
AS

German

Paper 2 Writing
Mark scheme

7661
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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Section A**Guidance on level of accuracy in translations into the target language****A successful translation**

A successful translation is one which includes each element of the text to be translated and where there is no omission or paraphrase.

Accuracy

All spellings must be correct, including the use of lower and upper case letters. However in German both 'new' (post-1996) and 'old' spellings will be accepted, eg both *Schiffahrt* and *Schiffahrt*, and 'ss' will be tolerated in any words normally spelt with 'ß'.

Misuse of lower case/capital letters: Penalise no more than once in each section of the text, ie no more than five times in this question as a whole.

Word order errors: Penalise no more than once in each section of the text, ie no more than five times in this question as a whole.

Repeated errors

Where a candidate repeats the same error within a question, no further penalty will be imposed in awarding the mark.

Alternative answers

Alternative answers offered by the candidate – even if one is in brackets – will be rejected unless both answers are correct.

The table on the following page shows the type of answer that is acceptable for each section of the text. Award one tick per correct section then use the conversion grid to award a mark out of 3 for each sentence.

Qu	English	Possible answer	Other acceptable answers	Unacceptable answers
1.1	Nowadays	heutzutage	heute	
	music	(die) Musik		
	is considered	wird als ... angesehen	betrachtet (<i>active in place of passive</i>)	ist...
	indispensable	unentbehrlich	absolut notwendig	
	in the life	im Leben	für das Leben	
	of many adolescents.	von vielen Heranwachsenden	von vielen Jugendlichen / für viele Jugendliche	

[3 marks]

1.2	If they listen to the radio	Wenn sie ... hören (das) Radio	...anhören	...zuhören
	every morning	jeden Morgen	morgens	
	they go to school	gehen sie in die Schule	werden sie gehen zur Schule	
	in a good mood.	gut gelaunt		

[3 marks]

1.3	When he was younger	Als er ... war jünger		wenn
	Dirk visited pop concerts	besuchte Dirk Popkonzerte	hat ... besucht	besichtigte...
	as often as possible	so oft wie möglich		

[3 marks]

1.4	The songs of his favourite pop group	Die Lieder (von) seiner Lieblingsgruppe	Die Songs	
	remind ... of him	erinnern ... an ihn		
	good friends from the past	gute Freunde aus der Vergangenheit.	von...	

[3 marks]

1.5	The mobile phone will play certainly	Das Handy wird ... spielen bestimmt	Das Mobiltelefon	
	an important role as a medium for music	eine wichtige Rolle als Musikmedium		eine große Rolle
	in the future	in der Zukunft	in Zukunft	

[3 marks]

Conversion grid	
Number of ticks	Mark
5-6	3
3-4	2
1-2	1
0	0

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Possible content in the mark scheme is provided as a guide for examiners. It is not intended to be prescriptive or exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Possible content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Section B**Questions 02 – 17 Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 250 words. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
13-15	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
10-12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex structures accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
7-9	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex structures accurately. The student uses a sufficient range of vocabulary appropriate to the context and the task.
4-6	The language produced contains many errors, some of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex structures accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1-3	The language produced contains many errors, most of a basic nature. The student shows very little grasp of grammar and is very rarely able to manipulate complex structures accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect spellings (unless the meaning is changed);
 misuse of lower case and capital letters;
 incorrect gender (unless the meaning is changed);
 incorrect adjectival endings.

Serious errors include:

incorrect verb forms;
 incorrect case endings, including pronouns;
 incorrect word order in main and subordinate clauses.

Complex language includes:

subordinate and relative clauses;
 conditional clauses;
 infinitive clauses with zu;
 prepositions with a non-literal meaning eg sich interessieren für;
 object pronouns;
 adjectival and masculine weak nouns.

The above examples are neither prescriptive nor exhaustive.

AO4	
17-20	Very good critical response to the question set Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
13-16	Good critical response to the question set Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
9-12	Reasonable critical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
5- 8	Limited critical response to the question set Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
1-4	Very limited critical response to the question set A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

?

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

Question 02.1**Heinrich Böll: Die verlorene Ehre der Katharina Blum**

Was hat Katharina dazu geführt, den Reporter Tötges zu erschießen?

Sie können die folgenden Stichpunkte benutzen:

- Presseberichte über Götten und ihre Vergangenheit
- Reaktion der Öffentlichkeit zu den Berichten
- die Rolle von Tötges selbst in der Erzählung
- das Verhältnis zwischen der Polizei und der Presse

[35 marks]

Possible content

- Suspicion presented as fact.
Reported as *Mörderbraut* and *eines Verbrechens fähig*.
Exaggerated reports, if not lies, about her family and friends.
Wholly negative picture painted of her in the Press.
- Public believe the lies in the Press.
Katharina becomes a hate-figure.
Receives hate mail and postcards with sexual messages.
Anonymous callers abuse her verbally in the middle of the night.
- Tötges digs up the “dirt” on her family and friends.
Hounds her seriously ill mother literally to death.
Accuses Katharina of treason.
Harasses Katharina on the phone and sexually on meeting her.
- Police tolerate excesses of Press.
Presence of photographers implies police tip-offs.
Moeding knows in advance the content of the next day’s Press reports.

