

GERMAN (PRINCIPAL)

9780/04

Paper 4 Topics and Texts

For Examination from 2016

SPECIMEN MARK SCHEME

2 hours 30 minutes

MAXIMUM MARK: 60

This specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the set topics and texts.

The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **32** printed pages.

Part I: Topics (30 marks)

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

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

- Content: 20 marks (10 marks: AO3, 10 marks: AO4)
- Language: 10 marks: AO2

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use it 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 first-hand 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 an answer. This applies to answers about 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 weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and especially any signs of understanding and careful organisation. Specific guidelines are given for each question, agreed by the examination team.

Part I: Topics – Marking grid for content

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

Part I: Topics – Marking grid for language

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

Part I Topics: 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

Albrecht Goes, *Das Brandopfer*

Film: *Sophie Scholl* (Marc Rothemund)

Film: *Der Untergang* (Oliver Hirschbiegel)

- A „Im Krieg waren viele Deutsche der Gerechtigkeit gegenüber gleichgültig.“ Nehmen Sie Stellung zu dieser Aussage, indem Sie sich auf die zwei von Ihnen gewählten Werke beziehen. [30]**

Albrecht Goes, *Das Brandopfer*

Candidates should point out what forms of justice are evident in the text, with the Nazi form of justice pitted against that which evolves in Frau Walker as she is confronted by the injustice meted out to the Jews. Her innate sense of justice, which comes to life as the story develops, is awakened by her sense of repulsion when the methods of the *Gauleiter* and his superiors become clear, a system she is complicit with and for which she feels guilt. Duty is soon eschewed for justice, yet only so in a limited sense, for her room for action is necessarily limited. Initially she tries to help the Jews through communication, humanity, serving as a host for the Jewish community, yet such actions develop into defiance of the Nazi regime. However, her sense of justice has its limits, with an analysis of her setting light to her shop essential: how far can it be related to a real notion of justice? Is it a protest or an act with a positive outcome? Is justice essential to Frau Walker or an unattainable goal? Answers should be fully justified by means of precise examples from the text. Comparisons may be drawn.

Marc Rothemund, *Sophie Scholl*

Candidates should define the importance of justice in the film, especially with regard to Sophie and Hans Scholl's willingness to die in standing up for it against the Nazi system.

Indeed, candidates should elucidate the Nazi version of justice, as portrayed both in Mohr's interviews with Sophie and through Judge Freisler's notion of justice. The defence of the act of printing the pamphlet by both Hans and Sophie can be used to refute the contention of the question, yet the minority in which they find themselves, especially in the courtroom scene, can be used as a counterpoint. The inability to realise any sense of justice should also be assessed, with reference to the arguments raised against Judge Freisler, especially the belief expressed that he will find himself in the dock. The apparent hopelessness of the Scholls' situation, but their moral conviction, in terms of an irreducible sense of justice, should be placed against the terms of the question. Answers should be fully justified by means of precise examples from the film. Comparisons may be drawn.

Oliver Hirschbiegel, *Der Untergang*

Candidates may conclude that justice is impossible in the chaos that surrounds the last days of Hitler's Reich. The loyalty to Hitler shown by both his inner circle and the people leaves little room for the contemplation let alone realisation of justice, for it is impossible in the context of the move to the destruction of a whole people led by Hitler. There are incidents of heroic action undertaken by the people, notably by Dr Schenk and Peter towards the end of the film, yet these are acts committed in an attempt, however small, to limit the destructive force of the downfall rather than deeds stemming from a sense of justice. Justice may well be approached in the establishment of perpetrators and victims of the Nazi regime as defined by the film, with the death and mutilation of the people, the murdering of innocents, the poisoning of the Goebbels' children and the suicides of the leading Nazis. The downfall can be viewed in a

moral sense also. The notion of justice may be deemed eradicated under the Nazi regime as survival takes precedence, as shown for example by Speer's actions. Some may draw attention to the emergence of a possible justice only after the war, one imposed by the Allies. Answers should be fully justified by means of precise examples from the film. Comparisons may be drawn.

OR

B Vergleichen und analysieren Sie die Rolle des Nazismus in Bezug auf zwei Charaktere in den zwei von Ihnen gewählten Werken. [30]

Albrecht Goes, *Das Brandopfer*

Candidates are likely to focus on the central role of the Nazi state in shaping Frau Walker's life both during and after the war. The change in her character and perceptions should be traced in response to the first part of the question, as she begins to question her role in the situation, she goes from being a relatively ignorant citizen in the Nazi state, then a pawn in the Nazi oppression of the Jews, to becoming an individual who questions that very role. Therefore, whilst she is conditioned by the Nazi state in terms of her function in society, there is also a discovery of a moral sense in her. Nazism confronts Frau Walker with a situation she must react to and one she chooses to challenge, as her innate sense of humanity is awakened by the cruelty of Nazism and the resultant worsening treatment of her clientele. A sense of responsibility both for the persecution and for its prevention confronts her, and the way in which she reacts to these factors should be discussed. An analysis of her survival, scarring and purpose in narrating her story should also be tied to the terms of the question. The role of Nazism may also be discussed in terms of the lessons drawn from Frau Walker's story. A direct comparison with the effects of Nazism on a character chosen from one of the other works must be made.

Marc Rothemund, *Sophie Scholl*

Candidates may choose from a number of characters: Sophie, Hans, Probst, Judge Freisler, Mohr, so answers will vary. Central to any answer must be an elucidation of the effect which Nazism has on the character in question. For Sophie, points may include the awakening of a moral sense of duty to resist the regime and the discovery of an innate sense of justice. Nazism places her in a particular dilemma as she becomes confronted by a stark choice, to tacitly support the regime or to actively resist it. Nazism awakens an innate sense of justice, which leads her to make a number of choices freely at each juncture: helping Hans with the production and distribution of the leaflets; her reaction to questioning; protection of fellow members of the *weiße Rose*; defiance through words of the legal system; and acceptance of death. For Hans similar issues may well be explored, albeit with differing outcomes. Other characters, for example, Mohr, will prompt a different response, in this case an elucidation of his elevation to a role in the Nazi system and his reasoning behind his upholding of that notion of law, with Nazism seducing him into power through a corruption of morality. Answers should be fully justified by means of precise examples from the film. A direct comparison with the effects of the war on a character chosen from one of the other works must be made.

Oliver Hirschbiegel, *Der Untergang*

Candidates may choose from a number of characters, so answers will vary. If Hitler is chosen, the corrupting effects of Nazism should be explored, with his mental and physical disintegration also symptomatic of the disintegration of Germany under Nazism. Notions of his drive to complete destruction, both of himself and of his people should also be explored. The blindness of his vision could be addressed, as his mood swings in meetings with his generals and other members of his inner circle may suggest, with the role of Nazism revealed as a form of governance based on fear, intimidation and irrationality. The effects of the war may well be seen in moral, or indeed, amoral terms in relation to Hitler as he abandons himself to destruction, despite his human traits. An interpretation of other characters in Hitler's inner circle and their conditioning by Nazism may be explored (e.g. Eva Braun, Goebbels, officers, Speer).

Some candidates may choose other characters from the film, such as Peter who emerges from the cult of leadership to destruction created by Hitler. Junge may also be chosen, with her depiction as a victim despite her proximity to Hitler's entourage. Others may choose Dr Schenk and his defiance of Hitler in an attempt to limit the bloodshed brought about by Nazism. Answers should be fully justified by means of precise examples from the film. A direct comparison with the effects of the war on a character chosen from one of the other works must be made.

