**OR**

- B How does Grete develop in the course of the *Erzählung*?

**OR**

- C 'Kafka is important to us because his predicament is the predicament of modern man.' (W. H. Auden) Consider the validity of this view in relation to *Die Verwandlung*.

11 Bertolt Brecht, *Leben des Galilei*

## EITHER

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

**Sagredo:** Geh nicht nach Florenz, Galilei.

**Galilei:** Warum nicht?

**Sagredo:** Weil die Mönche dort herrschen.

**Galilei:** Am Florentiner Hof sind Gelehrte von Ruf.

**Sagredo:** Lakaien. 5

**Galilei:** Ich werde sie bei den Köpfen nehmen und sie vor das Rohr schleifen. Auch die Mönche sind Menschen, Sagredo. Auch sie erliegen der Verführung der Beweise. Der Kopernikus, vergiß das nicht, hat verlangt, daß sie seinen Zahlen glauben, aber ich verlange nur, daß sie ihren Augen glauben. Wenn die Wahrheit zu schwach ist, sich zu verteidigen, muß sie zum Angriff übergehen. Ich werde sie bei den Köpfen nehmen und sie zwingen, durch dieses Rohr zu schauen. 10

**Sagredo:** Galilei, ich sehe dich auf einer furchtbaren Straße. Das ist eine Nacht des Unglücks, wo der Mensch die Wahrheit sieht. Und eine Stunde der Verblendung, wo er an die Vernunft des Menschengeschlechts glaubt. Von wem sagt man, daß er sehenden Auges geht? Von dem, der ins Verderben geht. Wie könnten die Mächtigen einen frei herumlaufen lassen, der die Wahrheit weiß, und sei es eine über die entferntesten Gestirne! Meinst du, der Papst hört deine Wahrheit, wenn du sagst, er irrt, und hört nicht, daß er irrt? Glaubst du, er wird einfach in sein Tagebuch einschreiben: 10. Januar 1610 – Himmel abgeschafft? Wie kannst du aus der Republik gehen wollen, die Wahrheit in der Tasche, in die Fallen der Fürsten und Mönche mit deinem Rohr in der Hand? So mißtrauisch in deiner Wissenschaft, bist du leichtgläubig wie ein Kind in allem, was dir ihr Betreiben zu erleichtern scheint. Du glaubst nicht an den Aristoteles, aber an den Großherzog von Florenz. Als ich dich vorhin am Rohr sah und du sahst diese neuen Sterne, da war es mir, als sähe ich dich auf brennenden Scheiten stehen, und als du sagtest, du glaubst an die Beweise, roch ich verbranntes Fleisch. Ich liebe die Wissenschaft, aber mehr dich, meinen Freund. Geh nicht nach Florenz, Galilei! 25

**Galilei:** Wenn sie mich nehmen, gehe ich. 30

## OR

- B Discuss the portrayal of scientific genius in *Leben des Galilei*.

## OR

- C 'Human existence is now defined by science.' How is this manifest in *Leben des Galilei*?



12 Bernhard Schlink, *Der Vorleser***EITHER**

- A Refer the following passage to its context, with appropriate commentary, analysing in particular what the passage reveals about Hanna, and Michael's understanding of his relationship to her.

„O Gott!“ Die Tochter, die sich nach ihrer Vernehmung unter die Zuschauer gesetzt hatte, schlug die Hände vors Gesicht. „Wie habe ich das vergessen können?“ Der Vorsitzende Richter fragte sie, ob sie ihre Aussage ergänzen wolle. Sie wartete nicht, bis sie nach vorne gerufen wurde. Sie stand auf und redete von ihrem Platz unter den Zuschauern aus.

5

„Ja, sie hatte Lieblinge, immer eine von den jungen, schwachen und zarten, und die nahm sie unter ihren Schutz und sorgte, daß sie nicht arbeiten mußten, brachte sie besser unter und versorgte und verköstigte sie besser, und abends holte sie sie zu sich. Und die Mädchen durften nicht sagen, was sie abends mit ihnen machte, und wir dachten, daß sie mit ihnen... auch weil sie alle in den Transport kamen, als hätte sie mit ihnen ihren Spaß und sie dann sattgehabt. Aber so war es gar nicht, und eines Tages hat doch eines geredet, und wir haben gewußt, daß die Mädchen ihr vorgelesen haben, Abend um Abend um Abend. Das war besser, als wenn sie... auch besser, als wenn sie sich an dem Bau zu Tode gearbeitet hätten, ich muß gedacht haben, daß es besser war, sonst hätte ich es nicht vergessen können. Aber war es besser?“ Sie setzte sich.

10

15

Hanna drehte sich um und sah mich an. Ihr Blick fand mich sofort, und so merkte ich, daß sie die ganze Zeit gewußt hatte, daß ich da war. Sie sah mich einfach an. Ihr Gesicht bat um nichts, warb um nichts, versicherte oder versprach nichts. Es bot sich dar. Ich erkannte, wie angespannt und erschöpft sie war. Sie hatte Ringe unter den Augen, und in jeder Backe führte eine Falte von oben nach unten, die ich nicht kannte, die noch nicht tief war, sie aber schon wie eine Narbe zeichnete. Als ich unter ihrem Blick rot wurde, wandte sie ihn ab und kehrte sich wieder der Gerichtsbank zu.

20

**OR**

- B „Mein Leiden an meiner Liebe zu Hanna [war] in gewisser Weise das Schicksal meiner Generation, das deutsche Schicksal.“ To what extent do you agree with Michael's own assessment of his relationship with Hanna?

**OR**

- C Do you agree with the view that '*Der Vorleser* is more concerned to establish Hanna as a victim than as perpetrator'?

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

**EITHER**

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

**Martin Walser**

**11. November 1989**

Zum erstmal in diesem Jahrhundert, daß deutsche Geschichte gut verläuft. Zum erstmal, daß eine deutsche Revolution gelingt. Die Deutschen in der DDR haben eine Revolution geschaffen, die in der Geschichte der Revolutionen wirklich neu ist: die sanfte Revolution. Das ist eine Revolution, die die Leute selbst vollbringen, ohne importierte Theorie. Diese sanfte Revolution wird die Welt davon überzeugen, daß die Deutschen eine neue politische Form brauchen. Nachkriegszeit und Kalter Krieg haben gedauert bis zum 9. November 1989. Wir sind jetzt friedfertig. Und kämen jetzt alle Deutschen herüber, sie wären alle willkommen. Wir haben etwas gutzumachen an ihnen. Wo jeder schließlich bleibt, wird sich finden. Jetzt ist es wichtig, daß wir mit unseren Landsleuten vollkommen solidarisch sind. Zuerst richten wir uns jetzt das deutsche Zimmer ein, bevor wir vom europäischen Haus reden. Und wenn es zwei Zimmer werden sollten, so müßten sie doch enger miteinander verbunden sein als die anderen Zimmer dieses Hauses. Jetzt ist die Zeit, glücklich zu sein, sich zu freuen, daß Deutschen auch einmal Geschichte gelingt.

(1989)

**Volker Braun**

**Das Eigentum**

Da bin ich noch: mein Land geht in den Westen.  
 KRIEG DEN HÜTTEN FRIEDE DEN PALÄSTEN  
 Ich selber habe ihm den Tritt versetzt.  
 Es wirft sich weg und seine magre Zierde.  
 Dem Winter folgt der Sommer der Begierde.  
 Und ich kann *bleiben wo der Pfeffer wächst*.  
 Und unverständlich wird mein ganzer Text.  
 Was ich niemals besaß wird mir entrissen.  
 Was ich nicht lebte, werde ich ewig missen.  
 Die Hoffnung lag im Weg wie eine Falle.  
 Mein Eigentum, jetzt habt ihrs auf der Krallen.  
 Wann sag ich wieder *mein* und meine alle.

(1990)

**OR**

- B Discuss how the notions of *Vaterland* and *Muttersprache* are explored by at least three of the authors you have studied.

**OR**

- C Examine the various ways in which at least three of the authors you have studied explore the theme of violence in the 1960s and 1970s.



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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**GERMAN**

**9780/04**

4. Cultural Topics and Texts

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours 30 minutes**

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**MAXIMUM MARK: 60**

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This document consists of **30** printed pages.



### Part I: Topics

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

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

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

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.

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

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

## Indicative Content

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

### 1 Die Kriegszeit

#### A Inwieweit war es möglich, in den beiden von Ihnen gewählten Werken den Nazis Widerstand zu leisten?

##### **Albrecht Goes, *Das Brandopfer***

Points may include, amongst others: an explanation of Frau Walker's sense of sympathy for her Jewish clients; the way in which she is repelled by the aims and methods of the *Gauleiter* and his superiors, yet her duty to serve under them. This may lead to a discussion of how she can identify and try to alleviate the Jews' suffering by disregarding orders (communication, contact, letting her shop become the centre of a dwindling community, synagogue); her abandonment of her role as *Wächter* and her discovery of the will to stand up to the Nazis in her shop (for example smoking incident). An analysis of her final act of self sacrifice. Answers should be fully justified by means of precise examples from the text. Comparisons may be drawn.