Question 02.2**Heinrich Böll: Die verlorene Ehre der Katharina Blum**

Untersuchen Sie die Persönlichkeit von Alois Sträubleder. Spielt er eine wichtige Rolle in der Erzählung?

Sie können die folgenden Stichpunkte benutzen:

- das berufliche Leben von Sträubleder
- sein Verhältnis zu Blorna
- seine Beziehung zu Katharina
- Sträubleder als Vertreter der einflussreichen Leute in der Gesellschaft

[35 marks]

Possible content

- Owns an investment company with Lüding.
He is a member of the Christian Businessman group.
He has irresistible charm and is successful in international dealings.
Employs Blorna as legal adviser.
- Blorna has worked for him for seven years.
Goes to parties at the Blorna household.
Blorna is outraged by Sträubleder's cowardice and selfishness in the affair.
Blorna strikes him and is demoted.
- Tries to woo Katharina with a ring and the keys to his flat.
Dances *jungenhaft und fröhlich* with Katharina at Blorna's party.
Sends her letters and flowers.
He was, in fact, the *Herrenbesuch*.
- Wealthy individual with links to the police, church and the Press.
His business partner Lüding *hat die Presse in der Hand*.
Keeps his name out of the papers.
Represents the rich and powerful who escape the treatment given to ordinary citizens.

Question 03.1**Bertolt Brecht: Mutter Courage und ihre Kinder**

Welche Bedeutung haben Symbole in diesem Theaterstück?

Sie können die folgenden Stichpunkte benutzen:

- der Name ‚Mutter Courage‘
- der Planwagen
- die roten Schuhe
- die Offiziershemden

[35 marks]

Possible content

Students should refer to at least two symbols.

- She got the nickname for delivering bread during siege of Riga.
Bravery tarnished by her admission bread was mouldy and she had to sell fast.
Indication of conflicting traits in her character.
She is warm and caring yet vulnerable.
- Permanently on stage.
It is a home as well as a trading post.
She ends up pulling it herself, tired and alone.
Deterioration in its condition symbolises Courage’s declining fortunes.
- Katrin steals Yvette’s red shoes.
They are a symbol of her desire to look attractive.
When given the shoes later she disregards them.
Her hopes of marriage and children have ended.
- Feldprediger rips up the shirts.
Courage protests as they cost so much.
She fears the loss of the shirts will ruin her.
Human sympathy conflicts with commercial reality.

Question 03.2**Bertolt Brecht: Mutter Courage und ihre Kinder**

Welche Rolle spielen die Nebenfiguren in diesem Theaterstück?

Sie können die folgenden Stichpunkte benutzen:

- der Werber
- Yvette
- der Feldprediger
- der Koch

[35 marks]

Possible content

Students should refer to at least two characters.

- Causes Courage to lose Eilif.
Tries to persuade Eilif to enlist against Courage's wishes.
Takes advantage of Courage's attempts to strike a deal elsewhere.
Underlines Courage's prioritisation of trade over family.
- "Lagerhure" who trades with both sides in the war.
Her shoes show Katrin's desire to be attractive.
Offers to buy the Planwagen and her haggling leads indirectly to Schweizerkas' death.
At end she is a fat well-off widow, whom the war has served well.
- Knows war is endemic in human nature.
Representative of hypocrisy of religion in the play.
Tends to the wounded and is partly redeemed.
War causes him to lose priestly identity.
- A womaniser who has an affair with Yvette.
For him war is a profit-making scheme.
He is a realist, not a revolutionary.
Offers Courage a safe life in Utrecht but she refuses to abandon Katrin.

Question 04.1**Friedrich Dürrenmatt: Der Besuch der alten Dame**

Welche Bedeutung hat Claires Angebot für die Güllener?

Sie können die folgenden Stichpunkte benutzen:

- die wirtschaftliche Situation in Güllen
- der gute Ruf von Alfred III in der Gesellschaft
- das Benehmen der Güllener, nachdem Claire ihr Angebot gemacht hat
- die Folgen für Alfred III

[35 marks]

Possible content

- Town has lost its former glory and importance.
Town is run-down and in poor economic shape.
Factories and businesses have been closed down.
Townfolk, including civic dignitaries are *schäbig gekleidet*.
- III is a well-liked and respected citizen.
He is a successful businessman in the context of Güllen.
He is to be installed as next Mayor.
Nobody is more suited to that position than III.
- People act collectively and not as individuals.
Despite initial reaction they cannot resist temptation of the offer.
They acquire goods on credit.
They attend a public meeting to decide III's fate.
- Mayor says that revelations about his past prevent him from holding public office.
Not supported by public figures or his family.
III is condemned by his fellow citizens.
He accepts his fate and pays the ultimate price.

Question 04.2**Friedrich Dürrenmatt: Der Besuch der alten Dame**

Untersuchen Sie die Rolle des Bürgermeisters im Stück. Spielt er eine bedeutende Rolle?