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 Was sind die Hauptziele der Autoren in den zwei von Ihnen gewählten Werken? Wie erfolgreich sind die Autoren Ihrer Meinung nach? [30]

Wolfgang Borchert, *Draußen vor der Tür*

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

Heinrich Böll, *Das Brot der frühen Jahre*

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

Sönke Wortmann, *Das Wunder von Bern*

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

OR

B Vergleichen und analysieren Sie die Rolle der Liebe in den zwei von Ihnen gewählten Werken. [30]Wolfgang Borchert, *Draußen vor der Tür*

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

Heinrich Böll, *Das Brot der frühen Jahre*

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

Sönke Wortmann, *Das Wunder von Bern*

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

3 IDEOLOGIE

Film: *Die fetten Jahre sind vorbei* (Hans Weingartner)

Film: *Die Welle* (Dennis Gansel)

Film: *Der Baader Meinhof Komplex* (Uli Edel)

EITHER

- A „Die Ideologie führt nur zur Zerstörung.“ Inwiefern stimmt diese Aussage in den zwei von Ihnen gewählten Werken? [30]

Hans Weingartner, *Die fetten Jahre sind vorbei*

Candidates may be inclined to disagree with the statement. The actions of Jan, Jule and Peter in *Die fette Jahre sind vorbei* are targeted at destabilising German society by disrupting the lives of the well-off. The decision to abduct Hardenberg after the abortive break-in exposes a destructive element within the group. Some candidates may usefully argue that the relationship between Jan, Jule and Peter is undermined by the ex-1968er Hardenberg himself. The ideology which drove them to their actions starts to unravel and their high moral principles begin to erode. In this regard, candidates may wish to refer to Jule's assessment that the group's actions are ultimately based on the fact that they want to save their 'eigene Arsch'. Tricked by Hardenberg into believing that he will not contact the authorities, the three find themselves at the mercy of the very society they had sought to undermine. There are no fatalities, in marked contrast to the other two films, and an analysis of the ending on the yacht will bring the idea of destruction in this film into relief. Candidates may interpret the ending as representing a destruction of ideals. Some may attribute this disavowal of previously-held ideals to a new will to engage in the political process, while others may see this repudiation as a sell-out to the financial power of Hardenberg. Answers should be fully justified with precise references to the work. A direct comparison with one other work must be made.

Dennis Gansel, *Die Welle*

Candidates are likely to agree with this statement in relation to *Die Welle*. Some may argue that the build-up of a positive group dynamic leads to a greater sense of purpose on the part of some of the characters (e.g. Tim, Bomber and Kevin). However, the intensity of the experience also leads to the destruction of some relationships, e.g. between Karo and Marco and Rainer and his partner. The unleashed energy in *Die Welle* pushes some to greater achievements, such as the water polo team, but it comes at the cost of violence and aggression towards outsiders. In the course of the film the power of ideology spins out of control, leading some characters to acts that are increasingly extreme in nature as the need to justify individual actions is taken away by the existence of the higher authority of *Die Welle*. Destruction runs rampant, as is most evident when Rainer Wenger belatedly seeks to put an end to the movement he has led. The character who has formed perhaps the strongest attachment to the ideology, Tim, feels betrayed after his leader reveals that *Die Welle* is a sham. Unable to come to terms with this, Tim opens fire on other people before taking his own life. The full destructive horror of the movement is thereby revealed. Answers should be fully justified by means of precise references to the work. A direct comparison with one other work must be made.

Uli Edel, *Der Baader Meinhof Komplex*

Candidates are likely to agree with the statement in relation to this film. The power of the ideological views espoused by Baader, Ensslin and Meinhof leads to a series of increasingly destructive actions, as depicted throughout the film. The characters become progressively more entangled in a contradiction: their aim of creating a more humane society – in opposition the *Wirtschaftswunder* they perceive as a continuation of fascism – leads to violence and destruction. The Baader-Meinhof group's arson attack on an empty department store in Frankfurt, carried out in protest against the Vietnam War, stands in stark contrast to the murders they later commit. The cycle of violence initiated by the original members of the group escalates beyond their control, as is clear from their negative reaction in prison to the actions of the group's more recent members. The self-destructive aspect of the organisation is brought

to the fore by the hunger death and subsequent death of Holger Meins and the suicides in Stammheim of all the major players of the first generation of the group. Through the feverish debates held by the group's second generation and their subsequent murder of Hans-Martin Schleyer at the very end, the film shows that the group, for all its high ideals, has lost nearly all sense of humanity and become self-defeating. Answers should be fully justified by means of precise examples from the work. A direct comparison with one other work must be made.

OR

B Was für eine Gruppendynamik wird durch Ideologie in den zwei von Ihnen gewählten Werken geschaffen? Wie beurteilen Sie diese Dynamik? [30]

Hans Weingartner, *Die fetten Jahre sind vorbei*

Answers may focus on the ostensibly strong bonds of friendship and the values shared by Jan, Jule and Peter. Jule's desperation following her accident and subsequent 100,000 Euro fine payable to Hardenberg brings her into the orbit of Jan and Peter, with Jan proving a particular magnetic force to her. Jan's commitment to political engagement and disrupting the lives of the super-rich in German society tie the three together into a very tight group. Circumstances bring them even closer together when Jule loses her job and the actions of the three become more serious. The abortive break-in into Hardenberg's house and the loss of Jule's mobile phone puts the group under increasing strain with the decision to abduct Hardenberg proving to be particularly difficult. The fragile nature of the relationship is revealed once they arrive in Austria. The strength of bonds between the members of the group and their ideological commitment is put to the test by Hardenberg as he manages to exploit divisions between them. Some candidates may point to the obstacles that stand in the way of ideological commitment to the group, given the political conditions as presented in the film. The normal concerns of youth undermine the strength of the group dynamic and the force of ideals is further weakened by the realities of life. Answers should be fully justified by means of precise examples from the work. A direct comparison with one other work must be made.

Dennis Gansel, *Die Welle*

Candidates may usefully discuss Rainer Wenger's attempt to show how an autocratic society can be established in a matter of hours through the creation of a strong group dynamic. The imposition of strict discipline in the classroom, e.g. through exercise, uniforms, symbols and mottos, leads to an intense feeling of identity and loyalty. The influence Herr Wenger exercises over the vast majority of his pupils is clear in their change of mentality. The strong sense of group identity releases an energy previously untapped, as shown, for instance, by marauding members of the group spraying the *Welle* symbol around town. The powerful loyalty so emblematic of the group's identity also translates into the actions of a variety of its members, e.g. Kevin, Bomber, Karo's younger brother Tim and the Punks. Social exclusion forms an integral part of the organisation, as Karo finds out when she refuses to wear a white shirt and embarks on a solo campaign to stop the *Welle*. Judgements about the group dynamic may centre on the character of Tim and his destructive nature, which comes to the fore in the climax of the film, but candidates may also choose to assess the behaviour, or rather: the change in behaviour, of other characters throughout the film. Answers should be fully justified by means of precise references to the work. A direct comparison with one other work must be made.

Uli Edel, *Der Baader Meinhof Komplex*

Candidates are likely to focus on the portrayal of the charismatic leadership of Andreas Baader in the film. His magnetism is evident in all the characters who come into his orbit, such as Ensslin and Ulrike Meinhof in particular. The group dynamic is given impetus by the imprisonment of Baader, following his arson attack in Frankfurt. Meinhof's assistance in springing him from jail via the library is also instrumental in bringing the group closer together. Some candidates may argue that the acts of violence, combined with the increasingly violent political rhetoric which serves to justify the actions of the group, unites them closer together than ever before. The way in which the film presents the group, however, reveals that it also becomes increasingly

volatile. The rapid imprisonment of the group paves the way for its disintegration as in-fighting and hunger strikes take their toll. The final scenes of the film show how active members of the group are overcome by a growing sense of panic as the imprisoned original members die at their own hands. Their anxiety is arguably heightened by their feeling that the state has murdered them. While any assessment about the function of the group dynamic may well centre on the character of Baader and his destructive nature, candidates may also include assessments of the thoughts and actions of other characters. Answers should be fully justified by means of precise references to the work. A direct comparison with one other work must be made.

4 DAS LEBEN IN DER DDR

Volker Braun, *Unvollendete Geschichte*

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

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

EITHER

A Welche Rollen spielen Frauen in den zwei von Ihnen gewählten Werken? Werden sie im Vergleich zu Männern von dem Staat anders behandelt? [30]

Volker Braun, *Unvollendete Geschichte*

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

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

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

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

OR

B Wie verhalten sich die Bürger der DDR in den zwei von Ihnen gewählten Werken? Wie beurteilen Sie dieses Verhalten? [30]

Volker Braun, *Unvollendete Geschichte*

Candidates are free to discuss a number of characters. Some may well focus on the behaviour of Karin: her pursuit of love despite pressures; decision to go back to Frank; pregnancy; attempts to understand the system; reaction to Frank's suicide attempt. Others may focus on Frank, his limited prospects in DDR society despite lack of evidence against him, his love for Karin, his sense of hopelessness leading to his suicide attempt. Some may analyse the behaviour of Karin's parents in trying to force Karin to co-operate with the state and drop the undesirable Frank. Their behaviour reveals their understanding and acceptance of a certain *modus operandi*, one that does not acknowledge the happiness of the individual. Candidates may judge some actions more positively than negatively, depending on the characters discussed: Karin's decisions; Frank's suicide attempt; the parents' behaviour; the role of the state in crushing the innocent individual. Points and conclusions should be fully justified by means of precise examples from the text.