##### **Marc Rothemund, *Sophie Scholl***

Points may include, amongst others: the resistance group and their activities (passive, underground publishing, peaceful); context of *Die weiße Rose*; relating of Sophie and Hans' decision regarding the leaflets; small-scale actions, slogans; a moral stand with appropriate examples; the problems of resistance under interrogation with Mohr; courage and inner resistance; an account of the various arguments put forward by Sophie, Hans and Christoph Probst in the courtroom to Judge Freisler; an analysis of the final scenes and the air drops of the leaflet. Answers should be fully justified by means of precise examples from the film. Comparisons may be drawn.

##### **Oliver Hirschbiegel, *Der Untergang***

Points may include, amongst others: an exploration of how characters begin to have their own thoughts and feelings about the best course of action, both individually and as a nation, for often these deviate radically from the ideas of Hitler; examples for this, Dr Schenk and his humanity, yet limited scope for action; Albert Speer and his revelation of systematic disobeying of Hitler's orders; Peter and his decision to abandon the *Volkssturm*. Some answers may focus on the limited scope characters feel that they can resist, so under the spell of Hitler do they fall, such as Goebbels, his wife (in particular killing their children); Eva Braun; attempts to avoid the reality of the situation, resistance through champagne and simple ignoring of the situation; Traudl Junge; the military commanders in face of Hitler's vision in the bunker. Answers should be fully justified by means of precise examples from the film. Comparisons may be drawn.



**B Untersuchen Sie die Hauptprobleme, die zwei Hauptpersonen in den beiden von Ihnen gewählten Werken überwinden müssen.**

**Albrecht Goes, *Das Brandopfer***

Points may include, amongst others: an examination of Frau Walker's feelings of guilt, for her role and the acute sense thereof due to the fact that she belongs to the community causing so much suffering, made so visible through her rapidly dwindling clientele; others may discuss her feelings of sympathy and the moral problems this leads to, how should/can she act? Tied to this may be an exploration of her sense of responsibility and how her public role can allow space for private influence (her treatment of customers, offering of space for the community); how Frau Walker can come to terms with what she has seen, the trauma and an analysis of her death. Comparisons may be drawn.

**Marc Rothemund, *Sophie Scholl***

An assessment of the reaction of the individual to circumstances. Answers will vary depending on those characters chosen. Sophie, points may include: moral choices, decisions to resist, interrogation, admission of truth, protection of associates, parents, justice, acceptance of 'guilt' death; for Hans similar issues may well be explored, albeit with differing outcomes. Other characters, for example, Mohr, Probst may be explored. Answers should be fully justified by means of precise examples from the film. Comparisons may be drawn.

**Oliver Hirschbiegel, *Der Untergang***

Answers may vary depending on the main character chosen, however, points may include, amongst others: Hitler, his loss of critical faculties, moods, delusions, cruelty, loss of physical control of his own body, problems of suicide. Hitler himself may be interpreted as the *Hauptproblem* and the problems which he poses individuals may be elucidated, such as Peter, Schenk, Speer, Junge, military commanders. Different manners in which individuals are seduced by Hitler's force of personality, for example Junge, Magda Goebbels. Answers should be fully justified by means of precise examples from the film. Comparisons may be drawn.

## 2 Die Nachkriegszeit

### A Analysieren und vergleichen Sie die Auswirkungen des Krieges auf das Leben der Hauptpersonen in den beiden von Ihnen gewählten Werken.

#### Wolfgang Borchert, *Draußen vor der Tür*

Points may include, amongst others: Beckmann's loss of home, family, work, life; his state of inner turmoil, passivity, sense of being an outsider, alienation from the Germany he finds himself in as a *Heimkehrer*; temptations to commit suicide, personification of the *Elbe* and his meeting with *Der Andere*; how his war experiences have changed his views of humanity, and his defence of this humanity in an increasingly inhumane world, meeting with *Oberst*, time with *Mädchen*, parents' suicide. His desperate situation caused by war and extenuated by new reality, dislodging from *Heimat* in its widest sense. Answers should be fully justified by means of precise examples from the text and comparisons drawn with the character(s) chosen from the other works.

#### Heinrich Böll, *Das Brot der frühen Jahre*

Points may include, amongst others: Walter Fendrich's facing up to his past; the recollections of the deprivations, spiritual and physical, of the war and immediate post-war years, 'das Brot der frühen Jahre' and an exploration of its implications; the anxiety Walter feels with regard to his material existence as a result of his war/post-war experiences; his career paths as a result, arriving at his life as a washing machine mechanic as 'ganz passabel'; continuing insecurity despite relative prosperity, role of money leading to an empty existence. The meeting with Hedwig reveals this all to Walter, his own personal materialism as well as that of the society around him has become clear, with the effects of the war revealed as psychologically destructive, turning Walter into 'etwas Wölfisches'; Hedwig/love creating the critical space for Walter to confront the effects of war and its aftermath. Answers should be fully justified by means of precise examples from the text and comparisons drawn with the character(s) chosen from the other works.

#### Sönke Wortmann, *Das Wunder von Bern*

Points may include, amongst others: the effect on Matthias of not having his father as a presence in the post-war period, familial relations, the *Ersatzvater* figure of Helmut Rahn and Matthias' role as a mascot for him. Matthias' feelings about the impending return of his father Richard and the harsh realities of discipline and order he brings. Some answers may choose to focus on the difficulties faced when Richard does return from Soviet detention from a number of perspectives, for example aggression of father, the difficulties Richard creates for Matthias and his whole family (for example Bruno, his mother's position) and struggles of Richard to come to terms with post-war Germany, his family and his role. Answers may focus on the psychological hurdles which the experience of war and its effects on family life have set up and which have to be overcome, with football finally uniting father and son and father and his new world. The *vaterlose Gesellschaft*. Answers should be fully justified by means of precise examples from the film and comparisons drawn with the character(s) chosen from the other works.

**B Gibt es Neubeginne für die Hauptpersonen in den beiden von Ihnen gewählten Werken? Begründen Sie Ihre Antwort.**

**Wolfgang Borchert, *Draußen vor der Tür***

Points may include, amongst others: Beckmann's desperate situation at the start of the play and his attempted suicide, stopped by the intervention of *Der Andere* giving indication of a new beginning for him; his quest for the truth and confrontation with the new German context as a *Heimkehrer*; the difficulty of his attempts to find a new place in an alien world reveal that he seeks a new beginning but he is unable to reconcile his humanity with the perceived inhumanity of his new existence; meeting with *Mädchen*; confrontation with *Oberst*. Despite his attempts to start again his situation he is unable to fit into his new reality, hence a new beginning is not possible. An interpretation of the ending, does the nightmare persist? Is there a new chance, or is there death? Answers should be fully justified by means of precise examples from the text and comparisons may be drawn with the character(s) chosen from the other works.

**Heinrich Böll, *Das Brot der frühen Jahre***

Points may include, amongst others: Walter Fendrich's facing up to and reassessment of his past; an account of the transformation he undergoes on meeting Hedwig; a new way of seeing life is enabled by her presence/love with the central tenets of his life falling under critical scrutiny; timeless self-critical view of his existence and the world; liberation from the trap of materialism when he follows Hedwig from the station, to reach a state of timelessness and reflection. The arid emptiness and soulless nature of materialistic society are exposed, with the individual treated as a part to be exploited and discarded. Relationship with Ulla and her father, her boss. Divorce from previous existence through a (re-)discovery of what it is to be human/love/humanity. New beginning for Walter, as it is as if his old self has committed suicide to embrace the new stability and affection Hedwig offers. Answers should be fully justified by means of precise examples from the text and comparisons drawn with the character(s) chosen from the other works.

**Sönke Wortmann, *Das Wunder von Bern***

Answers will vary depending on those characters chosen: here a discussion of a new beginning may well focus on the father, Richard, and the representation of the *Spätheimkehrer* problems he faces as he tries to readjust to family and social life after his captivity. An exploration of the relations between Richard and the world and how the sport of football, initially in the street with the old football, comes to help him find a way back into society, with his expression with the ball and his confessions *beim Abendbrot*. An account of the hiring of a car to drive Matthias to the match and his own reaction to the game, with the new emotions felt by Richard as a result of victory. Other essays may focus on the new beginning for Matthias and how his relationship with the family, his country and Helmut Rahn changes during the course of the film. Answers should be fully justified by means of precise examples from the film.

