



Pearson
Edexcel

Mark Scheme (Results)

October 2020

Pearson Edexcel GCE

In German (9GN0/02)

Paper 2: Written response to works and
translation

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Autumn 2020

Publications Code 9GN0_02_MS_2010

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Marking principles

Accents: non-grammatical umlaut errors are tolerated, for example Buro rather than Büro unless they cause ambiguity (e.g. schon rather than schön).

Spelling: non-grammatical misspellings are tolerated, for example wunderbar rather than wunderbar, as long as they are not ambiguous or in the wrong language (e.g. Storm rather than Sturm).

Verb endings must be correct and will not be classed as spelling errors.

Case endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

Repeated errors will not be counted.

Text	Correct answer	Acceptable answers	Reject	Mark
1. We cannot deny	Wir können nicht leugnen,			1
2. that the media are important.	dass die Medien wichtig sind.			1
3. Everything we know about society	Alles, was wir über die Gesellschaft wissen,	Need a recognition that German needs an extra word for 'that', which is implicit in English.		1
4. comes from the media.	kommt von den Medien			1
5. If the media change,	Wenn sich die Medien ändern,			1
6. our world changes too.	ändert sich auch unsere Welt.			1
7. The first daily newspaper came out in Leipzig in 1650,	Die erste Tageszeitung erschien 1650 in Leipzig	Need TMP ist ...erschienen kam ... heraus ist ... herausgekommen		1
8. and delivered information	und lieferte Informationen, die...	Information (plus singular verb)		1

which was	waren.			
9. more current than ever before.	aktueller als je zuvor			1
10. At that time	Damals	Zu diesem Zeitpunkt Zu dieser Zeit Flexible with preposition, but expect case		1
11. it was extremely exciting to find out	war es äußerst aufregend, herauszufinden,			1
12. what had happened yesterday.	was gestern passiert war.	geschehen		1
13. Today we can see events	Heutzutage können wir Ereignisse sehen,			1
14. while they are happening -	während sie stattfinden -			1
15. even on the other side of the world.	sogar auf der anderen Seite der Welt.			1
16. Germans used to watch the news every evening at 8pm, and Tatort on a Sunday evening.	Früher haben Deutsche die Nachrichten jeden Abend um 20 Uhr gesehen, und am Sonntagabend Tatort.	Tagesschau		1
17. Now we decide when	Jetzt entscheiden wir (selbst), wann	beschließen, entscheiden wir uns selbst		1
18. to watch interesting programmes.	wir interessante Sendungen sehen.	Programme		1
19. Will ... have a positive effect on society?	Wird ... eine positive Auswirkung auf die Gesellschaft ausüben?	Must have question form einen positiven Effekt haben		1
20. ...this unstructured	... dieser unstrukturierte	Other variants acceptable, but		1

media access...	Medienzugang ...	case and endings must be correct.		
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Total marks (20)

Question number	Indicative content
2(a)	<p>Andorra (Max Frisch)</p> <p>Responses may include: The Senora is a catalyst figure, turning the simmering resentments in the town into open hostility through her presence. She speaks truths which no one wants to hear. She puts the beliefs of the Andorrans and the actions of the teacher into context.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the Senora’s revelations, and how they affect Andri; for example, she shows that Andri is not, in fact, Jewish, but he is unable to deal with this because his identity has been shaped by the Andorrans’ reactions to his Jewishness. • the Senora’s comments and their import: „Unsere andere Welt dauerte nicht lang. Wir kehrten über die Grenze zurück, wo wir herkamen...“. This quotation might be interpreted as demonstrating the short-lived nature of attempts to make a better world, at least in the face of artificially imposed borders. Alternatively, it might demonstrate that there is a reality and significance to borders which cannot be denied, although this interpretation would be undermined by: “Kein Mensch, wenn er die Welt sieht, die sie [die Eltern] ihm hinterlassen, versteht seine Eltern”. • how the Senora’s death precipitates the end; by speaking unwelcome truths and demonstrating that Andri is not Jewish, she shows the Andorrans to be the same as her people. It could be argued that the stone which kills her is a reaction of anger against this truth. In terms of the plot, the Senora’s death is an excuse to take this anger out on Andri and leads inevitably to his execution.

Question number	Indicative content
2(b)	<p>Andorra (Max Frisch)</p> <p>Responses may include: Although Andorra prides itself on being a just, fair place, there is in fact very little justice there – at least not for Andri or the Senora. The foreground scenes are set up like a courtroom.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the general treatment of Andri – for example, the refusal of various people to give him an apprenticeship, and their characterisation of him, which is based on unjust prejudice rather than in justice. The soldier is particularly unpleasant to Andri.