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

Candidates are free to discuss a number of characters, but are likely to focus on certain ones in more depth. Micha's behaviour may well form the focus, with his concerns of life and love through his coming of age. The system as such is something to survive, as his performance at the FDJ sessions reveals, and the treatment of the ABV. Moreover, the state seems a gauche impediment to the realisation of youthful desires and in that sense pushes the youth even further into pursuing them. On occasions this takes the form of a specific youthful western culture, in contrast to the Westerners peering over the Sonnenallee. This can be seen through Wuschel's pursuit of the Rolling Stones LP, with his subsequent shooting in which he is saved by the vinyl which itself is shattered, whilst his spirit cannot be. Behaviour is not in direct defiance of the state, in terms of a direct conflict, rather the characters behave in such a way as to circumvent the barriers put in their way as they live out their youth. In terms of a judgement, candidates may well feel that the characters behave in a manner which, in the short term at least, is not impinged on by the state, especially compared to the other two works. Points and conclusions should be fully justified by means of precise examples from the text.

Florian Henckel von Donnersmarck, *Das Leben der Anderen*

Candidates are free to discuss a number of characters, but are likely to focus on certain ones in more depth. If Dreyman is discussed, points may include: the care he has to take as he treads the fine line between writing for the state and his own private activities; his behaviour, which imperils his privileged position within DDR society; his decision to stand up for principles in

face of the regime, using his position as a writer to criticise the regime. If Christa-Maria Sieland is chosen, candidates may point to some of the following: how her behaviour is dictated by the state, roles, episode with Hempf; her use as a tool by the state (interrogations, handling by the Stasi, Wiesler, Grubitz); her reaction and role in the discovery of the typewriter; suicide. For Wiesler, the change in his behaviour, from servant of the state, to a man who experiences an awakening to the human element crushed through his work, should be explored; his reactions, routines; lack of emotional fulfilment; the void laid bare to him in his monitoring of Dreyman's flat; meeting in the bar with Christa-Maria as a move away from his Stasi role; interrogation of Christa-Maria; motivations for suppressing information and consequences. Other characters may also feature. In terms of a judgement, candidates may well feel it is impossible for the characters to behave otherwise, given the conditions imposed by the state. Some may judge actions more positively than negatively in the light of the outcome of the film, with the ending set in unified Germany where the truth comes to light. Some may consider Wiesler's 'conversion' critically. Points and conclusions should be fully justified by means of precise examples from the film.

5 DIE WENDE

Stefan Heym, *Auf Sand gebaut*

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

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

EITHER

- A Welches Bild von dem neuen Deutschland nach der Wende vermitteln uns die zwei von Ihnen gewählten Werke? Welches Werk hat Sie am meisten beeindruckt? [30]**

Stefan Heym, *Auf Sand gebaut*

Answers will vary depending on the characters/stories chosen, although some candidates may choose to sketch an outline of the new Germany presented before going into detail on some of the themes present. Heym questions the solidity of the new Germany in a moral as well as a practical sense and this is evident in themes such as: the role of the Stasi and its continuing influence on individuals; the loss of family and friendship; the problems surrounding the status of property; an uncertainty regarding identity as a result of the new German situation; the new 'free' press and its limitations; the new western work ethic which disregards individuals and destroys a notion of community; art and censorship; surveillance. Discussion could limit itself to one story, but is more likely to be fruitful by incorporating more than one story to build up a full *Bild* of the new Germany. Points and conclusions should be fully justified by means of precise examples from the text. If candidates argue that this work has the most impact, then full justification must be given from the work.

Hannes Stöhr, *Berlin is in Germany*

Answers are likely to focus on the difficulties the new German society presents to a number of characters. Some may focus on the Eastern male characters, especially Martin, Peter and Enrique. All struggle to maintain their dignity in the new Germany that has come about after the *Wende*: Martin's prison sentence, lack of prospects, loss of wife, family, home and an established place in the social order. His belated entrance into the new Germany arguably exacerbates the impact of the new Germany on such a character, but the presentation of the bureaucratic nature of the new Germany is clear (e.g. parole officer, tax administrators). Others may focus on Peter, the friend whom Martin saves from suicide, with the *Ossi* clearly last in the pecking order in the new Germany and with no prospect of progress (until the advent of the mobile phone). The ghettoisation of such characters in the new Germany is also evident (bar, far right trouble makers, Peter's apartment, sex shop), with such figures pushed to the edge of society (death, sex shop). The new Germany is an unforgiving and uncomprehending world. Yet the power of both friendship and bonds of love pulls these characters from the abyss. Here

the solidity of Enrique, despite his loss of his wife and ideals, gives security and confidence to overcome the apparent harsh reality of the new Germany. Indeed happiness and reunion are possible in the new Germany as the ending and reconciliation with Manuela illustrate. The obstacles are not insurmountable. If candidates argue that this work has the most impact then full justification must be given from the work.

Wolfgang Becker, *Good Bye Lenin!*

Candidates may discuss a number of themes which centre on the problems which come with the impact of the political change of the *Wende* felt by a number of individuals. The *Bild* given in the film is one of a new Germany which causes problems for individuals on many different levels. Some answers may focus on Alex's attempts to protect Christiane from the reality of the impending advent of a unified Germany, traced through his recreation of the DDR in the 79 square metre flat. Some may argue that Alex's creation of his utopian rather than real DDR is a means of avoiding the harsh realities of the new Germany, seeing it as a reaction to the shock of the new reality, although it also draws him into a web of deception and self-deception. Others may concentrate on the depiction of the West in the film, as the new capitalist culture permeates the East, both in terms of characters (contrast Rainer and Denis and aspirations of Ariane) and in the commodities/adverts (e.g. 'West is Best', removal of Lenin). Some may look at the historical timeframe of the film, in the no-man's land, between the fall of the Wall and unification, and conclude that the reality of impending unification drives Alex into a longing for a fantasy world which is pointedly not one offered by the West as he searches for a new identity in the process of trying to cling to his own in an effort to protect his mother. An analysis of the conclusion of the film, the meeting with the father, the death of Christiane three days after unification and the final rocket image may be viewed in the light of the fading DDR identity. Some may see the survival of a psychological wall in the minds of certain characters, explaining Alex's search for a *Heimat* which could have been. If candidates argue that this work has the most impact then full justification must be given from the work.

OR

B Was erfahren wir über Familien in den zwei von Ihnen gewählten Werken? Inwieweit ist die Familie als Opfer der Wende zu sehen? [30]

Stefan Heym, *Auf Sand gebaut*

Answers will focus on the destructive nature of the *Wende* on the family. Candidates may well choose '*Der Zuverlässigsten einer*', as this story has the most intense family relationship as its focus. 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*', as his family is not important compared to the duties he has toward 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 unrepeatable 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!*'; an interpretation of the ending, with the son now taking a protective role. As a result the family may well be interpreted as surviving to fight another day, as it is not a final conclusion; the notion of *Opfer* may well hold true in some sense but not others. Candidates may bring in material from other stories which will have necessarily different outcomes. Points and conclusions should be fully justified by means of precise examples from the text.

Hannes Stöhr, *Berlin is in Germany*

Answers will focus on the disintegrated nature of the Schulz family, caused by the incarceration of Martin and the subsequent intervention of the *Wende*. After his prison sentence is completed, Martin has nothing left in his life but the desire to see his son Rokko and his estranged wife Manulea. Given the stifling of all his other attempts to integrate into society, it is Martin's family which drives him on, in particular the desire to fulfil the role of father figure which the new Germany is unable or unwilling to offer him. Candidates may compare Martin with Wolfgang as an East/West split. As in *Good Bye Lenin!*, there is a notion of deception, if less pronounced, in the hiding of the truth through a web of lies. It was Martin who sacrificed himself for his family at the end of the DDR regime. In tackling the second half of the question, candidates may well see that there is a sense of optimism regarding the future which is absent from the other two works. The release of Martin and his prospect of integrating into society and the possibility of reuniting his family may well be pointed out in an attempt to see the family as being an *Opfer* yet only a temporary, albeit painful one. Points and conclusions should be fully justified by means of precise examples from the work.