Sie können die folgenden Stichpunkte benutzen:

- sein Verhältnis zu Ill vor Claires Angebot
- sein Verhalten beim Empfang von Claire
- seine Reaktion auf das Angebot
- seine Rolle bei Ills Tod

[35 marks]

Possible content

- Acknowledges Ill as the most popular man in town.
Has respect for him as a person and businessman.
Informs Ill that he will be the next Mayor.
Nobody more suited than Ill for the position.
- He is a lover of formality and officialdom.
Appearances matter to him.
Invites the Press and makes an exaggerated speech.
Enjoys being the centre of attention.
- At first rejects the offer as immoral.
Shows lack of courage and willpower.
He eventually succumbs.
He buys new shoes, a silk tie and plans a new town hall.
- Ignores Ill's pleas for help and advice.
Arms himself with a gun.
Sways the *Gemeindeversammlung* to accept the donation and its consequences.
Informs Ill of the ruling of the *Gemeindeversammlung*.

Question 05.1**Max Frisch: Andorra**

Welche Andorraner haben die meisten Vorurteile gegen Andri?

Sie können die folgenden Stichpunkte benutzen:

- der Tischler
- der Geselle
- der Soldat
- der Wirt

[35 marks]

Possible content

Students may refer to as many or as few characters as they wish.

- Does not want a Jew as apprentice.
Deliberately chooses to test the faulty chair.
Transfers Andri from the workshop to the sales department.
Believes dealing with money is what Jews do best.
- Initially offers Andri friendship.
He knowingly allows the Tischler to test the faulty chair.
Fails to tell the truth in the Zeugenschrank.
Asserts Andri's superior attitude was partly to blame for his fate.
- Attitude is a mixture of lust for Barblin and contempt for Andri.
He helps to beat up Andri.
Collaborates with the Schwarzen in Andri's murder.
Is unrepentant and insists he was only obeying orders.
- Affects kindness to Andri.
He threw the stone that killed the Senora but claimed it was Andri.
The incident caused the invasion.
Protests his innocence at the Judenschau.

Question 05.2**Max Frisch: Andorra**

Welche Bedeutung haben Symbole in diesem Theaterstück?

Sie können die folgenden Stichpunkte benutzen:

- der Name ‚Andorra‘
- Farben
- der Pfahl
- der Ring und die Schuhe von Andri

[35 marks]

Possible content

Students should refer to at least two symbols.

- Represents any small state threatened by aggressive neighbour.
Could be identified as Czechoslovakia abandoned to Hitler’s anti-Semitic rule.
Andorraner represent all of us.
People make stereotypes and do not always welcome outsiders.
- Whitewash covers up sins and wrongdoing.
Red symbolises the blood that is spilled.
Black uniforms remind us of SS and their crimes.
Black is significant when Barblin verbally attacks the Pater.
- The Lehrer has a vision of a “Pfahl” early in the play.
It is a symbol of foreboding.
Andri is killed at the stake.
It represents the Lehrer’s guilt.
- His ring is forcibly removed by amputating the finger.
The act recalls expropriation of the Jews by Nazis.
His shoes remain on stage throughout the final scene.
They act as haunting evidence of what happened in death camps.

Question 06.1**Heinrich Heine: Gedichte – Buch der Lieder**

Wählen Sie zwei Gedichte, die Sie beeindruckend gefunden haben. Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Inhalt
- Struktur
- Sprache
- Stil

[35 marks]

Possible content

There is a wide choice of poems, which may impress the student.

- Content will depend on individual choice.
- The poems vary from very regular rhyme schemes to much freer verse forms. Their settings may be recognisably German or something more remote or exotic.
- Heine is able to use a wide variety of language from the richly allusive to a clever adaptation of everyday speech.
- Above all, there is considerable musicality in Heine's style. He uses much imagery, metaphors and irony.

Question 06.2**Heinrich Heine: Gedichte – Buch der Lieder**

Vergleichen Sie zwei Gedichte aus dem **Buch der Lieder**, in denen Heine eine Legende oder eine Geschichte erzählt.

Sie können die folgenden Stichpunkte benutzen:

- Inhalt
- Struktur
- Sprache und Stil
- Ziele

[35 marks]

Possible content

The ballad form especially, in which Heine excels, is represented in a number of poems. We have for example the Biblical story of **Belsatzar**, the legend of the **Lore-Ley**, **Die Grenadiere** returning from Napoleon's disastrous 1812 campaign and the fateful **Wallfahrt nach Kevlar**.

- Common features include a narrative, which has a sad end, often death, conveyed in regular rhyme schemes.
- Lengths may vary from six verses up to twenty. The poems vary from very regular rhyme schemes to much freer verse forms. Their settings may be recognisably German or something more remote or exotic.
- Heine is able to use a wide variety of language from the richly allusive to a clever adaptation of everyday speech. Above all, there is generally considerable musicality in Heine's style.
- The stories or legends are often adaptations, used to reflect Heine's own situation and views.

Question 07.1**Jana Hensel: Zonenkinder**

Wie hat sich der Alltag für ehemalige Ostdeutsche nach der Wende geändert? Hat Jana Hensel diese Änderungen eher positiv oder negativ gefunden?