### 3 Vom Buch zu Film

Heinrich Böll, *Die verlorene Ehre der Katharina Blum*

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

#### A Wie wird die Macht der Presse durch diese zwei Werke dargestellt?

Candidates are invited to describe the different ways in which the power of the press is portrayed. For the *Erzählung* points may include the narrative technique and use of reportage, perhaps indicating the position in which this puts the reader, with the impression that the reader is dealing with real events and sources thereby revealing the mechanics of the press. Examples of distortion/embellishment of the truth, Tötgen's raking over Katharina's personal life, the use of photographs, the drive for sensationalism are needed to justify these points; manipulation of language. Essays could give an account of the destruction of Katharina as she is hounded by the press and the press-inspired hate campaign. Essays may include an exploration of the often dubious links between the police and the press. For the film, answers may draw on many of the points above, but show how they are treated necessarily differently through the medium of film. Points may also include: the portrayal of Tötges; the manner in which the language of DIE ZEITUNG is relayed on screen; the demonising of Katharina as a woman; the focus of the camera on Katharina, revealing the effects of the power of the press on her psychologically amongst others. Some candidates may compare the two works. Answers should be fully justified by means of precise examples from the works.

#### B Was ist am wirksamsten, die Erzählung oder der Film? Begründen Sie Ihre Antwort.

Candidates are invited to compare and contrast the two works. Candidates are free to make their own preferences but opinions must be justified with direct reference to the texts. For the *Erzählung* points may include its narrative subtlety, Böll's refusal to adopt a political thriller narrative and his decision to adopt a narrative devoid of tension so that the reader is free to look critically on how it is that Katharina, from such a humble background, is forced into this position, with the novel placing greater emphasis on this critical space. The method of the narrator, in his desire to be fair and objective, may also be contrasted with the more partisan approach of the film. Comparisons may also be drawn in discrepancies between details of the *Erzählung*, such as Tötges' role in Katharina's mother's death, which is left open in Böll yet definitive in the film, or the insertion of a different final scene by Schlöndorff and von Trotta to support such arguments. Themes of the dangers of state power and infringements of civil liberties may be explored in relation to their treatment by both works, with a comparison of the differing emphasis placed on the reader and the viewer. The film's polarity or black and white approach, for example to the characterisation of Tötges or Beizmenne in contrast to Katharina may be discussed. Some answers may focus on the directors' use of the camera to focus on Katharina and thereby draw the audience's sympathy in a different way to the *Erzählung*, with Katharina the only character conceived as a true individual. Linked to this may be a discussion of the use of melodrama, and the insertion of the last scene as further evidence. Answers should be fully justified by means of precise examples from the works.

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#### 4 Das Leben in der DDR

##### A Welchen Eindruck gewinnt man von dem Alltagsleben in der DDR in den beiden von Ihnen gewählten Werken? Wie beurteilen Sie dieses Leben?

###### **Volker Braun, *Unvollendete Geschichte***

Points may include: control of lives/careers by the state (with examples, such as Frank's family, Karin's career); force of regime to blight personal choice, in particular Frank; the intrusion of the state into the private lives of the characters; role of the older generation, (Karin and her continued relationship); attempts by both protagonists to fathom the system (especially Karin); the role of the press and the lack of free speech (methods of censorship revealed to Karin in her employment); Karin's pregnancy and Frank's suicide attempt. For a judgement of this *Alltagsleben* a number of conclusions are possible. Candidates are highly likely to decide to view it negatively but they must justify their answer fully with examples which reflect the different aspects of *Alltagsleben* in the DDR. A judgment of the repressive nature of the system in day-to-day affairs might be explored with relation to the protagonists, with some candidates taking into account Braun's later admission that Karin's real-life counter-part was connected to the Stasi. Comparisons with the other treatments of the *Alltagsleben* may be drawn together in conclusion. Answers should be fully justified by means of precise examples from the text.

###### **Thomas Brüßig, *Am kürzeren Ende der Sonnenallee***

Points may include: the primacy of youth concerns over other aspects of *Alltagsleben* associated with the DDR, be it the *Stasi*, *Zentralkomitee* or the *Berliner Mauer*, the latter being described as part of the *Alltag* and nothing more by the narrator; a focus on the, often humorous methods of survival which the youthful characters adopt in order to get around the system, examples such as their treatment of the ABV; the importance of western culture, music, other sex; love and how this becomes lost in *Todesstreifen* of the Wall, in the form of the letter Micha seeks to retrieve; treatment by westerners looking as if in a zoo from the end of the *Sonnenallee* at the inhabitants in the East; the family as a unit, complete with Onkel Heinz from the West; the threat of tension at the Wall, in particular's Wuschel's shooting; the happiness and nostalgia of this period. Comparisons with the other treatments of the *Alltagsleben* 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***

Points may include: control of lives/careers by the state (with examples, such as Sieland, Hempf, Grubitz, Wiesler); spying/surveillance of everyday matters by the *Stasi*; lack of privacy, even within relationships (for example Dreyman/Sieland); mistrust as an atmosphere and created; morality (Wiesler, Sieland); suicide (Jenka); lack of free speech (Dreyman's article); housing conditions and communities. For a judgement of this *Alltagsleben* a number of conclusions are possible. Candidates are highly likely to decide to view it negatively but they must justify their answer fully with examples which reflect the different aspects of *Alltagsleben* in the DDR. A judgment of the moral underpinning, or lack thereof, might be explored with relation to a range of characters. Comparisons with the other treatments of the *Alltagsleben* may be drawn together in conclusion. Answers should be fully justified by means of precise examples from the film.

**B Was erfahren wir in den beiden von Ihnen gewählten Werken über das Verhältnis zwischen dem Staat und dem Individuum. Wie beurteilen Sie dieses Verhältnis?**

**Volker Braun, *Unvollendete Geschichte***

Points may include: focus on the corruption of the regime and its ability to control and ostracise individuals, with a focus on Frank, his background, prospects as a result thereof and relationship with Karin; the concept of ideological purity and the circumstantial evidence (such as letters from the West) which gathers such force in repressing the individual and the capacity for love and fulfilment, pushing Frank to his suicide attempt. Others may focus on Karin, the attempts led by party and family to end her relationship, the theme of love and its repression by the state; her bafflement at the mechanics of the system, for example in her job at the newspaper; a treatment of her pregnancy and reaction to Frank's action, with a focus on the impotency of the individual in relation to the state. Candidates may well decide to take a negative view of the state, as a destructive force on individuals and the critique which the work gives of the state. Other interpretations are possible, especially in an analysis of aspects of hope within the work. Points and conclusions should be fully justified by means of precise examples from the text.

**Thomas Brüssig, *Am kürzeren Ende der Sonnenalle***

Points may include: the place of youth in the state, their manipulation in education, specifically the FDJ, the authority figures do not have complete power over individuals, the leaders at the FDJ meeting, the ABV; education and the impact this has on individuals; examples of individual characters outwitting, usurping, lampooning figures of authority; Wuschel's shooting and the real and present danger the state poses to the individual; the ability of youth to escape the rigours of the system yet frustrations. Candidates may well decide to take a negative view of the state, as a hampering force on individuals, but other interpretations are possible, especially in an analysis of the hope and importance of memories in looking back over the past, equally a discussion of the focus of the novel, its concern being people, not objects, such as the wall. The cameo by Mikhail Gorbachev to help in the birth of Mario's son by the existentialist. Points and conclusions should be fully justified by means of precise examples from the text.

**Florian Henckel von Donnersmarck, *Das Leben der Anderen***

Points may include: focus on *Stasi* controlling and monitoring individuals (Dreyman) in the name of ideological purity; their methods and destruction of individuals and relationships (Dreyman, Sieland, Hempf and other smaller examples, such as Dreyman's neighbour). Some answers may focus on an analysis of Wiesler's relationship with the state and how this undergoes a change during the film, as moral questions change the relationship of agent to state. Others may focus on Dreyman and questions of the role of writer and the state, his defiance of the state and the limitations/consequences of his action (suicide article) and his reactions when faced with the *Stasi* files at the end of the film. The plight of Christa-Maria Sieland and her manipulation by the state (Hempf, Grubitz, Wiesler) leading to death. Candidates may well decide to take a negative view of the state, as a destructive force on individuals, but other interpretations are possible, especially in an analysis of Wiesler. Points and conclusions should be fully justified by means of precise examples from the film.

## 5 Die Wende

### A Analysieren Sie die Auswirkungen der Wende auf zwei Charaktere in den beiden von Ihnen gewählten Werken.

#### **Stefan Heym, *Auf Sand gebaut***

Answers will vary depending on the characters/stories chosen. The questionable merits of the *Wende* may well include discussion of the following themes: loss of identity and certainty, with such security replaced by western values, often devoid of anything but personal gain; the *Stasi* and its breakdown, or continual monitoring; changes in property law; consumerism; journalism and the truth; surveillance of the individual from old to new; company life; art and censorship. Discussion could limit itself to one story, but is more likely to be fruitful by incorporating more than one story. Points and conclusions should be fully justified by means of precise examples from the text.