Wolfgang Becker, *Good Bye Lenin!*

Answers will focus on the Kerner family with a number of elements painting the picture of the family. Some may focus on the web of lies which permeates the family despite the happy opening shots of family life at the *Datsche*. Examples may include Alex's protests producing the shock in Christiane, his fantasy creation of an imaginary DDR (e.g. in the flat, with Denis in the studio), the lack of communication between family members. Others may see how important the notion of family is to Alex as he strives to keep the unit together despite the intrusion of outside influences (Ariane and her *Wessi* boyfriend Rainer), yet the advent of the new Germany leads to the uncovering of the truth behind the Kerner family. The pressures put on the family are both of their own making and historically driven, leading to a web of deception and self-deception. Others may take the view that the family finally comes into being through the film, as the truth surrounding the disappearance of Christiane's husband only becomes clear at the end with Christiane's revelations, and the regret that she did not follow as planned. Candidates may elaborate on: her concealment of the father's letters addressed to her children; Ariane's discovery of these letters hidden in the kitchen at the *Datsche*, showing what kind of family emerges as a result of the East German state, for Christiane was pressured by the *Stasi* to sever all contact, which in turn leads her to 'marry the socialist fatherland'. An account of the father's visit to Christiane's bed in hospital shortly before her death could be linked to the terms of the question, as an attempt is made to reunify the family. Is this symbolic of German unification, or an illustration of its problems, or problems to be worked through? In response to the second half of the question the view may be taken that the family is the *Opfer* of the DDR regime as much as of the *Wende*. Indeed, it is only through the processes unleashed by the *Wende* that some sense of family, however undermined, is able to emerge. The notion of a reunified 'German' family may also be addressed through the Kerner situation. Comparisons may be made. Points and conclusions should be fully justified by means of precise examples from the film.

Part II: Texts (30 marks)

Candidates answer **one** question from Part II: Texts and write their responses in English. The texts are to be studied primarily from a literary point of view.

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

- Content: 25 marks (10 marks: AO3, 15 marks: AO4)
- Structure: 5 marks: 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 an answer.

Texts and notes may not be taken into the examination.

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

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and understanding and especially any signs of analysis and organisation. Specific guidelines are given for each essay, agreed by the examination team.

Part II: Texts – Marking grid for content

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

Part II: Texts – Marking grid for structure

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

Part II Texts: 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*

EITHER

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Faust and his relationship with Mephistopheles. Comment on any aspect of content or style which you consider of interest. [30]**

This episode takes place after Valentin has entered the stage in front of Gretchen's house. She has just fainted in the cathedral, with the *böser Geist* haunting her conscience. In an introduction, candidates may well give an overview of the relationship between the playful and gleeful Mephistopheles and the deeply moved Faust, as he realises the consequences of his actions on Gretchen. This scene reveals the lucidity which Faust reaches only once he seems to have lost his love, with his attitude one of self-loathing as he recognises the destruction he has wrought on Gretchen. Comments could also be made on the conflicting tones of the two characters in these lines, with the emotionally charged language of Faust at odds with the jocular and mocking tone of Mephistopheles. The emphasis placed on emotion by Faust comes through the first lines, with the movement of the flame evident in the rhyme and rhythm and the darkness of Faust's inner feeling revealed by the imagery, indicative of the emotional journey he undergoes with Gretchen, one over which Mephistopheles struggles to gain control. Mephistopheles' attempt to lure Faust back into his power is evident in the flippant response he gives, yet one which is full of foreboding, as the linking of death and '*Eures Liebchens Kammer*'. Faust's lamenting of happiness past pushes him to the realisation of his destructive role in the relationship and his assumption of guilt ('*[...]bin ich nicht der Flüchtling, der Unbehauste/ Der Unmensch ohne Zweck und Ruh*'). Comment should also be made on the imagery (e.g. waterfall, rocks) used to relate the meeting of '*der kleinen Welt*' with the force of nature he perceives himself to be (contrast with the opening scene and the reaction to the Erdgeist). A wider framework is also alluded to with the term '*Der Gottverhaßte*' and the references to '*Du, Hölle, wolltest dieses Opfer haben!*' and '*Teufel*'. The notion of ruin is also recognised by Faust, even if in exaggerated terms, especially when such outpourings are compared with the emotionally-charged words of Gretchen in the final scene. Mephistopheles' response reveals his playful nature as he seeks to drag Faust further down, as the opening line in his last speech shows, bringing the candle image back to life and recalling the opening of the play through the use of the word '*Tor*', perhaps indicating how much Faust has learnt since his summoning of the devil. The diminutive '*Köpfchen*' and the condescending manner in which Mephistopheles treats Faust's self-loathing should also be elucidated. Points and conclusions should be fully justified by means of precise examples from the extract.

OR

- B 'Each scene, however brief, is a world of its own.' Analyse two scenes of your choice in the light of this statement. [30]**

Candidates' answers will depend on the scenes chosen. However, a general introduction should address the terms of the question by looking at the fragmentary structure of the *Urfaust*, one in which the scenes are very much self-contained and also highly variable in content and style. Indeed the full 'story' of Faust is lacking with only the downfall of Gretchen providing a concluded plot line, yet even here her demise is captured in a series of snapshots. In choosing the scenes a close reading of them must be given, with reference made to some of the following factors: structure of the scene, often with an initial image followed by action/description; creation of atmosphere and mood; character development/insight; language; theatrical nature; character interaction; revelation of emotion to spectator and character; notion of completed action/emotion/character. Such snapshots may well be placed in a wide context, as if in a montage, but the scenes must be related to the precise terms of the question with a conclusion given to the accuracy of the statement. Answers may argue both for and against, but fully justified answers must be given with direct and detailed reference to the text as the question requires precision in its handling of the two scenes.

OR

- C 'Gretchen tends to divert our interest and sympathy away from Faust whenever she appears.' To what extent do you agree with this view? [30]**

In an introduction, candidates should tackle both the notions of interest in and sympathy for Gretchen and indicate how this may relate to the spectator's reactions to Faust. Some may weigh the '*Gelehrtentragödie*' against the '*Gretchentragödie*', detailing elements which arouse both interest and sympathy. Candidates should analyse the impact which Gretchen has when she appears, through: an analysis of the intensity of emotion that surrounds her scenes as the tragedy of the love affair unfolds, from the initial innocence at their first meeting and afterwards; the way in which the spectator is witness to the undermining of such innocence by the scheming of Faust and Mephistopheles; the subsequent corruption of Gretchen as her emotional involvement with Faust leads to murder (sleeping potion and mother, infanticide, killing of brother). Such incidents should lead to conclusions in terms of the question, with an analysis given in terms of both the interest and the sympathy evoked by Gretchen in these scenes. The intensity of the final scene (*Kerker*) should also be analysed in terms of the question as Faust and Mephistopheles are dwarfed by the intensity of spirit and emotion of Gretchen. Some candidates may also discuss the language Goethe uses, for example the songs, to intensify the interest in and sympathy for Gretchen, which may be compared with Faust's monologues to draw conclusions. Points and conclusions must be drawn through justification via precise reference to the text.

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. Comment on any aspect of content or style which you consider of interest. [30]**

This episode takes place at the beginning of the final section of the *Novelle*, twenty-eight years after the previous section, relating the return of an unnamed individual. The man later identifies himself as Johannes Niemand, although on inspection of a neck scar it may well be that it is in fact Friedrich. The way in which the return of this character is described is significant, for the uncertainty surrounding him is evident throughout this passage. No identification is given, other than 'er' and 'der Mann'. His emergence from the forest as a dishevelled and ill figure contrasts with the Christmas songs of the village. In a sense the Christianity of the village is seen to have a profound effect on the character. His distance from such a world is evidently 'unverwandt', as the songs seem to herald the arrival of Christ, in marked contrast the actual arrival of a lost son of the village. The song itself gives authenticity to proceedings and runs as a parallel to the story of Friedrich/Johannes, with the message of faith placed in Christ to save the humans from hell in marked contrast to the way in which the story will end. The impact of the song on the returning character is also significant as it may suggest a sense of conversion to the healing power of Christianity, with kneeling in the snow, praying and tears giving an impression of recognition when it comes to past crimes. Significantly, this action still occurs outside the village, 'am Hange', as the exact position of the character is repeated. The manner in which the character expresses himself, moves and breathes, is also of note, with a quasi-animal type description given. This sense of a different form is reinforced by the interjection of the *Frauenstimme*, 'Was ist denn das?' with the sinister element of the man highlighted. The first words of the man can be seen as somewhat ironic as God is invoked and the identification of the character as a human. For although termed 'der Mann' in the narrative, much of the description may well lead the reader to think otherwise. The villagers too are presented in a distant way, with reference to 'ein Mann' as the villager given the same title, but he is identified as one with a lamp, again of significance. The final line can be seen as laced with irony given the murder of Aaron. Comments may also be made about the style of the passage: its narrative structure; the fragmented dialogue and its ability to create intense atmosphere; sensitivity to the particular choice of words could also feature.