Sie können die folgenden Stichpunkte benutzen:

- Einfluss des Staates
- Westorientierung
- neue Freiheiten
- Einstellungen gegenüber den Eltern

[35 marks]

Possible content

- GDR “looked after” its citizens.
Old routines and state-run activities disappeared.
Loss of state involvement led to feelings of nostalgia.
People clearly experienced a feeling of togetherness.
- Sudden change came as a shock to many adults.
Western products in abundance in shops.
Street names changed leading to loss of identity.
Vocabulary, fashion, hairstyles, school subjects changed.
- Freedom to travel.
Political freedom (demonstrations allowed in West).
More job opportunities for creation of personal wealth.
Hensel detected a selfishness versus community spirit in society.
- Parents did not adapt so readily.
Conversations between West / East parents difficult to listen to.
Differences in attitude towards parents amongst East / West youths.
East German parents described as *Verlierer*.

Question 07.2**Jana Hensel: Zonenkinder**

Im Roman spricht Hensel vom „schönen, warmen Wir-Gefühl“. Wie war dieses Gefühl in der DDR zu erkennen?

Sie können die folgenden Stichpunkte benutzen:

- die Rolle des Staates
- Schulerfahrten
- Bedeutung von Sport
- Familienverhältnisse

[35 marks]

Possible content

- Everything done to promote a *Gemeinschaftsgefühl*.
Role of FDJ, Junge Pioniere and summer camps.
Compulsory official ceremonies in school and the community.
People willing to take on a specific role for benefit of community.
- More able pupils helped less able.
Saturday morning school was for the benefit of the community.
Pupils given roles and responsibilities to encourage sense of community.
Parents accompanied school trips for sense of togetherness.
- Participation in sport was compulsory.
Everyone wanted to achieve a certificate of sporting achievement.
Sporting heroes visited schools.
Emphasis on community participation through sport and competition.
- Family was a very important social unit in GDR.
Family holidays facilitated by the State.
Families had garden allotments.
Great feeling of trust and support in the family.

Question 08.1**Franz Kafka: Die Verwandlung**

Wie verändert sich die Bruder-Schwester-Beziehung im Verlauf der Erzählung?

Sie können die folgenden Stichpunkte benutzen:

- ihr Verhältnis vor der Verwandlung
- Gretes erste Reaktion nach der Verwandlung
- Gretes Behandlung von Gregor in Teil 2 und Teil 3
- die Zukunft für Grete nach Gregors Tod

[35 marks]

Possible content

- She is at first very close to Gregor.
Gregor planned to send her to a conservatory.
He enjoys listening to her playing music.
She is a shy, unassuming girl who shows concern for her brother.
- Grete is anxious he has not got up for work.
She takes it upon herself to look after Gregor.
She brings him food and cleans up.
She tries to recognise him as her brother and treat him like a human being.
- She becomes less tolerant and less caring.
Grete leaves his room untidy.
She refers to her brother as *es*.
It is Grete who suggests he must be got rid of.
- At the end she is more self-confident.
Parents look forward to when she can marry.
She is no longer restricted by caring for Gregor.
Her future is as bright as the sunny day she goes walking with her parents.

Question 08.2**Franz Kafka: Die Verwandlung**

Untersuchen Sie die Rolle des Vaters in der Erzählung. Spielt er eine bedeutende Rolle?

Sie können die folgenden Stichpunkte benutzen:

- Herr Samsa in früheren Zeiten
- sein Verhalten gegenüber Gregor sofort nach der Verwandlung
- sein neuer Anfang nach der Verwandlung
- Unterschiede zwischen seiner Behandlung von Grete und Gregor

[35 marks]**Possible content**

- After a business failure he has been unemployed for five years.
He is lazy and has put weight on.
He has allowed Gregor to pay his debts.
He is dependent on Gregor to support the family.
- His reaction is hostile and wholly unsympathetic.
He cries when he sees what has happened; he cannot understand why it has happened.
He never enters Gregor's room.
Impulsive and violent at times; he bombards Gregor with apples and injures him.
- He gains a new lease of life.
He becomes the breadwinner of the family again.
He is decisive and tells the lodgers to leave and sacks the maid.
He is more confident and acts like the head of the household.
- Herr Samsa is more gentle with Grete.
He asks her for news of Gregor when she has been in his room.
Agrees wholeheartedly with Grete when she suggests Gregor must go.
Relishes the possibility of Grete's marriage.

Question 09.1**Wladimir Kaminer: Russendisko**

Wie schildert Kaminer in seinen Erzählungen den Alltag der Migranten in Berlin?

Sie können die folgenden Stichpunkte benutzen:

- das Familienleben
- die Arbeit und das Nachtleben
- die Wichtigkeit des Humors
- die multikulturelle Gesellschaft

[35 marks]**Possible content**

- Kaminer speaks of his wife, his parents, their backgrounds and difficulties.
He refutes the idea of Berlin as a city of single people.
He claims many people suffering from depression find themselves a Russian bride.
A Russian bride will dedicate herself to family life.
- Kaminer is hard-working, adaptable and resourceful.
He works in the theatre.
His work has given rise to many amusing incidents, such as the encounter with a Frenchman.
He talks about Berlin night life, the Zapata disco and the Frauenclub.
- Kaminer always relates his tales with humour.
Survival and happiness depend on there being a funny side to everything, even adversity.
He tells of a migrant leaping through a window.
Kaminer sees the funny side of all such events.
- Kaminer describes his accommodation in an Ausländerheim.
Description of different cultures and the habits of residents.
There is particular reference to Africans, Vietnamese and Russians.
He talks about men and women and shows the diversity of people in Berlin.