#### **Hannes Stöhr, *Berlin is in Germany***

Answers will vary depending on the characters chosen: for Martin, the delayed impact of the *Wende* given his prison sentence, itself the result of his actions in defending his wife and unborn child in the DDR; an analysis of Martin's struggle with the new reality the *Wende* brings: the loss of wife, family, home, job and place in the social order; his loss of masculinity in the sense of breadwinner and father, the stripping of his identity; the existence of his old world both in his mind (details of maps, flashbacks and the like) and in his friends, particularly Peter and Enrique, in contrast to the new situation of Manuela and Rocco in an alien western culture with Wolfgang.; how the harsh reality of the *Wende* motivates Martin and frustrates him, bringing him to a low (taxi course and denial, relationship, activities in sex shop, prison); his overcoming of circumstance to carve a place for himself with his family (prison and ending of film). Equally discussion of Manuela, Peter or Enrique could be possible. Points and conclusions should be fully justified by means of precise examples from the film.

#### **Wolfgang Becker, *Good Bye Lenin!***

Answers will vary depending on the characters chosen: for Alex, the desire for a break with the past, exemplified by his part in the protests against the DDR regime, yet a simultaneous desire to recreate the past, or more precisely the past he wished for, for his mother Christiane with relevant examples (food, furniture, filming of bogus news with his *Wessi* co-worker Denis); does not become drawn to a full acceptance of western aspirations, as opposed to his sister Ariane; drawn into a web of intrigue and protection as lies compound lies in this self-created process. The advent of the *Wende* triggers a reassessment of values and family relations, under increasing pressure due to *Wende*, examples of Ariane, *Wessi* boyfriend Rainer, Lara, father and his decision to undergo journey/odyssey to his father's villa in the West, Wannsee, driven by Sigmund Jähn look-alike; specific events, for example *Begrüßungsgeld*, images of the West, presentation of freedoms offered by the *Wende*, not always positive. For Christiane, the shock of her forty years of existence eradicated, after her 'marriage to the socialist fatherland' following her husband's departure; collapse of home world and DDR simultaneously; unliberating nature of the *Wende* on her character, her efforts rendered illegitimate, death three days after revelation; the event forces her to concede her mistakes and the lies that she told her family, Ariane and the letters discovered in the *datsche*. For Ariane, her embrace of western values, yet inability to shake off past as she has to confront lies of the family, meeting with father at Burger King, letters, western boyfriend, aspirations. Points and conclusions should be fully justified by means of precise examples from the film.



**B Vergleichen Sie die Rollen des Vaters in den beiden von Ihnen gewählten Werken.**

**Stefan Heym, *Auf Sand gebaut***

Candidates are invited to compare and contrast the roles of fathers in two works. Candidates should choose 'Der Zuverlässigsten einer', as this story has the only father-son relationship at its core. Points may include: the ordered *Stasi* mentality of Genosse Arno Bobrich expressed through the style of the prose; his devotion to his job, and pride in his work, files, values (*Nervenzentrum*); Bobrich's concept of his job and place as a father when he talks of 'Klassenpflicht [...] Dienstpflicht [...] und Vaterpflicht', with his role as father subjugated to his role as a functionary of the state; his relationship with his son, and the shame his son, not given a name, feels about his elevation to the *Nervenzentrum*, a shame expressed in unrepeatably words, with Bobrich comparing his son to a snake, an image picked up later in the story; Bobrich's reaction to the absence of his colleagues and then his realisation that the *Stasi* headquarters are being stormed, with his son amongst the self-proclaimed *Volk* being told to return home; the cry of 'Schlangengezücht! Schlangengezücht!'; the realisation that he too has been under surveillance, leading to his laughing at the point of his previous existence and values, the father figure overturned by himself as well as son; an interpretation of the ending, with the son now taking a protective role and saying his only words to take his father home. Points and conclusions should be fully justified by means of precise examples from the text.

**Hannes Stöhr, *Berlin is in Germany***

Candidates are invited to compare and contrast the roles of fathers in two works. Points may include: Martin's displacement as a father, put in this position initially by the state in the DDR for defending his wife and unborn son in the accidental killing of the *Stasi* informer. His crime is a result of his defence of his family; stranger to his son Rocco; loss of family through the emergence of an alternative father figure, Wolfgang, from West Germany; the difficulties Martin faces in his desire to play his role as father given his social status (aspirations, plans for jobs, taxis); Martin's struggles and moral low point (sex shop, prison) as he is frustrated in his attempts to reassume his role as the father figure; acknowledgement and acceptance by Rocco and Manuela. Points and conclusions should be fully justified by means of precise examples from the film.

**Wolfgang Becker, *Good Bye Lenin!***

Candidates are invited to compare and contrast the roles of fathers in two works. Points may include: opening shots of family unity and happiness at the *datsche* in the home movie which opens the film; the circumstances of the father's decision to leave for the West and Christiane's decision, later regretted, not to follow as planned; her subsequent hiding of letters and efforts at communication, Ariane's discovery of these letters hidden in the kitchen at the *datsche* as Christiane is pressured by the *Stasi* to sever all contact, which in turn leads her to 'marry the socialist fatherland'; Ariane's chance meeting, unbeknown to the father, at Burger King; Alex's decision to confront the truth, despite his actions of recreating the DDR for most of the film in order to avoid the truth. The overturning of Alex's image of his father as someone who has betrayed his family by going to the West for another woman. Not the bloated capitalist he has imagined, despite trappings of Wannsee villa and bourgeois birthday party, the father emerges as a human, sharing the emotions of his lost son, also a victim of the system. An account of the father's visit to Christiane's bed in hospital shortly before her death, lack of sentimentality, symbolic of German unification, or an illustration of its problems, or problems to be worked through? Points and conclusions should be fully justified by means of precise examples from the film.

**Part II: Texts**

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

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

- 25 for content [AO3: 10 marks, AO4: 15 marks]
- 5 for structure [AO3]

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

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

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

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

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

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

### Indicative Content

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

#### 6 Johann Wolfgang von Goethe, *Urfaust*

##### A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Faust's character and his attitudes. Add any other comments on content or style you consider of interest.

This episode takes place directly after Gretchen's song at the spinning wheel in which her insecurities with regard to the relationship are made clear. The 'arm unwissend Kind', as she describes herself immediately prior to the song, is unable to understand Faust's attraction to her. Here the two meet in Marthe's garden, a venue engineered by Mephistopheles and the gulf between Faust and Gretchen becomes even clearer. The dislike Gretchen has for Mephistopheles also comes through in this scene, which ends, for Gretchen, with her acceptance of the sleeping potion given to her by Faust to give to her mother so that they can spend the night together.

Comments may be made about the relationship between Faust and Gretchen as it is revealed in the passage, with the lack of communication becoming increasingly evident, as do Gretchen's uncertainties. The simplicity of Gretchen is contrasted to the flamboyant outpourings of Faust. Faust's character is revealed to be given over to full sensuality, with his diction rich with vocabulary pertaining to sensory experience, before he reaches his maxim of 'Gefühl ist alles'. The tone he adopts when speaking to Gretchen, 'Kind', reveals his conception of the relationship, with his attitude to her revealed. Equally this passage reveals his conception of religion and existence, one which has, ironically, been opened up through his experiences of love, yet it is not one he is able to share fully with Gretchen, as her simple questions are met with ever longer answers, ones which go over the head of his lover. The passage also reveals his concept of religion, perhaps drawing on his experience of the *Erdegeist* in the opening scene. His notion of God is revealed through his list of rhetorical questions, through sensory language 'Der Allumfasser, Der Allerhalter, Faßt und erhält er nicht Dich, mich, sich selbst?' Yet Faust's outpourings are also an attempt to articulate his feelings for Gretchen, ones which defy conventional description and become all encompassing, beyond language ('Nenn das dann, wie du willst, Nenn's Glück! Herz! Liebe! Gott! Ich habe keinen Namen dafür'), so that a secular, sensory order replaces the traditional interpretation of religion with which Gretchen opens the passage and which is evident in her reply to Faust: 'Das ist alles recht schön und gut; Ohngefähr sagt das der Katechismus auch, Nur mite in bißchen andern Worten.'). Yet ironically, despite this world view Faust is, as Gretchen senses, in league with the devil and hence his speech here reveals an inconsistency in his character and attitudes, one which will lead to Gretchen's downfall. Some candidates may also comment on the imagery, rhythm and rhyme of Faust's speech and the contrast with Gretchen's diction.

##### B „Wer war's, der sie ins Verderben stürzte? Ich oder du?“ (Mephistopheles). Who or what is responsible for the fate of Gretchen?