OR

- B 'Die Judenbuche is a statement on the universal problem of evil.' To what extent do you agree with this view? [30]**

Candidates should discuss in the first instance how this description fits this *Novelle*. Certainly, the notion of the problem of evil is prevalent in the work, but the notion of a 'statement' is, perhaps, less clear. Some candidates may examine the grim tone of the narrative and the symbolic significances which dominate. Essays will focus on Friedrich Mergel's development and the way in which he falls, or so it seems, victim to the omnipresent forces of evil. Details of his collusion with Simon, the influence of his uncle on his behaviour, and the problematic relationship with Johannes Niemand, the arrival of whom may well be seen as signalling the end of Friedrich's innocence. Candidates may well trace the problem of evil as it is manifest in Friedrich's actions, as he becomes increasingly domineering, self-centred and neglectful of those around him. This evil within his psychological make-up leads Friedrich into the increasingly murky incidents which ultimately prompt his absconding after the murder of Aaron. Friedrich ultimately faces up to his own conscience in death at the *Judenbuche*, with the sinister force of evil appearing to hold its own territory in the haunting and haunted atmosphere of the *Novelle*'s setting. Some candidates may look at how the narrative seems to imply that alongside man's drive for order there is another element, be it evil, or another unknowable element of man, that conspires to frustrate any complete sense of justice. Evil may be viewed as self-perpetuating in society, with an unbreakable hold over not only an individual, but also over a whole society, and perhaps this does constitute a 'statement'. Conclusions must be drawn regarding the extent to

which this statement holds true through justification via precise reference to the text. Candidates may well weigh the title's standpoint against other key themes in the *Novelle*, such as: the disjuncture between appearance and reality; 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; psychological aspects of Friedrich. Conclusions must be drawn regarding the extent that this statement holds true through justification via precise reference to the text.

OR

C Discuss the significance of the ending of *Die Judenbuche*. [30]

There should be some attempt to relate the events of the conclusion to the *Novelle* prior to any evaluation of its significance. After twenty-eight years a man identified as Johannes Niemand returns to the village on Christmas Eve, with the character moved by the church service to kneel, sing and pray. Questions are asked of Johannes about his time in Turkey and the fate of Friedrich. The Squire takes care of Johannes, just as he had Friedrich's mother, and it is he who pushes Johannes to tell of his adventures. Whilst it seems as if some clarity is given to cast new light on previous events, appearances are not all that they seem, with the villagers split in their opinion. One day in Autumn, Johannes stays out longer than normal. In his lodgings the Squire looks through his belongings, finding money and a souvenir of Friedrich and it seems that he will not return. Two weeks later young Brandis, drawn by the smell, finds his body hanging on the Jew's beech. The Squire then identifies a scar on the neck, the body as that of Friedrich. The narrative finishes with the translation of the Hebrew inscription on the Jew's beech: '*Wenn du dich diesem Orte nahest, so wird es dir ergehen, wie du mir getan hast.*' The significance of the ending may be discussed on a number of levels. Doubt still exists surrounding the deeds of Friedrich, with the certainty of a conventional 'who-dunnit?' not provided by the author. Indeed the flaws of the judicial system are revealed by the ending of the *Novelle*. There is no categorical statement about Friedrich's culpability for the murder, and as a result it is the reader who is forced into a reassessment of the *Novelle*, with the ending therefore significant in leaving the reader in a particular position, one which is further clarified if one looks at the verse preamble to the story. Further to this is the notion of truth, for it remains elusive in the conclusion. Questions are therefore asked of the story and, by implication, the reader which cannot be answered, as even a logical sequence of events does not emerge. The ending has significance in that it puts the reader in a position whereby he/she must trust his/her judgement and see how the faults of a particular society, and in particular the judicial system, are revealed. Some candidates may argue that there is a strong suggestion of the workings of fate, which brings both a poetic and a natural justice to bear. The form that this justice takes, however, closes the *Novelle* as the Old Testament form of retribution seems to hold sway. Even in conclusion the reader is left in a state of uncertainty, one which permeates the work. Points and conclusions should be fully justified by means of precise examples from the text.

8 Theodor Storm, *Der Schimmelreiter*

EITHER

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of the narrative perspectives of the *Novelle*. Comment on any aspect of content or style which you consider of interest. [30]**

This passage occurs at the end of the *Novelle* as the Schulmeister concludes his narrative, giving over to the second narrator's perspective once again. As such it is the closing section of the framework and is key in any evaluation of the narrative. This sense of time for reflection is evident in the opening paragraph, with its deliberate tone. The Schulmeister's story is cast into doubt by the existence of another perspective, that of Antje Vollmers, thereby giving a great sense of ambiguity to the text ('*das weiss man zu berichten*'), so the whole act of narration is brought into doubt. The existence of superstition outside the Schulmeister's story is also alluded to, revealing that this belief exists in the contemporary timeframe as well as that of the Hauke Haien story. The fact that '*das ganze Dorf*' claims to have seen the ghostly presence of the horse gives more life to the tale and the persistence of superstition. The introduction of the bare facts of the Haien's demise in the flood conveys the victory of the natural elements, almost as a sacrifice to the dyke, of a kind which Hauke resisted when he constructed the new dyke. Yet the language employed is not wrapped in either superstition or religious belief, with no Christian burial; rather there is a precision in the tone, as their bodies are dissolved '*in ihre Urbestandteile*', and it is important to note that in fact there is a sense of escape from the community: '*so haben sie Ruhe vor den Menschen.*' Such a peace was unobtainable in life. The employment of the name 'Hauke-Haien-Deich' rather than the original 'Karolinenkoog' shows how Hauke Haien has influenced the community as it has survived the test of time. The passage also offers the final judgement of the Schulmeister, one which is given from the perspective of a man who is also isolated in his own community and seeks validation in his role as an '*Aufklärer*'. Hence comments and judgements should be given on the parallels drawn with Socrates and Christ and how society, as depicted in the *Novelle*, has treated the protagonist. The subsequent diminutive description of '*das ernsthafte Männlein*' could undercut his view. The return of the team and end of the emergency can be related to the story which left the second narrator alone in the Schulmeister's room. The reader may well doubt the satisfied answer of the second narrator. Reference could also be made to the local dialect used, which further highlights Storm's local knowledge and adds credibility to the events. Points and conclusions should be fully justified by means of precise examples from the text.

OR

- B 'Throughout *Der Schimmelreiter* there is a tension between rational belief and superstition.' Discuss. [30]**

Candidates should attempt to identify how this tension is manifest at different levels in the *Novelle*: in the very narration of the story with the Schulmeister's account; in the battle Hauke Haien wages with the sea, or the community's superstitious attitude to it; in Hauke Haien's character itself; in the alternative narrative, never given, of Antje Vollmers; in the title of the *Novelle*. When looking at the narrative, candidates may well draw attention to the way in which the story is introduced as the second narrator claims to have seen a ghostly figure by the dyke, hence belief in the superstition is given credence beyond the villagers. The subsequent narration by the Schulmeister divides into two distinct sections. Initially he has a dismissive attitude to all superstitious elements surrounding Hauke Haien, as he furnishes a logical explanation for each element of the story. However, this sense of the rational is overturned in the second half of the story which the Schulmeister bases, we are told, on the '*Geschwätz des ganzen Marschdorfes*' and superstitious elements are seen to militate against the previously logical explanations offered. Some candidates may trace this contradictory nature back to the Schulmeister's own position as an outsider in his own community, mirroring Hauke Haien's position and therefore informing the Schulmeister's bias in his initial narration.