Question 09.2**Wladimir Kaminer: Russendisko**

“Wladimir Kaminer erzählt uns viel über das Leben der Frauen in Berlin.“

Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- die Frau und die Familie
- die russische Braut
- das Nachtleben
- die Liebe

[35 marks]

Possible content

- Kaminer speaks of the freedom of movement compared to Russia.
He tells of Russian brides and their unique relationship with their husband.
He compares his wife's Spartan existence on Sachalin to life in Berlin.
He describes his wife as courageous and relates the incident of a power-cut.
- Russian brides are totally dedicated to husband and family life.
Kaminer tells of consequences of arguing with a Russian bride.
For a Russian bride love is romantic.
A traditional wedding is vital to her.
- Kaminer is familiar with many night clubs in Berlin and names them.
He relates amusing incidents involving Russian women in the Zapata club.
The Frauenclub is one of the most active institutions in the Jewish community.
Tales about topless waitresses and their male guests.
- Kaminer tells of the Belarussian prostitute and the German who wants to marry her.
Incident at the Polish border shows love conquers all.
Stories of telephone sex lines show shallowness of people and their definition of love.
Sex lines are an institution in Berlin showing how common they are.

Question 10.1**Siegfried Lenz: Fundbüro**

“Henry Neff ist eine liebenswerte Person, aber auch ziemlich langweilig.” Inwiefern stimmen Sie dieser Aussage zu?

Sie können die folgenden Stichpunkte benutzen:

- Henry bei der Arbeit
- Henry im Privatleben
- die Bedeutung von Henrys Begegnung mit Fedor Lagutin
- Paula Blohm und Henry

[35 marks]

Possible content

- He takes a job in the lost property office with no advancement prospects.
He lacks ambition and is happy with his lot.
The items lost on trains are symbolic of loss (cf Henry and his colleagues).
He is friendly and likeable in the office – a contrast to the self-seeking society in which he lives.
- His hobby is ice hockey.
There is no mention of friends or partners.
He has a distant relationship with his parents.
Barbara works in the family business and is much more ambitious.
- He meets Fedor through work; Fedor is a visiting mathematician.
He meets him socially with Barbara.
The racial incidents involving Fedor and a Nigerian postman.
Henry is aggressive in defence of his friend with the motorbike gang.
- Paula is responsible for the paperwork in Henry's office.
Paula's brother is a member of the motorbike gang and suspected of involvement with racial incidents.
Paula rejects his advances.
Henry and Paula argue about the attack on her brother by the ice-hockey team.

Question 10.2**Siegfried Lenz: Fundbüro**

Inwiefern spielt Fedor Lagutin eine wichtige Rolle im Roman?

Sie können die folgenden Stichpunkte benutzen:

- Begegnung mit Henry
- Fedor und Henrys Schwester
- Fedor und die Ausländerfeindlichkeit
- Henrys Reaktion, nachdem Fedor verschwindet

[35 marks]

Possible content

- Fedor jumps from a train and loses his bag; Henry delivers it to him.
He is a light-hearted character who refers to his bag as “die Treulose”.
He is charming and makes an impression on the waitress in the hotel.
Fedor is talented; he plays the flute but his favourite instrument is the Baschkira.
- He is invited to an ice-hockey game where Barbara is also in attendance.
Henry and Barbara invite Fedor to visit their mother.
Barbara takes a liking to Fedor.
The friendship does not develop into anything more than that; there is no amorous content in the story.
- He is attacked by the motorbike gang on the way to see Henry.
He becomes increasingly ill at ease in Germany.
The exhibition visit makes him feel homesick.
Fedor leaves the student party trembling.
- Fedor disappears from the scene.
He leaves a letter for Barbara.
He says you can pull out an arrow that pierces but words stay forever.
He has been badly affected by the racist attack.

Question 11.1**Bernhard Schlink: Der Vorleser**

„Hannas Leben wird durch ihren Analphabetismus tief geprägt.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- ihre Beziehung zu Michael im ersten Teil des Romans
- ihr berufliches Leben
- Hanna vor Gericht
- Hanna im Gefängnis

[35 marks]

Possible content

- She asks Michael his name, although it is written on his schoolbooks.
She asks him to read aloud because of his *schöne Stimme*.
She asks him to read from the books his father had written.
Consequences of not being able to read the note Michael left on the cycle tour.
- She is a tram conductor as it involves no reading or writing.
She only likes the uniform and swaying motion of the tram.
Rejects promotion at Siemens because it would require levels of literacy.
Inability to read and write has fatal consequences in her SS role.
- Hanna has not read the charge sheet.
Contradictions between interrogation notes and her responses in court.
She had favoured prisoners who could read to her.
She agrees she wrote the report and accepts all guilt.
- Michael sends tapes which help her to read and write.
She sends simple messages to Michael.
Reads about concentration camps.
Final letter asks Michael to give money to the survivor of the burning church.