	<ul style="list-style-type: none"> • the death of the Senora. This is not just to the Senora – and it is unjustly blamed on Andri. This could be interpreted as demonstrating the inherent injustice when people are trying to defend an unrealistic self-image. • the Judenschau. This has nothing to do with justice, and everything to do with lynching. • the foreground scenes. These are a parody of justice, in which a courtroom is mimicked but no one faces justice, and everyone evades responsibility. The only person who acknowledges a share of the blame is the Pfarrer, and he does so only before God, not before people – this is not human justice, at least.
Question number	Indicative content
3(a)	<p><i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i></p> <p>Responses may include: The stage directions are unusually detailed in this work. They make the work almost novel-like and keep the power of presentation more firmly in the playwright’s hands rather than passing it to the director. The stage directions are important in contributing to the alienation effect and to characterisation and theme.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the physical descriptions of the town, which is initially seen as painfully poor but increasingly prosperous, as the town collectively gives into the temptation offered by Claire, even at institutional level. Claire is often seen on her balcony, which can be interpreted as demonstrating her superior, powerful position. It could be seen as echoing Romeo and Juliet. • the descriptions of the people and their actions. These provide a very vivid visual illustration of the material changes in the people and make it clear that people are succumbing to the power of material goods. Without these stage directions, a director might have more power to present the work as relating to collective madness or personal influence, rather than anchoring it in materialism. • alienation; the alienation effects of the chorus and the Güllener as trees are set down in the stage directions. • the humorous effect of the stage directions, such as Luisa running across the stage.

Question number	Indicative content
3(b)	<p><i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i></p> <p>Responses may include: Power is an important concept in this work. To some extent the power</p>

	<p>associated with traditional male privilege and social hierarchies is deconstructed and reversed. Claire uses and abuses her new power in ways that make us question whether anyone should have such unlimited power (over others).</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the initial situation, in which Ill holds all the power over Claire. He abuses this power to disgrace her and advantage himself, and this initial abuse of power and privilege is what drives Claire's revenge, and thus, the plot. • the power Claire gains from her money. It can be questioned to what extent it is Claire's power and influence and to what extent it is purely the power of money, which make previously good people betray their own principles. • the ways in which Claire abuses her power – she doesn't only seek revenge, she systematically abuses everyone, just because she can. For instance, her treatment of her husbands, who have done her no harm, but only represent maleness, is reprehensible. • the ways in which the chorus reinforces Claire's power, from the insistence that they should sing for the important person's arrival, to the gradual loss of individuality demonstrated by the chorus.
Question number	Indicative content
4(a)	<p><i>Der kaukasische Kreidekreis</i> (Bertolt Brecht)</p> <p>Responses may include: In keeping with Brecht's strategy of alienating the audiences, the characters tend to be less well defined than in other forms of literature, and to play roles rather than to be individuals with fully developed personalities. They represent their social class. Many of them can be unlikeable, to prevent empathy. And yet they are not unimportant.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the lack of development of characters, which contributes to alienation and the rejection of empathy. For instance, Grusche doesn't really change from the simple but determined girl who protects the baby, representing the good-hearted working class. • their use as symbolic, representative figures rather than as individuals – and their importance in this sense. The members of the upper classes are barely given characters, other than selfishness and greed. They tend to be fairly interchangeable. But they are important in the sense of representing the oppressing classes. • Grusche's importance and interestingness in her own right – despite everything, we do identify with Grusche's struggles. She

	herself is two dimensional, but we empathise with her situation and her hardships.
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Question number	Indicative Content
4(b)	<p><i>Der kaukasische Kreidekreis (Bertolt Brecht)</i></p> <p>Responses may include: War is the background to the whole work, both the prologue and the main part of the work. Candidates might respond conceptually and / or technically. The concept of war underlies everything, even when it is not explicitly mentioned, and this probably reflects the situation Brecht lived through in the 1940s.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • war as the background to the prologue; Brecht does not focus on the war, but on a dispute arising from the consequences of people being made homeless by the war. • war as both causing and caused by political instability and unrest in the main part of the work. War seems to be driven by the greed of the ruling classes, and by their desire to distract from home affairs. • the consequences of war for the ordinary people – dislocation, migration, refugee existence, death, uncertainty, poverty. In this main part of the work, Brecht seems to have more empathy with the people who are displaced. • civil war as allowing a very brief period of prosperity for the poor. It could be questioned whether this is a contradiction, or part of Brecht’s belief in communism and the need for revolution and unrest to disrupt the natural order of things.
Question number	Indicative content
5(a)	<p><i>Der Vorleser (Bernhard Schlink)</i></p> <p>Responses may include: Hanna’s personality is quite hard to pin down; she is proud, stubborn and prone to anger, but to a great extent, she is viewed and judged throughout the work through the lens of her actions.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Hanna as a war criminal, and how this defines how Michael sees her. It completely changes his view of her, and he is unable to think of her personality, but only to think of himself in relation