Candidates should also examine Hauke Haien's character and the way in which his actions perpetuate the tension between rational belief and superstition. His belief in man's innate ability to overcome the elements through rational thought is clear from the beginning of the story (e.g. studies, modelling, unwillingness to take any received wisdom for granted, Eisbosseln, learning of Dutch). In the narrative Hauke Haien becomes the dominant force of rationality as custodian of the dyke, itself a means of combatting the sea and hence taming the natural force which is endowed with supernatural powers by, in his mind, the ignorant wider community. However, the belief in rationality which Hauke Haien holds unbendingly also alienates him from the very community he is striving to protect and enlighten. The point when he submits his plan for the new dyke (questionable motivations?) marks a change in the community's relationship to him. For ironically, the rational man becomes a figure around whom all manner of superstition grows, manifest in, for example the advent of his horse and rumour of his being in league with the devil. His struggle to banish superstition, such as the sacrificial burial in the new dyke, is at the cost of alienation from his community, who still hold on to superstition (e.g. Ole Peters, Trin Jans). It is because of Hauke Haien's rational belief that he becomes feared and then cast into superstition by the community (birth of Wienke and reaction to God by Hauke Haien). The dyke may stand, but the superstition still persists all this time after the events of the narrative, as the notion that Hauke Haien became the sacrifice to the dyke and the reported sightings of ghostly horses and figures reveal.

Candidates may well also consider the conclusion of the *Novelle* which offers opposing views, one stemming from the self-styled 'rational' Schulmeister and one more open from the second narrator. Some candidates may also comment on the title itself, which may well help to sustain the tension between superstition and rational belief. Points and conclusions should be fully justified by means of precise examples from the text.

OR

C 'Hauke Haien is a fiercely independent character, a trait which is the source of both his strength and his weakness.' Discuss. [30]

Candidates should identify Hauke Haien's credentials as a fiercely independent character in terms of the actions he takes during the story. Indeed his independence can be viewed as a source of his strength in his single-minded drive to confront the power of the sea in his role as *Deichgraf* as well as in his battle with the wider community to put his plans into action. From the beginning, his inquisitive mind, his unwillingness to accept received wisdom, his sceptical stance, his close observation of nature, diligence in all aspects (e.g. bookkeeping, language learning, experimentation) all lead him to action, despite the elements, both natural and human. His fierce independence leads to the culmination of his theories in the building of the new dyke, from which he and, to a lesser extent, the rest of the community will benefit. Yet the fierce independence of character Hauke Haien exhibits also leads to his alienation from the community. His distance from the community is evident early on (Eisbosseln festivities and his view of the villagers, and, more tellingly, in his questioning of the omnipotence of God), and is in marked contrast to the community-minded Ole Peters. His killing of Trin Jans' cat can also be seen as evidence of his lack of control, given, at least in her eyes, retribution in the birth of Wienke. The plans for the new dyke are also controversial as Hauke Haien will stand to benefit the most from the creation of new lands and create resentment within the wider community, a resentment his fiercely independent character cannot fathom. Indeed from the time he submits his plans he becomes something more than a gifted, strong and energetic individual. His character starts to become a source of weakness as well as of his success and his apparent strength gives rise to all manner of superstitious rumour (e.g. horse, in league with the devil). This leads to an ever increasing isolation from the community and his independence therefore becomes a weakness when he falls ill towards the end the *Novelle*. When he perceives the weakness of the join between the old and new dykes, he is unable to persuade the villagers to carry out the work required, for he is not a leader of a willing community, but rather a *Deichgraf* who has relied on coercion. He has not the force of character to make the villagers see the danger and backs down. His fierce character has led to this happening and it is a failure which

is acknowledged in the narrative. Candidates may comment on the failure to graft the new dyke onto the old, a symbol of his separation from the community, especially when the waters pour through and he becomes a sacrifice to the dyke and the sea. Candidates are free to draw conclusions, but these must be fully supported by the text.

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. Comment on any aspect of content or style which you consider of interest. [30]**

The passage is taken from the first section of the *Novelle*, the prime focus of which is Tonio's parents, his upbringing and his school years. The passage vividly portrays the dual nature of Tonio's existence and the problems he has coming to terms with his feelings. Some candidates may draw a parallel with the end of the *Novelle* in which this duality of Tonio through his parents is brought to its conclusion. In this extract the dualism of Tonio is revealed and to a certain extent explained by the differences in his parents, in physical and mental terms. Tonio is presented as an outsider, one who is lost spiritually and mentally both at school and at home. His meetings with his father to discuss '*die erbärmlichsten Zensuren*' are given almost lyrical form in the rhythm of the sentences, in contrast to the total freedom and disregard for such news from his mother's side. The language used to describe his mother, the fact that she was '*von ganz unten auf der Landkarte geholt*', and that she is described as '*so anders*' may also be commented upon. However, the passage also reveals the fact that Tonio feels that he combines a dual perspective, one born of his father and mother, and it is this insight which causes him to be so isolated and to feel, as we later see, so much pain. The notion of '*Liebe*' is introduced in connection with this carefree mother, yet he also understands the sentiments of his father, indeed he senses that the anger of his father is '*weit würdiger und respektabler*'. As with his teacher's reproaches for verse making, Tonio finds himself '*im Grunde einverstanden mit ihm*'. Such a description is evocative of the dualism in his own nature. The passage, through the employment of *erlebte Rede*, grants the reader insight into the dilemmas which are to haunt Tonio ('*Es ist gerade genug...*'). The struggle is located in his relationship with his parents, with his introspection stemming from their polar perspectives ('*widerspenstig und auf die Dinge bedacht, an die sonst niemand denkt.*') The contrast gains intensity as the passage continues ('*Zigeuner*' against '*anständige Leute*') with the artistic and *bürgerlich* worlds in collision. 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, yet Tonio falls in between, hence his recognition even at this early stage of his otherness ('*Warum bin ich doch so sonderlich und in Widerstreit mit allem...?*'). Some may comment on the language used to evoke such feelings, a register which is restless in vocabulary and rhythm. The longing to be the same as those around him ('*Mittelmäßigkeit*') is articulated here, later to be projected onto the characters Hans Hansen and Ingeborg Holm. The passage ends with a question which will dictate the rest of the *Novelle* as Tonio embarks on his journey of self-discovery. 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. Points and conclusions should be fully justified by means of precise examples from the text.

OR

- B Discuss the role of Hans Hansen in *Tonio Kröger*. [30]**

Candidates may well see Hans as not only the childhood figure but also an emblematic figure who, along with Inge, crystallises Tonio's problems. Hans also occupies a central place in Tonio's journey through the *Novelle* during which he attempts to come to terms with them. Crucial at the beginning of the work, Hans also features in a prominent role at the end as Tonio seeks to clarify his relationship to the world. Certainly, the relationship is complex and at the outset the childhood experience is one of longing combined with incomprehension. Tonio's

'love' for the blond, blue-eyed Hans is characterised by attempts to be close to him, but these are doomed to failure and ensuing frustration. As the *Novelle* progresses this aspiration is viewed as a representation of his problems of engagement with the world as an artist. The world of literature which draws Tonio in cuts him off from Hans (view of *Don Carlos* in chapters 1 and 6). Hans therefore initially brings pain and mental anguish to Tonio. The relationship does go through a progression, with the childhood phase dominated by sensations of love and personal anguish, but as Tonio starts to mature in his outlook he recognises that love must necessarily bring pain, with this general experience given concrete terms through Hans (and Inge). Tonio then draws on this experience to fuel his art from inside. Finally, the meeting in chapter 8 heralds an acceptance of his position as an artist, one given context through his relationship to Hans Hansen. Moreover, in this final phase, Hans becomes more than just an individual: he is a symbol of existence without imagination. Tonio arrives at the conclusion that he must accept the Hans and Inge types – that they are confident in their sense that they are at the centre of the world, in contrast to Tonio's own acute sense of consciousness. Indeed, the lack of communication is recognised ('*denn ihre Sprache war nicht seine Sprache*'), yet he still has a role to play in such a society and with such people, and he is at peace with this role. Indeed Hans becomes a figure of almost dream-like qualities, on which he can project his creative desires and make sense of the creative process. Points and conclusions should be fully justified by means of precise examples from the text.