Question 11.2**Bernhard Schlink: Der Vorleser**

Wie kommt es dazu, dass sich Michael und Hanna ineinander verlieben? Warum geht ihre Beziehung zu Ende?

Sie können die folgenden Stichpunkte benutzen:

- Michaels Dankbarkeit und seine Gedanken und Gefühle als Schüler
- was sie gemeinsam genießen
- Michaels Schuldgefühle
- Hanna vor Gericht

[35 marks]

Possible content

- Hanna helped when he was sick; she also encouraged him to do well at school.

Michael watches her dress and notices her body.

He plays truant to be with her.

Never before has he experienced such intense feelings.

- Ritual of reading, bathing, sex.

They enjoy the cycle tour, despite the argument.

Visit to Michael's parents' house.

Mutual happiness at giving/receiving the gift of a nightdress.

- Hanna left without warning.

Michael feels he betrayed her by not mentioning her to anyone.

He feels guilty about his attitude and behaviour at the swimming pool.

He feels implicated in Hanna's guilt.

- He learns of Hanna's shocking past.

He is disgusted at her dress in court.

Michael does not want to speak to her directly.

He feels nothing for her.

Section C**Question 12.1****Good Bye, Lenin!: Wolfgang Becker (2003)**

Inwiefern ist „Ostalgie“ ein wichtiges Element dieses Films?

Sie können die folgenden Stichpunkte benutzen:

- der sozialistische Alltag verschwindet
- die Wende bringt neue Arbeitsstellen
- typische DDR-Produkte
- DDR Geld wird wertlos

[35 marks]

Possible content

- Family films of socialist togetherness.
Alex pays for children to sing at Christiane's contrived birthday party.
We see the advent of western commercialism.
Contrast with DDR drabness.
- Full employment is a thing of the past.
School Principal loses his job and becomes alcoholic.
Alex gets a new job.
Ariane chooses Burgerking over studies.
- Products have to be retrieved and re-used.
Ariane hides her Burgerking uniform.
They obtain a Trabant to maintain the illusion.
"Plattenbau" flat contrasts with Robert's house in Wannsee.
- Years of honest endeavour count for nothing.
Christiane's cash savings are worthless.
For Alex it is as though his mother's life has been devalued.
He throws money from the rooftop.

Question 12.2**Good Bye, Lenin!: Wolfgang Becker (2003)**

„Die negative Seite der ehemaligen DDR ist kaum zu sehen.“ Wie stehen Sie zu dieser Aussage über **Good Bye, Lenin!?**

Sie können die folgenden Stichpunkte benutzen:

- das Stasi-Verhör von Christiane
- die Verhaftung von Alex
- Briefe aus dem Westen
- die damalige DDR-Führung

[35 marks]

Possible content

- Stasi interrogate Christiane over husband's contacts with the west.
She has a nervous breakdown.
Her rehabilitation is not immediately compromised.
She is decorated for her socialist commitment.
- Alex's arrest at the demonstration is strangely innocuous.
He is one of many arrestees seen with hands on their heads.
He is allowed to go and visit his mother in hospital.
The authorities are seen as rather lenient here.
- Christiane has concealed many letters from Robert.
They reveal her fear of trying to escape from DDR to join Robert.
No serious repercussions for her and her children.
Robert had committed "Republikflucht" and was seen as a criminal.
- Newsreels show 40th anniversary parade and how shallow parades were.
Images of Gorbachev, whose policies contributed to collapse of the DDR.
Totemic sentries at the "neue Wache" are dismissed.
Sentries obscured by a passing Coca-Cola truck, a sign of leadership to come.

Question 13.1**Das Leben der Anderen: Florian Henckel von Donnersmarck (2006)**

Untersuchen Sie die Rolle von Georg Dreyman im Film.

Sie können die folgenden Stichpunkte benutzen:

- Dreyman als erfolgreicher Künstler in der DDR
- Beziehung zu Christa-Maria Sieland
- Jerkas Tod und Dreymans Reaktion darauf
- die Bedeutung von Wiesler für Dreyman

[35 marks]

Possible content

- His plays are highly acclaimed.
Privileged lifestyle and is a personal friend of Margot Honecker.
Hempf orders a bugging operation to spy on Dreyman.
Dreyman is loyal and speaks on behalf of his fellow artist, Jerka.
- Involved in a long-term relationship with Christa-Maria.
They share an apartment.
Relationship becomes strained by attentions of Hempf.
Christa-Maria is pressurised into a relationship with Hempf.
- Jerkas death is a turning point for Dreyman.
He realises he has been misguided.
He decides to work with “der Spiegel” on an article about suicide in the DDR.
He accepts the mission is dangerous but still goes ahead for Jerkas sake.
- Wiesler makes sure Dreyman finds out about Christa-Maria and Hempf.
Playing “Sonate vom guten Menschen” is a turning point for Dreyman and Wiesler.
Betrayal by Christa-Maria and her ultimate death.
Dedication of his work to his “operative” Wiesler.

Question 13.2**Das Leben der Anderen: Florian Henckel von Donnersmarck (2006)**

Wie schildert der Regisseur das Leben in der DDR in seinem Film?