Candidates may choose to begin by locating the quotation in its context, prior to the final *Kerker* scene and some may note, and give an interpretation of, Faust's reaction to this charge, 'Faust blickt wild umher'. In addressing the 'who or what' aspect of the question, candidates may choose to identify a number of possible factors in Gretchen's downfall: Faust's responsibility and guilt, the part played by Mephistopheles in her corruption via spying and intervention and the conflicting conceptions of love between Faust and Gretchen. In discussing Faust's responsibility examples of his actions should be discussed, amongst others: the first meeting; notion of love;

use of Mephistopheles to win Gretchen over; jewels; directing Mephistopheles to work through Marthe; potion given to Gretchen to make her mother sleep for consummation, but which in fact leads to her death; the persuasion of Gretchen that Mephistopheles should not be feared; his failed attempts to rescue her and interpretation. Mephistopheles may be viewed at least as an accessory, but perhaps also as an instigator, through his machinations, of Gretchen's downfall, through his powers of manipulation. His first reaction that 'Über die hab ich keine Gewalt' is superseded by a gradual undermining of her character, sometimes at Faust's behest, whilst at others through his own cunning, as he tries to reassert control over Faust, also evident in the title quotation and other episodes. Some candidates may chose to address the different concepts of love and commitment held by Faust and Gretchen, with the eternal notion of the latter not shared, despite, his words, by the former. Points and conclusions must be drawn through justification via precise allusions to the text.

### **C How does Gretchen's character develop in the course of the play?**

Candidates may chart the development from innocent girl to seeming judicial and divine condemnation. A more detailed view of such a development would form the basis of the essay: Gretchen's simplicity and her simple love for a sophisticated outsider (first meeting and afterwards); the way in which her innocence is undermined by the machinations of both Faust and Mephistopheles as her innocent impulses lead to sin and crime (her acceptance of jewels, the contrast between the two occasions); what begins as affection ends in murder (sleeping potion and mother); infanticide; arrival of brother; madness and impending execution (*Kerker*). The confused state of her mind is clear at the end of the play, as she becomes crazed with guilt and fear. In terms of her development she does opt to take the earthly penalty and throw herself on divine judgement rather than flee with Faust and Mephistopheles, his eerie companion (*Kerker*), as the impassioned rejection of Faust reveals. Some candidates may well explore the moral dimension of Gretchen's strength and how she gains in force over the course of the play, despite her problems, leading to her rejection of Faust. Others may choose to give a comparison of Gretchen's songs to help chart her development over the course of the play. Points and conclusions must be drawn through justification via precise allusions to the text.

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

### A Refer the following passage to its context with appropriate commentary, analysing its role within the story. Add any other comments on content or style you consider of interest.

This episode takes place early in the *Novelle*, relating the night during which Friedrich's father Hermann, who has gone to a wedding in a nearby house, dies in the *Brederholz* during a particularly stormy and snowy night. This passage gives a dramatic account of the night which is essential to Friedrich's later development, as it contains many elements which recur later in the narrative, especially his problems which result directly from his loss of his father as well as the way in which he becomes enthralled by natural forces and the devil. Just after this scene Friedrich's uncle Franz Semmler and Hülsmeier enter the house and tell the mother, though not Friedrich directly, of her husband's death.

Comments may be made about the relationship between Hermann and Margret as it is revealed in the passage, with the lack of trust and low esteem evident in the first and last paragraphs. Such a background can be linked to the wider nature and nurture questions when it comes to judging Friedrich later in the story. The imagery used to relate the forces of nature is also prominent in this passage, with personification in terms of goblins and snakes and their proximity to Friedrich, especially with regard to the penetration of the wind to his ear, but also the timing of the relenting of the storm for a moment to allow the knocking of the doors to be heard, suggesting the work of supernatural forces too, ones that penetrate Friedrich. Allied to this is the innocence which is lost as a result of the events of this night, shown here through Friedrich's fascination with the devil which progresses from naïve questions, to curiosity, then internal representations and finally wonderment and thrill at the prospect of 'etwas Lebendiges drinnen [...] und draußen'. Comments of the repeated use of 'pochen' and its connotations for Friedrich both as a physical knocking on the door and a mental trauma through the voices down below. The themes of isolation and alienation may also be explored, looking at the lack of communication between mother and son and the uncertain state that Friedrich experiences, one exacerbated just afterwards as he is clipped around the ear for suggesting that his mother, now white as chalk, is dead; thereafter he is left to discern for himself that his father is dead. Religious imagery is also important in this passage, with Margret's prayers and her rosary beads, alluded to by uncle Simon a little later in the narrative as he takes Friedrich to the place of his father's death. The passage may also be viewed as a *Wendepunkt* in the *Novelle* as Friedrich is radically altered by this experience, by his own making and those around him. Comments may also be made about the style of the passage: its narrative structure; the fragmented dialogue and its ability to create atmosphere; the terseness of the style, especially the third paragraph and its effects of immediacy and mood.

**B To what extent is *Die Judenbuche* in fact „ein Sittengemälde“, a portrayal of life and customs within a remote region of Westphalia?**

Candidates should discuss in the first instance how this description fits this *Novelle*. Many aspects of late eighteenth-century existence in such a remote region are explored, with a vivid description of life given through descriptions of Friedrich's background, his father, his mother, the customs of the district, such as their relationship to the forest, lawlessness, marriage and superstition. The gloomy nature of life, with the only joyous evening depicted ending in murder. In addition the 'authentic' nature of the source may appear to give force to a view of the narrative as being solely a 'Sittengemälde', however, the unreliability/subjectivity of the narrative puts this into question. Candidates may argue that whilst the characteristics of the inhabitants and region are important there are a number of themes in the *Novelle* which transcend their geographical limits. Such themes may include: theological concepts of guilt and atonement; the questioning of the adequacy of the system of the law, can justice be guaranteed? Questions of nature and nurture; authority; human law and its relationship to the natural law (chaos of nature) and the divine will; the fragilities and inadequacy of man in face of chaos and disorder. Points should be fully justified by means of precise examples from the text. Conclusions must be drawn regarding the 'extent' that this statement holds true through justification via precise allusions to the text.

**C Discuss the significance of Johannes Niemand in *Die Judenbuche*.**

There should be some attempt to delineate the role of Johannes Niemand in the *Novelle*: his role as Friedrich's double/*Doppelgänger*; his first appearance just as Friedrich becomes influenced by Simon; arrival as symbolic? of Friedrich's loss of childhood innocence and a desire to sever himself from his past and forge a new identity; the dream-like aspects of his character; examples of Johannes' actions and Friedrich's reactions to them, shame; mistaken identity; Friedrich's attempts to cast off Johannes as he enters the world of business under his uncle's auspices; Johannes' disappearance with Friedrich and subsequent return as a pathetic figure twenty-eight years on, yet one with shared experiences of the world; the difficulty in telling the two apart, even in death. Essays should also focus on the significance of the relationship between Friedrich and Johannes, is Johannes in fact part of Friedrich's personality? If an *alter ego* what kind and influence? The importance of Johannes in terms of the narrative, keeping the reader guessing. The importance of the supernatural aspect of the *Novelle* and the manner in which Johannes is attuned to the mysterious forces of nature, especially with regard to the ending of the *Novelle*. Points and conclusions should be fully justified by means of precise examples from the text.

## 8 Theodor Storm, *Der Schimmelreiter*

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Hauke Haien's character and his attitudes. Add any other comments on content or style you consider of interest.**

This important passage occurs towards the end of the *Novelle* at the point when Hauke Haien's wife, Elke, has just given birth to their retarded daughter, Wienke, after nine years of marriage. Elke is seriously ill with puerperal fever. It is telling that in her feverish condition her nightmares are about the sea, as Hauke's dual with this malevolent force preoccupies him and the villagers throughout the tale. Here Hauke is praying for her survival because he needs her. Central is his questioning of the doctrine of divine omnipotence, whether God can work miracles in response to prayers. Frau Levke is astonished by his attitude and the gap between himself and the villagers widens further as the rumour spreads. Candidates should be aware of the conventicle, the focus of opposition to Hauke Haien, a breeding ground for resistance. Ann Grete, a member of this sect, brings home stories of occult events on the opposite shore. Hauke resists superstition – his view of the world is more rational. He is accused of godlessness because he holds the progressive view that God cannot perhaps change his own laws, but the sectarians misinterpret him and view his unorthodox views as diabolical and the rift between him and the community widens. Hauke is isolated from the community which resists change and progress. He does not in fact deny God, but rather God's power to alter those laws of nature which God himself laid down. His wish to believe in a benevolent deity seems unfulfilled. Belief in God or organised religion gives the hero little comfort in the face of life's pressures. The supposedly blasphemous prayer is undoubtedly a prayer, as Hauke feels he cannot survive without his wife. The locals see him rather in the grip of hubris, which leads to his ultimate downfall. He is considered to be diabolical, arrogant and proud. He only prays when all human action is in vain. Candidates might also comment on the positive nature of the relationship between Hauke and his wife, as this marriage is less problematic than that of many of Storm's protagonists. Reference could also be made to the local dialect used which once again highlights Storm's local knowledge and adds credulity to the events. This pivotal passage highlights Hauke's struggle against the sea (Elke's words), his poor relations with the community, personal misfortune (his wife's illness and his retarded child) and weaknesses in his own defiant character as he seems to challenge God himself. Points and conclusions should be fully justified by means of precise examples from the text.