OR

C 'Tonio Kröger completes a journey to self-knowledge.' Discuss. [30]

There should be some explanation in general terms of the growth of Tonio as he comes to terms with his role as an artist. Whilst one journey may happen in the *Novelle*, Tonio's real beginning is at the end, so a balance addressing the terms of the question needs to be struck. Some candidates may choose to focus on how Tonio learns to convert his experience of external events, something that is expressed with such intensity from the beginning, into real experience. Mention may be made of the meaning and sensations that Tonio derives from everyday happenings (e.g. *Leitmotivs*, school) A pattern of life emerges from these formative experiences: the reader experiences Tonio's journey towards self-knowledge and an understanding of his position in society. Candidates may analyse the pain of knowledge and perception which Tonio has to come to terms with, yet which appears to have so few positive aspects. Mention should be made of his sense of loss in the meeting with Lisaweta, and the subsequent soul searching. The sterility and isolation which characterise his existence may be linked to his deep sense of failure as a human being, for the act of looking ('*Hellsehen*') becomes more important than experience itself. Candidates may argue that Tonio goes a considerable way towards self-knowledge, for by bringing his problems into the open he is able to rid himself of much of the negative and bitter energy he harbours as he seeks to be close to that life he is unable to live (be it Hans' or Lisaweta's). Indeed Tonio rids himself of his former identity and the frustrations it brings by destroying his former self (see after the Lisaweta interview). The revisiting of childhood towards the end of the *Novelle* enables him to re-evaluate his purpose and this is indeed a journey of self-knowledge for he accepts himself as an artist. His journey to self-knowledge has given him the courage to face his isolation and he is able by the end of the *Novelle* to leave the others (Hans, Inge types) in their otherness. In a sense the journey is not complete; rather his position is eased. A full analysis of the final letter to Lisaweta should be used to reach a conclusion. Points and conclusions should be fully justified by means of precise examples from the text.

10 Franz Kafka, *Die Verwandlung*

EITHER

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of the family's attitude to the situation, paying particular attention to Kafka's use of language. [30]**

Candidates should identify the context of the piece as taking place after the end of the lodgers' meal, interrupted by the arrival of Gregor to listen to Grete's music. The scene is pivotal in the story as it is the point at which the family takes a firm stance towards Gregor. Close attention should be paid to the roles played by the different family members in this process, with Grete, previously Gregor's only willing interlocutor, becoming the driving force behind his expulsion rather than his father. Indeed the father emerges as the character still seeking, if weakly, some accommodation with Gregor, as the mother is reduced to a comic presence in the scene.

In analysing the text, candidates should draw attention to the image of Grete which emerges, as she undergoes her own transformation in this scene. She assumes the leadership of the family, with strong actions and words. She also redefines the perspective on Gregor, now referred to as 'es' hence allowing the thought that they may try 'es loszuwerden'. The use of 'Untier' and 'das Menschenmögliche' may be commented on, as well as the contextualisation of the proposed action within a wider social context: 'es kann uns niemand den geringsten Vorwurf machen'. The family's notion of responsibility is therefore led by Grete and supported by the father, with the mother left as a cartoon-like presence, as the distant narrative describes her reaction 'mit einem irrsinnigen Ausdruck', followed by her coughing and mechanical hand movements to remove Grete's tears. In contrast to the persistence of Grete, the father is left in contemplation of his cap, representing his work, and whilst initially supportive ('sie hat tausendmal Recht') becomes less convinced. It is Grete who includes the idea of death, 'es bringt euch noch beide um', with the 'es' given a double meaning. Indeed the father is given a positive description 'mitleidig und mit auffallendem Verständnis' and still does not see the way forward, unable to contemplate Grete's initial suggestion, thereby undermining Grete's 'früher[e] Sicherheit', and indeed seeking reconciliation with Gregor, despite his previous hostility, 'Wenn er uns verstünde...'. The narrator allows the reader insight into his mental state, and Grete's attitude winning through. Even at this point it is Grete who completes the decision, not the father, 'weg muß es', with the action a means to an end, as the use of 'Mittel' may suggest. Grete announces through the employment of 'wir' the family consensus and justifies the view that the life form cannot be Gregor, through her somewhat questionable logic, as the employment of the term 'Tier' in contradiction to the previous term 'Untier' reveals. The vision for the future is also suspect, and could be related to the actual ending of the *Erzählung*, as the notion of 'sein Andenken in Ehren halten' is in contrast to the actual conclusion. Some candidates may also draw attention to the gestures described in the narrative and read what is revealed by them. Others may allude to the black humour which permeates the extract. Points and conclusions should be fully justified by means of precise examples from the text.

OR

- B 'To read *Die Verwandlung* is to be exposed to a vivid experience which survives all attempts to explain it.' To what extent do you agree with this view? [30]**

Candidates may well start by defining the parameters of the title, questioning the notion of explanation in a complete sense. If a 'solution' is sought then this text will not yield one, just as any other non-allegorical text will not. Some may point out that what is revealed by *Die Verwandlung* is a mirroring of the reader's own self but one that is ultimately limited and flawed, and examples of such approaches may be given. Others may take the line that *Die Verwandlung* does not provide any black and white answers but rather produces a critical and disorientating reaction in the reader, with this perhaps offering some sense of 'explanation' in that it becomes a text which prompts unending questioning. Candidates should outline the clues which are in the text and a number of key elements/themes which emerge from it. Themes of family, individual, guilt, law, power, the relationship between father and son, and punishment may furnish the beginnings of an 'explanation', or rather elucidation of the text. Some may point to the ways in which the text offers a 'vivid experience' of these issues, through style, imagery and narrative perspective. Others may focus on the notion of '*Verwandlung*' in its differing guises, be it in Gregor, Grete, the family and the reader him/herself. Kafka's focus on the impact rather than the explanation of events may be used in relation to the title. In conclusion, candidates should concentrate on the limitations of the perspective offered, with the beginnings of an 'explanation' possible, yet a full exposé impossible. Points and conclusions should be fully justified by means of precise examples from the text.

OR

- C '*Die Verwandlung* depicts a fatal battle between father and son.' To what extent do you agree with this assessment? [30]**

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

11 Bertolt Brecht, *Leben des Galilei*

EITHER

- A Refer the following passage to its context, indicating what is revealed in this exchange about the characters, the ideas expressed and the way in which they are presented within the passage. [30]**

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

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

OR

B What role is played by the Church in *Leben des Galilei*? [30]

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

OR

C How are the devices of Epic Theatre evident in *Leben des Galilei*? [30]

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

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 the relationship between Michael and Hanna.**

[30]

This episode takes place during the Easter bicycle tour to the Main. The trip redefines the relationship between the two, with Michael assuming a more active role whilst Hanna becomes increasingly passive. The move away from the rigid routine of their encounters in Hanna's flat reveals her emotional instability. In contextualising the passage candidates may refer to Michael's preparations and assumption of control for ordering in restaurants, signing into hotels and navigation. From our perspective as readers, our understanding of this passage is obviously altered when we have realised that Hanna is illiterate, and indeed this scene is a microcosm of Hanna's situation viewed from both a moral and an emotional perspective. As such, the scene is a pivotal moment in the relationship between the protagonists.

In referring to the passage, candidates may well draw attention to the tensions running throughout between Hanna and Michael. The latter's role of the inexperienced lover wishing to fulfil a romantic gesture is in stark contrast to the former's desperate attempt to reassert dominance in the relationship as she feels cast off and alone. The *Zettel*, or the written word, becomes the flashpoint which reveals the instability under the surface of the relationship. Michael's innocence is initially contrasted with the arresting image of Hanna (attention may be drawn to the repetition of *Gesicht*). The violent reaction of Hanna reveals her emotional illiteracy, with her use of the belt an extreme attempt to reassert her authority. Some candidates may draw attention to how this image is given context in the *zweiter Teil*, both in the court and in Michael's fantasies. Analysis of the visual imagery surrounding the disintegration of Hanna's *Gesicht* (and indeed the importance of this word throughout the projections of Hanna's face in the *erster Teil*) should also feature. The significance of the cold description of the incident could be interpreted as revealing the numbness (*Betäubung*) which the older narrator feels in face of this pivotal incident, with clipped, detached descriptions coming to the fore. Mention should also be made of the new context in which lovemaking is placed in this passage, '*ähnlich dem tonlosen Schrei*', and the reassessment the reader can make, even if the complete parallel is not drawn by the narrator.