Sie können die folgenden Stichpunkte benutzen:

- die Macht der Regierung und der Einfluss der Stasi
- das Alltagsleben für die Bürger der DDR
- die linientreuen Künstler und ihre Privilegien
- die Folgen von Opposition in der DDR

[35 marks]

Possible content

- Interrogation in first scenes spread fear and terror.
Hempf is the epitome of corrupt regime and abuse of power.
Stasi officers totally committed to the cause.
Stasi obsession with power and control.
- Stasi invades every sphere of personal life.
Images of bars, flats, streets etc are drab and grey, just like their everyday life.
Opposition not tolerated.
Ultimate futility of system shown by Wiesler's change of character.
- Artists supporting the system enjoyed privileges.
Tension always present via veiled threats and attitudes to other artists.
Authorities refuse to accept that there was such a thing as "Berufsverbot".
Privileged existence hung by a thread.
- First scene of film – interrogation for alleged knowledge of escape attempt.
Examples of lengths to which the regime will go.
Wiesler is condemned to a life of opening letters.
After the end of the DDR Hempf still seems to be successful.

Question 14.1**Die fetten Jahre sind vorbei: Hans Weingärtner (2005)**

Welche Rolle spielt Hardenberg? Inwiefern beeinflusst er die drei Rebellen?

Sie können die folgenden Stichpunkte benutzen:

- Verantwortung für Jules Schwierigkeiten
- Hardenberg als Vertreter des Kapitalismus
- was wir über ihn während seiner Entführung erfahren
- seine Aktionen am Ende des Films

[35 marks]

Possible content

- Through her own fault Jule owes a huge sum.
Hardenberg is very rich and does not need the money.
He is unaware of consequences of his claim.
Jule takes on extra work and is unable to pay her rent.
- Hardenberg is a highly paid business manager.
He lives in a *Luxusviertel*.
He has expensive cars and a villa with indoor pool.
His wealth contrasts with the situation of the rebels.
- He was an activist in 1968; he was a friend of revolutionary Rudi Dutschke.
He argues the older one gets the more important money becomes.
Friendly enough; smokes, drinks and cooks with the trio.
Apparent bond is seen as false and hypocritical at end of film.
- He gives Jule a letter forgiving the debt.
He promises not to involve the police.
Heavily armed police raid an apartment with Hardenberg waiting in a car outside.
Hardenberg seen as someone who cannot be trusted.

Question 14.2**Die fetten Jahre sind vorbei: Hans Weingärtner (2005)**

Wie und mit welchem Erfolg versuchen Jan, Peter und Jule etwas gegen den Kapitalismus zu unternehmen?

Sie können die folgenden Stichpunkte benutzen:

- Gründe für ihr Handeln
- Ereignisse im ersten Teil des Films
- die Entführung von Hardenberg
- die letzte Szene des Films

[35 marks]

Possible content

- Jan and Peter's sense of justice.
Jule's desperate financial situation.
Make the rich aware of the wealth gap.
Want to do something concrete to support political beliefs.
- Action taken in tram and shop scenes.
Home-made posters displayed around town.
Break into homes of the rich but do not steal.
Leave notes „die fetten Jahre sind vorbei“.
- The trio kidnap a wealthy businessman out of expediency.
They have no planned strategy and argue about solutions.
Hardenberg recalls his days as an activist.
Hardenberg tells them that importance of money grows with age.
- Has Hardenberg forced them to review their politics?
Have they fled their old stomping ground?
Police raid flat with Hardenberg waiting outside.
End open to interpretation. Final scene suggests there are no winners.

Question 15.1**Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)**

Untersuchen Sie die Rolle von Hüseyin im Film.

Sie können die folgenden Stichpunkte benutzen:

- Ankunft in Deutschland
- seine Rolle als Chef der Familie
- seine deutsche Staatsbürgerschaft und die Reise nach Anatolien
- Hüseyins Tod und Cenks Rede in Berlin

[35 marks]

Possible content

- 1,000,001st Gastarbeiter.
Role was to assist in economic recovery.
Images of living and working conditions.
Cenk's questions about his grandparents and role of Canan leading us through film to Hüseyin's death.
- Role as head of family significant throughout – his word is law.
Discussion of trip to Anatolia and purchase of house.
Relationship with his wife, a headstrong character.
Images of Hüyesin and Fatma as young Turks in their village.
- Hüseyin and Fatma become German citizens.
Journey to Anatolia and his guesses about pregnancy.
He shows understanding and sympathy.
Accepts new cultural situation for 3rd generation.
- German citizenship causes difficulties – no Muslim funeral.
Image of all generations of family around grave.
Cenk's speech on behalf of his grandfather.
It seems Hüseyin is watching over the event.

Question 15.2**Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)**

Inwiefern spielen die weiblichen Figuren eine bedeutende Rolle im Film?

Sie können die folgenden Stichpunkte benutzen:

- Canan
- Fatma
- Gabi
- Leyla

[35 marks]

Possible content

Students should refer to at least two characters.