- B "Nature is really a most important and active character in this story." To what extent do you agree with this statement?**

Storm's native Husum in Nordfriesland provides the background for many of his works and candidates should discuss his detailed and realistic observation of nature. Beside a deep attachment to the region lies a full awareness of the hardships caused by the climate, isolation and exposed position. Within relatively few pages there emerges a vast canvas of detail which gives the reader insight into life at that time, and reference should be made to the many and varied descriptions of the elements, the sea, the coast-line and the wildlife during the changing seasons of the year. Storm is fundamentally a realist in his observations and his detailed and accurate descriptions of the area render the setting, and thus the story, more convincing. The reader accepts the descriptions and thus also the events, supernatural or not, which unfold. The sea in particular begins to assume an almost human character through frequent personification and nature is certainly portrayed as an elemental threat, a force against which Hauke Haien and the locals must battle. Constant confrontation. Reference should be made to the external influences of nature upon the community. A whole region, milieu, way of life emerges and this is a vital ingredient of the *Novelle*, for the protagonist is, in many respects, the product of his environment. The place moulds the characters and it is impossible to take this environment out of the people, as the sea/nature is such a huge part of their life. Whether or not one may actually describe nature as a character, it certainly shows the limits of human power/reason and colours the plot significantly. Hauke Haien may even be said to have more of a



relationship with the elements than he does with human beings. The effect of the natural environment on the villagers and their behaviour should be analysed with textual evidence. Points and conclusions should be fully justified by means of precise examples from the text.

**C Discuss Storm's use of the framework ("Rahmen") technique and the effects he achieves by it.**

Candidates should know that the framework is a traditional element of the *Novelle*. Candidates should first establish the elaborate framing of Hauke Haien's life and be able to identify the various narrators behind whom Storm hides his identity. The first narrator, who is forgotten after the first page, tells of an old magazine which he read as a boy fifty years previously at his great-grandmother's feet. The second narrator tells of his experience when riding along a dyke and he then meets the third narrator, the Schulmeister, who in turn narrates Hauke Haien's life story. A possible fourth narrator is the people of the district who have moulded the story over the years. Candidates should refer to the purpose and effect of the frame: the contrast between the present of the framework and the past of the story related give a sense of the passage of time, the ephemeral nature of life ("sie selbst und jene Zeit sind längst begraben") and the reader also accepts the "truth" of printed documented evidence (the magazine seems to have a certain authenticity and the Schulmeister comes across as a reliable authority, although he frequently refers to superstition and the passage of time which distort reality). The vision of the Schimmelreiter at the outset makes us feel that Hauke Haien's fate is predetermined, and that time, events and pressures are certain to take their toll. The frame allows for apparent variation in points of view, although all the narrators are, of course, Storm. The author distances himself through the framework with the effect that the story, which may on the one hand seem true, gains a ghostly element of hearsay and superstition. This is the art of suggestion, not actual fact. The narrative framework may thus be said to have a double function; it is partly designed to achieve greater objectivity and credibility, but the series of unreliable narrators lends many perspectives and may in fact render the story less credible. Candidates should take into account the bias of the narrators, distortion over the years, superstition and local attitude. Does the narrative framework actually persuade us to see the story as a ghostly legend rather than as fact? The story becomes blurred in the telling over a long period of time and the sequence of narrators deflects us away from Hauke Haien and onto the important issue of what he represents in the minds of those who keep the legend alive – he embodies the idea of change and its effect on the local community and is seen as either an innovator or as destructive, and the narrative framework allows this to be built into the story. Points and conclusions should be fully justified by means of precise examples from the text.

## 9 Thomas Mann, *Tonio Kröger*

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

The passage is taken from the second section of the *Novelle*, the prime focus of which is young Tonio's passionate feelings for Ingeborg Holm. The passage vividly demonstrates the pain that Tonio's youthful love causes him as well as the facility he possesses to recognise the futility of his feelings; in this respect it invites parallels with descriptions in the first section of the book of his friendship with Hans Hansen.

In this episode we see a clear illustration of the tensions which dominate the character of the young Tonio. On the one hand he is drawn irresistibly to the bourgeois charm of Inge and the world she represents; and yet on the other he feels he would be more at home pursuing his own, more introspective interests. The passage also makes clear that, even at this young age, he has the ability to recognise the difference between Inge's natural milieu and the environment in which he feels most at home. It is this power of *Erkenntnis* which causes him so much pain; he can see that he has more in common with a figure like Magdalena Vermehren, and that his love for Inge will never bear fruit.

Although Tonio is not yet in a position to formulate it in so many words, the passage underlines the difference between those of an artistic temperament and those simple members of bourgeois society to whom the creative process means nothing. Tonio's poem will never make an impression on Inge, much in the same way as Don Carlos will never hold much interest for Hans Hansen. The passage ends on a note of pained resignation, with the gulf between Tonio and Inge appearing unbridgeable. In this respect the episode is a good reflection of the way in which the central theme of the *Novelle* – the tension between art and life – is treated by Mann in these early pages.

In terms of style candidates might want to comment on Mann's use of *erlebte Rede* to convey Tonio's thoughts and explore why it is particularly successful in this passage. Something might also usefully be said about the examples of *Leitmotiv* in the passage – "Dergleichen geschah nicht auf Erden and [Magdalena Vermehren,] die immer hinfiel." Points and conclusions should be fully justified by means of precise examples from the text.

**B In the course of the *Novelle*, Tonio Kröger is described as „ein Bürger auf Irrwegen – ein verirrter Bürger“. To what extent do you agree with this assessment?**

There should be some consideration of what is implied by this description – namely that Tonio is essentially a bourgeois figure who has ‘strayed into’ art rather than an artist who can never quite relinquish his sympathy for the *Bürger*. In terms of the journey towards self-knowledge that is experienced by Tonio during the course of the book the distinction is an important one. Candidates might also at this juncture point out that the description is made by Tonio’s friend and fellow artist Lisaweta Iwanowna towards the end of the all-important fourth section of the *Novelle*. The conversation which takes place between Tonio and Lisaweta in this section is used by Mann to explore in considerable depth the tensions that exist between bourgeois and artistic life, and the cautious optimism with which the section ends anticipates the sense of forward movement at the end of the work. This is clearly a key description of Tonio, therefore.

Candidates will then need to go on to provide an analysis of the two distinctive features of Tonio’s character which are alluded to in this quotation. Although this analysis should not necessarily be chronological it will need to take into account the development that Tonio undergoes as the work progresses. Ideally mention should be made of the legacy of Tonio’s parental background, the difficulties he experiences as a child, the ultimately unsatisfactory nature of his total immersion in art during his sojourn in the south, the growing awareness of his own particular breed of artistry, and the conclusion he draws as he writes to Lisaweta at the end of the book following his journey back to the scenes of his youth – namely that his love for bourgeois life is a vital and productive part of his artistry.

Although candidates may achieve different emphases in their responses it is difficult to imagine a successful essay which disagrees with the description in the question. Points and conclusions should be fully justified by means of precise examples from the text.

**C Consider Mann’s use of *Leitmotiv* in *Tonio Kröger*.**

There should be some explanation of what is meant by the term *Leitmotiv* in literature – namely the recurrent use of words, set phrases or sentences to evoke association with the basic themes of a work. Some candidates might even be aware that the term has its origins in music, was particularly exploited by Wagner in his music dramas, and that Wagner’s techniques had an influence on Mann. Indeed, the ‘musicality’ of *Tonio Kröger*, with its repeated and yet constantly developed themes, might well be something that candidates might comment upon.

The *Leitmotiv* plays an important role in this *Novelle*. It underscores the thematic basis of the work and also contributes to its structural tightness. In terms of themes, candidates will need to display a knowledge and understanding of those *Leitmotive* which illustrate Tonio’s mixed background, those which highlight the conflicting strands of his young personality, those which are associated with artistic life, and those which represent simple bourgeois existence. The best candidates might then go on to say something about how Mann’s use of *Leitmotiv* goes beyond the mere static attachment of labels to characters, physical phenomena or ideas; the different resonance of various phrases at varying stages of the story underlines the development experienced by Tonio as he moves towards a more mature and mellow understanding of his artistry. It also serves to provide the structural link between the different sections of the *Novelle*, and in particular between the early sections which deal with Tonio’s childhood and those at the end which see him return to the north as a mature man. Points and conclusions should be fully justified by means of precise examples from the text.

## 10 Franz Kafka, *Die Verwandlung*

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

This passage opens the *Erzählung*, with Gregor awakening to find himself transformed into his new being. The passage is significant in revealing Gregor's attitude to the situation in that his preoccupations are with matters, for the most part, to do with anything but his changed state. Kafka narrates the events in a very sober and descriptive manner, which forces the reader to engage with the text in a detailed way. The preoccupation of Gregor, and, to a certain extent the reader, therefore comes to the fore, for it is not the transformation *per se* which forms the narrative focus, but Gregor's delayed response to his transformation, as becomes clear in this passage.