The passage also reveals the clash of two worlds which characterises the relationship, with the *bürgerlich* perspective of Michael coming into conflict with the morally illiterate world of Hanna. Some candidates may pick up on the use of the word '*man*' and how this later links to the declaration of the judge in response to Hanna's question '*Was hätten Sie denn gemacht?*' (p. 123) as well as in the conversations regarding '*man*' between Michael and his father later in the novel. '*Man redete*' also shows how there is a failure of communication between the two, one which has existed since the beginning of the relationship. Hanna's vulnerability is also shown as she moves from violent action to crumpling like a child into Michael's arms ('*Dann seufzte sie tief und kuschelte sich in meine Arme.*'), with the passage revealing the fluid movement of roles occurring at this stage (mother, girl, son, lover). Analysis should also be given of the final paragraph in which sex is used by Hanna as a means of reasserting control after the failure of violence, with the normal routine (*Vorlesen, duschen, lieben...*) eschewed to this end. The emotionless description reveals the dynamics at the heart of the relationship, with the emphasis on the mechanistic nature of the encounter, evoked in a cold, unfeeling way. This may be linked to the possibility of charges of sexual and hence emotional abuse which may be levelled at Hanna. Some candidates may further their contextualisation by drawing attention to the poem quoted at the end of the chapter, in which Michael's inability to understand is laid bare for the reader.

OR

B Does Hanna's illiteracy reduce her guilt? Discuss. [30]

Candidates need to examine the nature of Hanna's illiteracy and the value which Hanna herself places on keeping it secret (with reference to the trial and perhaps, in retrospect, to the relationship in the *erster Teil*). The notion of choice with regard to Hanna's illiteracy should be explored, looking at the choices made both during and after the war to avoid detection as an illiterate (Siemens, promotion to being a tram driver, violence and deception in both the relationship and the trial). A link between illiteracy and ensuing moral illiteracy and/or shame may also be made with a judgement given about this state being a credible defence of her actions or not, both during the war, in her subsequent treatment of Michael, and in the trial itself. Some candidates may choose to analyse the various levels of guilt in which Hanna is involved and the extent to which her illiteracy may or may not be used to reduce her guilt; areas to examine may fall amongst the following: her conduct in the war in general terms as well as in relation to the specific charges of the trial; her abuse of Michael; her conduct in the trial; the acceptance of a longer penalty so that she avoids exposure as an illiterate in claiming, falsely, the authorship of the *Bericht*. Candidates should also attempt to trace any sense of evolution in the relationship between illiteracy and guilt by analysing the changes in Hanna's sense of guilt when she takes the steps, through Michael's help, to overcome her state of illiteracy. Is there a new understanding of her guilt in light of her ability to read? A response to this aspect of the question will entail an analysis of Hanna in prison; her treatment of others; her pronouncements on being held to account (esp. p. 187, '*Aber die Toten können es. Sie verstehen*'), and her use of reading (Holocaust literature). An analysis of the links between her sense of guilt and both her suicide and testament should also be explored. Conclusions must be drawn regarding the extent to which this statement holds true through justification via precise allusions to the text.

OR

C 'Durch seine Liebe zu Hanna wird Michael auch mitschuldig.' To what extent do you agree with this view? [30]

There should be some attempt to define the term '*mitschuldig*' and how this relates to Michael's behaviour throughout the novel. Some candidates may opt to trace a progressive notion of involvement with Hanna's sense of guilt. Others may interpret Michael as increasingly shouldering Hanna's guilt as well as his own. If working chronologically the candidates may show how the relationship with Hanna corrupts Michael, with lies, stealing and deception severing him from his immediate context. The narrator's self-perception at the end of the *erster Teil* should also be discussed (reference to the swimming pool incident and Michael's subsequent analysis of it). Central to the essay will be the tracing of the increasing sense of being '*mitschuldig*' as the trial in the *zweiter Teil* progresses: Michael's initial detachment being replaced by his new understanding of his previous role as a *Vorleser* after the daughter's speech; his recognition of Hanna's illiteracy and his use of this information (interviews with father and judge); the decision taken not to 'help' Hanna by exposing her illiteracy drawing him further into guilt; the false path that moving on from his guilt turns out to be ('*in mein Alltag zurückzukehren und in ihm weiterzuleben,*'). Candidates should also assess the extent of Michael's 'choice' in the original relationship: if he is a subject of abuse, then a diminution of his '*Mitschuld*' may be argued. A parallel here may be drawn with the generational conflict alluded to in the *dritter Teil* and an exploration made of the difference of Michael's case, given his consensual (or not) relationship with Hanna. In the *dritter Teil* can the notion of '*Mitschuld*' be linked to Michael's willing resumption of his role of *Vorleser*, undertaken to overcome his sense of '*Mitschuld*'? If so, the 'education' of Hanna will be examined to see to what extent a moral education can alleviate Michael's as well as Hanna's guilt. The relationship between Michael and Hanna as it is played out in his execution of her testament is also linked to his witting '*Mitschuld*'. Conclusions must be drawn regarding the extent that this statement holds true through justification via precise allusions to the text.

13 H. Krauss & A. Erb (ed.), *Vom Nullpunkt zur Wende...*

EITHER

- A In a detailed commentary analyse the poem below, discussing the sentiments expressed and any features of language that strike you as relevant. [30]**

In an introduction, candidates may well outline the trajectory of the poem, with a movement from the single printed word in the opening line to all aspects of society by the fourth stanza. The emphasis on critical judgement and mistrust is central to the poem, with an evocation of the mechanics of manipulation of the individual by certain forces in society. The poem may well be placed in its historical and political context, drawing on the theme of the control of the West German state evoked here and in other works of the collection.

Candidates should give a full and close reading of the poem. In an analysis of the opening stanza, candidates may well draw attention to the register (familiar *ihr* – form imperatives) and the layout of the stanza, making the reader work with the text as the poet calls into question the value of language, a language he is also compelled to use. Attention may be drawn to the engagement of the reader in the critical and/or suspicious process, with the culture of opposing viewpoints and the short rhythm of the stanza. In the second stanza the element of distrust may be elucidated, with the repetition of ‘*Mißtrauf*’ and the expansion of areas into which such a vision can be projected. Initially it would appear to be journalists, yet the cascading rhythm facilitated by the lack of punctuation builds up a wider picture, as the second part of the second stanza broadens the poet’s perspective. The role of the media should be discussed, as should the image built up by the poet of the media’s manipulative actions. Attention should also be drawn to the fact that the very nature of poetry is subject to criticism, as Bienek calls his own art into question (‘*aber es ist nicht wahrer nicht gerechter*’). Candidates may well mention the acceleration of the critical gaze which the third stanza encourages, with the reader’s gaze now turned to every aspect of life. The notion of ‘*prüfen*’ introduced slowly in the opening line is now turned to everyday objects, not just words or media. The imperative also gives way to a line of direct questioning of the reader at the end of the stanza, with the image of testing the coin taken to all aspects of life, symbolised in the fundamentals alluded to alongside ‘*die Wörter*’ and ‘*die Dinge*’. The notion of ‘*zufrieden*’ challenges the reader into a response: having been dictated to since the opening of the poem, the reader sees the method of the poet revealed. The insistent and accelerating rhythm is sustained in the first four lines of the fourth stanza, with unconnected objects now questioned, yet without the *ihr* – imperative. The fundamental method is exposed, with the reader left to linger on the question of the rose; some candidates may well interpret its symbolism. In the final section, candidates may discuss the reversion to the imperative as the poem’s rhythm eases off to allow contemplation, with ‘*mißtrauen*’ brought back into perspective as a wider political context is given. Points and conclusions should be fully justified by means of precise examples from the poem.

OR

- B Discuss how the division of Germany is explored by at least three of the authors you have studied. [30]**

Answers will depend on the texts chosen to answer the question. An attempt to explore the problematic nature of Germany’s division should be central. Common themes of the search for identity in separation, history, culture and people could be elucidated. The role of the author/poet in such a political situation could also form a key element of the answer. Comparisons may also be drawn between the different texts chosen. Points and conclusions should be fully justified by means of precise examples from the texts.

OR

- C Discuss the three extracts from the collection which have impressed you the most. Justify your answer. [30]**

Answers will depend on the texts chosen to answer the question. Close reading of the texts concerned will be required with full exposition related to the terms of the question. 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.