- Tells the story of Hüseyin's arrival in Germany and subsequent life.
Has an English boyfriend and is pregnant.
Tells her mother and grandmother the news after Hüseyin's death.
Grandmother reveals she was pregnant before marriage to Hüseyin.
- As a young woman in a traditional Turkish village being courted by Hüseyin.
Left with children after Hüseyin departs for Germany.
Reaction to culture shock and her attempts at integration.
Her reaction to being granted German citizenship.
- Wife of Ali and mother of Cenk.
Significance of her role as a white German in a Turkish family.
Her contribution to Cenk's identity crisis.
Traditional clothes worn at Hüseyin's funeral.
- As a child in Anatolia.
Culture shock on arrival in Germany.
Reaction to pregnancy, understanding attitude.
Ironically less ready to accept the situation than her own mother.

Question 16.1**Sophie Scholl – die letzten Tage: Marc Rothemund (2005)**

Inwiefern spielen der Glaube an Gott und das Gewissen eine wichtige Rolle in Sophies Leben?

Sie können die folgenden Stichpunkte benutzen:

- Sophies Rolle in der Widerstandsgruppe
- Dialog mit Mohr
- Sophie im Gefängnis und vor Gericht
- ihre Hinrichtung

[35 marks]

Possible content

- Active participation in preparation and distribution of leaflets.
Willing to go on mission as a female would attract less attention.
Distributes leaflets in university.
Her role shows strong desire to combat evil.
- Openly criticises the regime.
Tells Mohr only God can decide in matters of life.
She is steadfast and loyal throughout the interrogation.
Resists Mohr's attempt at a deal to save her life.
- Looks to Heaven from cell window.
Silently prays in her cell.
She is desperately sad for Christoph who has children and a sick wife.
Her words in court to the judge about how he will be judged.
- Asks Chaplain for God's blessing.
Tells her parents she will see them in Heaven.
Acknowledges love for her absent fiancé.
Faces death courageously with a clear conscience.

Question 16.2**Sophie Scholl – die letzten Tage: Marc Rothemund (2005)**

Was erfährt man in diesem Film über das Leben unter dem Nazi-Regime?

Sie können die folgenden Stichpunkte benutzen:

- Mangel an Freiheiten
- Widerstand
- Einfluss der Nazis
- die Gestapo und ihre Methoden

[35 marks]

Possible content

- Sophie listens to swing music – illegal activity under the Nazis.
Travel passes needed even for routine business.
Justice system shown to be a farce.
Criticism of regime has fatal consequences.
- Sophie tells Mohr many more people agree with her views but do not have the courage to say so openly.
Leaflets tell how many soldiers are being sent to senseless death.
Leaflets say Hitler cannot win the war, only prolong it.
Leaflets distributed and graffiti spread over wide area.
- Nobody safe from suspicion.
There is a network of secret informers, such as the *Hausmeister* in the university.
Goebbels' speech on total war outlines Nazi philosophy.
Nazi bright red banners seen everywhere – indoors and outside.
- Secret police force equals secret police state.
Severe penalties for offences against the State.
Interrogation methods used to chilling effect.
Extent of network shown by number of dissidents awaiting interrogation.

Question 17.1**Lola rennt: Tom Tykwer (1998)**

Untersuchen Sie die Beziehungen zwischen den Hauptfiguren im Film.

Sie können die folgenden Stichpunkte benutzen:

- Lola und ihre Mutter
- Lola und Manni
- Lolas Vater und seine Freundin
- Lola und ihr Vater

[35 marks]

Possible content

Students should refer to at least two relationships.

- Her mother appears at beginning of each run.
Lack of interest shown by being on the phone and drinking.
Lola ignores her questions and dashes off to help Manni.
The mother seems a nonentity.
- Lola is Manni's girlfriend and accomplice in petty criminal activities.
Events in the runs strengthen their bond.
Her desperation leads her into violent actions.
Lola is by far the most dominant in the relationship.
- The father is involved in a relationship with another woman.
Some speculation she is pregnant.
He decides to leave the family.
He moves in with the girlfriend.
- Lola finds him with another woman.
Lola is shocked to learn he is planning to leave her and the family.
He is not her biological father.
He refuses to give Lola money until threatened with a pistol.

Question 17.2**Lola rennt: Tom Tykwer (1998)**

In allen drei Versionen des Films begegnet Lola denselben Leuten. Wie beeinflussen diese Personen die Handlung des Films?

Sie können die folgenden Stichpunkte benutzen:

- der Junge mit dem Hund
- Doris
- Mike, der Radfahrer
- die blinde Frau

[35 marks]

Possible content

Students should refer to at least two characters.

- In Version 1 the boy merely observes Lola.

The second time he trips her up and delays her.

The final time Lola jumps over him and growls back at the dog.

The boy is the first person Lola comes across and the first to affect her actions.

- Lola runs into Doris, who becomes irritated.

In Version 2 her baby is taken away by the authorities and she kidnaps another.

She wins the lottery in the 3rd Version and becomes religious.

Doris embodies the role of fate and also a belief in a higher being.

- He wears a football kit showing that Lola's running is just a game.

We see a flash forward of him happy and married.

Then we see him end his life as a drug addict.

His part in the film shows how the slightest thing can change lives.

- In Version 1 she helps Manni by lending him her telephone card.

She is then seen with a group of nuns and dressed the same.

She waits outside the telephone kiosk as Manni asks friends for money.

She seems to know more than we suspect and perhaps has supernatural powers!