Gregor's initial attitude to the situation is one of observer, as is the reader's, as becomes evident in the opening paragraph, comments on the verbs used (*finden/liegen/sehen/erhalten*) with scope for action limited (*den Kopf ein wenig hob/hilflos*) and emphasis on the view, the eye taking in the information yet detached from it. The use of *Ungeziefer* and its connotations. In the second paragraph his thoughts become more mundane with his questions, yet undercut by the narrator's interjection: 'Es war kein Traum.' Also choice of words forcing the reader to weigh each word carefully (*Menschenzimmer*). The focus of the narrative then moves to the picture of the woman in furs, taking the reader and Gregor away from the situation in what appears to be a narrative digression, yet one which is shared by Gregor, as the start of the third paragraph indicates as the narrative shifts between first and third persons. Gregor's attitude is thus one of wanting to ignore his situation, with the focus suddenly shifted to his sexual preoccupations. In the third paragraph more mundane thoughts of weather take precedence over his dismissive attitude ('wenn ich noch ein wenig weiterschliefe und alle Narrheiten vergäße') revealing his lack of concern with regard to the transformation. Indeed the desire to sleep on his right side, as he was *gewöhnt* takes precedence until pain intercedes. Comic elements of such a description/concern/state of mind. Gregor's ignoring of the situation to focus on his working life in the last paragraph and the linking of business with family (use of *Geschäft*), the dehumanising effects which the nature of his work imposes on him, clear through Kafka's choice of words ( '[...] nie herzlich werdender menschlicher Verkehr'). From the startling opening image the narrative thus moves away in the extract to other more pressing concerns, at least in Gregor's mind, if not the readers. The use of language directs the reader into Gregor's mind set and the choice of particular words draw attention to themselves in a way which reveals the direction of the narrative perspective and Gregor's delayed response to his transformation.

**B How does Grete develop in the course of the *Erzählung*?**

Candidates should identify Grete as Gregor's sister and chart her progression, if not transformation, from caring sister to main proactive opponent to Gregor, before her own 'blossoming' at the end of the story. Points may include, amongst others: her initial closeness to Gregor revealed in her physical proximity to Gregor as well as the empathy she feels for him, aspects alluded to in the narration as Gregor longs for her intelligence and sexual allure when the *Prokurist* calls to enquire about his whereabouts. Grete's role within the family also changes as she becomes more active in the household both through necessity and through her caring attitude towards her brother, giving him food, cooking with mother, looking after his room, with privileged access granted to her; despite lack of direct communication there is a bond of emotional understanding and care. Indeed the closeness of the two is revealed in the secret plan discussed prior to Gregor's transformation, alluded to as a 'Traum', of sending Grete to the conservatoire to study violin. Part III, however, sees a change in Grete's role as she grows tired of looking after Gregor, brought to a head by her violin playing in front of the lodgers, for having been drawn to the music that he alone can understand and the desire to keep Grete for himself (sexual overtones), Gregor's appearance at the door of the lounge leads to economic ruin for the family. It is Grete who takes decisive action in getting rid of the *Untier*, arguing that it is now time 'es loszuwerden', with Grete the one to lock the doors leading to Gregor's room. She instigates the family's decision to no longer regard the *Ungeziefer* as part of the family, despite the return to the use of *er* after his death. The final development of Grete takes place at the end, with an interpretation of the closing scenes in which she, in front of her parents' eyes, is described as undergoing a transformation of her own, sexual and social, with plans afoot to marry her off, with 'neue Träume' bringing a circularity to the text. Points and conclusions should be fully justified by means of precise examples from the text.

**C 'Kafka is important to us because his predicament is the predicament of modern man.' (W. H. Auden) Consider the validity of this view in relation to *Die Verwandlung*.**

There should be some attempt to define the term 'predicament' in the context of the *Erzählung* and the 'modern man' to which Auden alludes; some may argue over the viability of regarding such a predicament as applicable to 'modern man'. Definitions of 'predicament' may well look at the situation (Kafkaesque) of Gregor and how it is treated, an extraordinary and frightening event which, despite its incredibility is very real, and something which is accepted and lived with/through by Gregor. Some may argue that the chaos of modern life is revealed through the narrative's focus not so much on the transformation *per se*, but through the critical distance which Gregor and the narrative derive from it. The predicament leads to the elucidation of many themes that may well be applicable to modern man: 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 essays may examine the freedom which Gregor gains through his transformation, the move to a state which is beyond modern man, with physical and mental benefits, as liberated from the tyranny of work/family he is able to subvert the logic and rationality of his world, even if momentarily, for he is unable to survive in the 'modern world' as a result. Other candidates may choose to focus on the narrative perspectives, in particular the subjective and uncertain state thereof; the dual perspective, the consequent unsettling of the reader which conveys the uncertainty of the modern condition. Kafka's focus on the impact rather than the explanation of events may well be used to support the title. Points and conclusions should be fully justified by means of precise examples from the text.

11 Bertolt Brecht, *Leben des Galilei***A Refer the following passage to context, indicating what is revealed in this exchange about the characters and their situation, commenting particularly on the tone within the passage.**

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. Just prior to this passage Galileo has refused to allow his daughter to look through the telescope and has told 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.

The passage reveals Galileo's faith in reason over any other form of thought and his own black and white notion of reason, as distinct from truth. He is bullish in his tone and paradoxically ignores the reasoned arguments regarding his safety in a court where religious orders hold sway. His language is characteristically physical, as his allusions to the use of force to make the monks look through his telescope show. His notion of truth is also couched in confrontational terms, for example 'zum Angriff übergehen'. His stubbornness is also clear in his terse replies to Sagredo's objections. Sagredo is revealed as a rather more prescient observer of events than Galileo, and his later blindness is alluded to at this early stage (*Verblendung*), yet the vocabulary associated with Galileo, that of seeing, is now linked to a false path. Sagredo reveals to Galileo and the audience the conflict between truth and authority which will come to dominate the play. He adopts a highly direct tone to convey this impending conflict and naivety of Galileo, deemed a 'Kind'. The repeated use of 'sehen' in different forms relates a different form of seeing to the one which Galileo has been promoting thus far in the play. Candidates may also comment on the representation of the church and its powers of life and death as expressed in direct fashion by Sagredo. Points and conclusions should be fully justified by means of precise examples from the passage.

**B Discuss the portrayal of scientific genius in *Leben des Galilei*.**

Candidates may chiefly consider the portrayal of scientific genius through the individual Galileo, but may also discuss the general problems such genius is forced to confront, above all when it is a matter of responsibility and the type of relationship formed with authority, here the Catholic Church.

Candidates may focus on the personal traits of Galileo: his private life, affair with Marina Gamba, his chaotic domestic arrangements, treatment of his daughter, especially with regard to marriage, his epicurean tendencies with attendant examples, also his guise as a sly opportunist, as witnessed by his business dealings. Equally his genius as expressed through his teaching, from the first scene onwards and on his notion of seeing, itself a metaphor for understanding and cognition, later compromised by his blindness shadowing his recantation. In addition to this a discussion of the flawed genius Galileo becomes, revealed throughout, but especially in scene 8 onwards. Essays should also focus on the moral dilemmas which scientific genius is forced to confront, the scientist's responsibility to society, with Galileo's genius, as it is represented in this play, failing the test in front of the threat of torture, with an interpretation of scene 14; Andrea central to this, with the ideas of betrayal and cowardice linked to Galileo's genius, one which has been subjugated by authority. Some candidates may pursue this further in a wider discussion of the interaction between the scientist and society. Others may pursue a critique of Brecht's portrayal of Galileo as a scientific hero, yet one who is supposed to be presented in negative terms so that the audience can gain critical distance, yet in fact the portrayal of the genius may well be interpreted as being ambivalent or contradictory, with candidates taking a firm standpoint. Points and conclusions should be fully justified by means of precise examples from the text.

**C 'Human existence is now defined by science.' How is this manifest in *Leben des Galilei*?**

Candidates may start by discussing the link between human existence, or society and science, as a potential tension between knowledge and authority, as is manifest in the play. Some candidates may look at the notion of science in the context of the play as being allegorical for social progression/revolution. Others may take as a starting point the historical position of the audience in relation to the play, knowing that Galileo was indeed correct and that the authority of the church being overturned, with science, especially post-Hiroshima, being the defining element of human existence, despite the ban by the Catholic Church on Galileo's historical works until a decade after the final version of the play.

Some candidates may focus on the methods of science as they are presented in the play, ways of looking, seeing, teaching and how the world is revealed through such methods, with science defining human existence in new ways. Allied to this may be a critique of the role of the scientist in defining such an existence, with Galileo failing precisely to redefine human existence due to his recantation and failure to embrace a productive and critical science, as he sells himself to authority, so in this way the essay title does not hold true for the immediate time frame of the play, yet as an audience, armed with the historical knowledge we have, it does reveal the possibility for change, both historically and in the present. Others may focus on the questions raised by the play, such as: what is knowledge and what is science or any system of thought for? Is it a life-furthering science for the people or a death-dealing science for the ruling classes? Establisher of progress for Man or guarantor of total destruction? The role of science is manifest in the play as it reveals the contradictions of our scientific age and the responsibilities of individuals to ensure that such knowledge is not abused. In relation to these points there should be an examination of Galileo's recantation, his casting as a social traitor and final meeting with Andrea (scene 14), as well as an interpretation of the ending (scene 15). Points and conclusions should be fully justified by means of precise examples from the text.

## 12 Bernhard Schlink, *Der Vorleser*

- A Refer the following passage to its context, with appropriate commentary, analysing in particular what the passage reveals about Hanna and Michael's understanding of his relationship to her.**

This episode takes place in the courtroom during the trial of Hanna, who faces two charges: her role in selection of victims for transfer to Auschwitz and responsibility for the death of her charges during an air raid. The daughter in the passage is one of only two survivors and she wrote an account of that night, used as evidence in the case. At this point she recalls one key detail about Hanna which she had omitted in her testimony: her habit of selecting the young and weak to read to her. In the passage Hanna's crimes and the notion of *Vorlesen* are given further definition. It is also a pivotal episode in the perception of Hanna by both Michael and the reader. Michael is forced to reassess his own understanding of his relationship to Hanna, as is the reader. The theme of victimhood is also explored, with the reader invited to draw a parallel between Michael and the female victims of Hanna.

The daughter's testimony from the auditorium (*unter den Zuschauern*) gives an insight into Hanna's *modus operandi*, picking up the nature of her predatory instincts (*jung, schwach, zart*), Hanna's notion of *Schutz* being protection yet abuse. The importance of secrecy is also evident through the rumours of sexual abuse (*Spaß, sattgehabt*), linking to her later desire to keep her illiteracy secret. The daughter also raises the thorny moral problems of moral equivalence evident elsewhere in the novel, here comparing sexual abuse with *Vorlesen* (*Aber war es besser?*). The passage allows the reader to draw a parallel with Hanna's behaviour in the *erster Teil*. This passage makes the reader reassess his/her understanding of Hanna up to this point. Hanna's power over Michael is evident in the final paragraph. Hanna's face, which plays an important role through the novel also singled out by the narrator, indicating a change from the Hanna of the *erster Teil*.

Michael's understanding of his relationship to Hanna undergoes a radical redefinition in this passage, possibly casting him in the role of victim. The sex absent in the war time setting did exist in his relationship, and his understanding of both this and his role as a *Vorleser* is thrown into question. The power dynamics of their current relationship are laid bare as is the morality of Hanna's sexual conduct with a minor. The dynamics of his sexual relationship are revealed to him, above all by the timing and manner of Hanna's stare, through which Michael is stripped of the anonymity he thinks he has enjoyed in the court to this point. He ceases to be an observer and he is drawn into proceedings, his initial reaction being shame. Something might be said about the clipped style of the final paragraph.



**B „Mein Leiden an meiner Liebe zu Hanna [war] in gewisser Weise das Schicksal meiner Generation, das deutsche Schicksal.“ To what extent do you agree with Michael’s own assessment of his relationship with Hanna?**

Candidates need to make clear what might lead them to draw this conclusion or not. Analysis of the quotation and its use of *mein* might be used to frame an answer.

An attempt to evaluate whether Michael’s experience is indeed representative might place this quotation in context, specifically by contrasting it with other passages in the novel where Michael paints himself as precisely distanced from his generation, for example from his fellow pupils, his fellow students, the 1968 generation, or in his relationships. Some might extend this to take into account the highly personalised circumstances of his particular *Leiden*: his sexual relationship with a concentration camp guard whilst a minor; the subsequent meeting in court; and relationship thereafter through *Vorlesen*. Key to such an analysis would be the fact that Michael has chosen a number of paths, Hanna, his career, personal life, his resumption of *Vorlesen* after the trial and contrast this to the remarks regarding the fact that his contemporaries had no choice over their parents but he himself did when it came to Hanna, thereby marking out his situation as different. Some might point out the difficulty in reaching justifiable general positions as a result. Linked to this might be an exploration of the reliability of Michael as a narrator, backed up with examples, such as the denial of his biography and his shame. Answers may then elucidate the bias evident in Michael’s narration and the sense of shame which he seeks, consciously or not, to reduce by lightening Hanna’s guilt in his narrative. Others may take this point further and discuss the imbalance in the work between a personal working through the past and the desire for some form of collective working through. Conclusions must be drawn regarding the ‘extent’ that this statement holds true through justification via precise allusions to the text.

**C Do you agree with the view that ‘Der Vorleser is more concerned to establish Hanna as a victim than as perpetrator’?**

There should be some attempt to define the terms ‘victim’ and ‘perpetrator’ in the context of the novel, some may argue over the haziness of the distinction and the moral problems which the novel presents as a result.

Discussion of the status as victim may well address Hanna’s illiteracy and its ‘explanation’ of various events during her relationship with Michael and the substance of the charges she faces in the court case, especially over the authorship of the *Bericht*. Some may argue that this condition has forced her into situations and dictated her actions both past and up unto her death in prison. Candidates might well conclude that this sense of ‘victimhood’ is, however, self-imposed, as maintaining an outward appearance, or concealing the truth of her illiteracy overrides any moral concerns.

As a result the notion of Hanna as ‘perpetrator’ could be argued to be turned both in on herself and on her victims. Some may argue that there is no apology for Hanna, citing many of the examples of acts she commits in maintaining her secret, for example with her victims during the war, with Michael, her behaviour in court and subsequently in prison. Some may focus specifically on the system of *Vorlesen* and the oppression/use of power which this entails, both with the Holocaust victims and later with Michael. Analysis may also be made of the *dritter Teil* and Michael’s role in enabling Hanna to learn to read, does this bring enlightenment, or confirm her credentials as a perpetrator, moreover one devoid of moral sense? Interpretations of her suicide and her notions of justice could also form a focus of debate. Others may take this further by giving an overview of the critical view of Hanna offered through the novel, as a morally illiterate character. Points and conclusions should be fully justified by means of precise examples from the text.

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

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

In an introduction candidates may well draw distinctions between the two pieces, for example in mood, sentiment, language, amongst others. Some answers may focus on the positive aspects of Walser's piece in contrast to the negative tone of Braun's. This manifests itself in many aspects, amongst others: the positive reaction in the first passage, with the vocabulary attached by Walser (*gut verläuft / daß Deutschen auch einmal Geschichte gelingt* amongst others), in stark contrast to the negative view of a chance for true socialism lost in Braun's poem, evident from the first line and throughout the poem. Some may look at the notion of a communal experience in Walser, with the welcome to all Germans and the idea of a shared responsibility (use of *wir* in stark contrast to Braun, also '*Wir haben etwas gutzumachen an ihnen, Landsleute, solidarisch*'), compared with the individual view of Braun (use of *ich*) with the other, the Westerners, couched in negative terms ('...Falle, jetzt habt ihrs auf der Kralle'). Other themes may include: the view of the future, with a bright future expressed in Walser: the simple language of refurbishing a house and the straightforward adjectives used (*glücklich*) contrasted with the loss of possession, more precisely a shared possession, even if it never was in Braun ('Was ich niemals...werde ich ewig missen') and the predatory words associated with the West (*Falle, Kralle*); the finality of the event for both, with a point in history seen as *sanft* by Walser when alluding to the German people, yet in Braun, from an individual and by implication a national perspective, it is anything but, yet Braun does share the notion of finality, but again in negative terms, especially given the punctuation of the final line with its full stop rather than a question mark; the imagery and rhetoric of Walser, here in a rallying role as an author within the new Germany, in contrast to the isolation of Braun, who admits that his own position as an author is lost ('Und unverständlich wird mein ganzer Text'). Contrasts may also be drawn between the medium of prose and poetry as a means of expression, whilst others may discuss the poetic references in 'Das Eigentum', to Büchner in line 2 and, in the penultimate line, to poetry itself (Hölderlin). Points and conclusions should be fully justified by means of precise examples from the texts.

**B Discuss how the notions of Vaterland and Muttersprache are explored by at least three of the authors you have studied.**

Answers will depend on the texts chosen to answer the question. An attempt to elucidate the difference between *Vaterland* (and its connotations) and *Muttersprache*, as a means of cultural expression may be a starting point. Common themes of identity and the problems of German identity and writing in such a cultural/political landscape may be explored. The role of the author in such a context may also prove a fruitful line of inquiry. Comparisons may also be drawn between the different texts chosen. Points and conclusions should be fully justified by means of precise examples from the texts.

**C Examine the various ways in which at least three of the authors you have studied explore the theme of violence in the 1960s and 1970s.**

Answers will depend on the texts chosen to answer the question. Common themes of the individual and the state, the law, state security, politics, solidarity, the role of the press amongst others may be explored. Comparisons may also be drawn between the different texts chosen. Points and conclusions should be fully justified by means of precise examples from the texts.



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