	<p>to her actions. Of course, it would be possible to argue that this reflects more on Michael than on our perception of Hanna.</p> <ul style="list-style-type: none"> • Hanna as a child abuser. Although she may have been a victim herself, her relationship with Michael was abusive, and this becomes another hard outline of who she is. • Hanna's personality traits and how we might interpret them. She can be seen as insecure, anxious, quick to anger, for example when she strikes Michael, and as dependent on Michael. However, she can also be seen as highly principled, for example when she refuses to sidestep her actions in court, and resolute, as when she learns to read and faces up to her actions.
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Question number	Indicative content
5(b)	<p><i>Der Vorleser</i> (Bernhard Schlink)</p> <p>Responses may include: The language is generally simple and clear, descriptive and yet at times emotionally powerful, especially in its simplicity. The use of language changes in the three parts of the book, as the first person narrator develops.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • how the language initially emphasises Michael's immaturity, and the distance in time between then and 'now'. The sentences are short and subjective, and there is emphasis on the uncertainty of memory "ich weiß nicht mehr." There is repeated imagery based around 'Bild' – „auch das ist ein Bild, das mir von Hanna geblieben ist.“ There are many questions, often expressing Michael's innocence, ignorance, or youth. • how the language in section two is a little more complex, and represents Michael's growing sophistication as a law student. There is more indirect speech as the trial is reported, more of Michael's commentary, and more inner monologue and repetition, especially relating to numbness of feeling. Questions tend to relate more to moral issues than to early memories. • how the language in the third section is again more complex – although still not excessively complex. There are more conversations and reports of encounters with others, more reflection and self-criticism, and fewer questions. Instead, there tend to be supporting references to written works, demonstrating that Michael is now an academic historian.

Question number	Indicative content
6(a)	<p data-bbox="387 280 1007 315"><i>Die Entdeckung der Currywurst (Uwe Timm)</i></p> <p data-bbox="387 360 719 396">Responses may include:</p> <p data-bbox="387 398 1342 553">Frau Brücker's blindness symbolises both the inability of the ordinary person to see when they are trying to live their lives, and also the inability of Frau Brücker to see her own life clearly as she retells her story.</p> <p data-bbox="387 555 727 591">Candidates may discuss:</p> <ul data-bbox="437 593 1358 1108" style="list-style-type: none"> <li data-bbox="437 593 1358 792">• the inability – or only partial ability – to see consequences, and how this affected the characters – for example, Frau Brücker's inability to see that withholding of the information about the end of the war might completely break the trust between her and Bremer. <li data-bbox="437 795 1358 1032">• the idea that we are all grappling around in the dark, trying to piece our lives together and yet somehow, we manage to make a picture, as Frau Brücker makes a picture on the jumper. Yet, despite the intricacy of the image, it can be too small for all the feelings that need to fit into it, like the jumper Frau Brücker makes for the narrator. <li data-bbox="437 1034 1358 1108">• the inability of Frau Brücker to see her own life clearly in its context.

Question number	Indicative content
6(b)	<p data-bbox="387 1285 1007 1321"><i>Die Entdeckung der Currywurst (Uwe Timm)</i></p> <p data-bbox="387 1366 719 1402">Responses may include:</p> <p data-bbox="387 1404 1342 1518">There is a really clear sense of place and time in the work – Hamburg seems to come to life, and to transform across time in front of our eyes.</p> <p data-bbox="387 1520 727 1556">Candidates may discuss:</p> <ul data-bbox="437 1559 1358 2031" style="list-style-type: none"> <li data-bbox="437 1559 1358 1673">• the descriptions of the streets and the buildings, especially as they change over time. For example, the rubble filled streets then and the new shops now. <li data-bbox="437 1675 1358 1830">• the inside of Lena's apartment. This intimate space, and the stairway leading to it is described quite clearly. We see inside cupboards and drawers, mirroring the unearthing of intimate secrets. <li data-bbox="437 1832 1358 1986">• the changing image of Hamburg over time. The rough, wet, wind-blown working class dock quarter changes to a rubble filled network of opportunities, and eventually, to a gentrified district. <li data-bbox="437 1989 1358 2031">• the atmosphere. The fear of the looming defeat in the early

	<p>chapters contrasts with the almost celebratory mood of the occupation, although this is juxtaposed with the contrasting atmosphere within the apartment / relationship.</p>
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Question number	Indicative content
7(a)	<p><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p>Responses may include: The work uses a variety of linguistic techniques, which are playful, make references to the language of Goethe's original work, and highly effective at communicating the inner life of a disaffected, individualistic teenager in a collectivist society.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the use of Werther. The impenetrable old-fashioned language of Goethe's text gradually becomes meaningful to Edgar and expresses his feelings in a way that his own language cannot. For instance, „ich kehre in mich selbst zurück und finde eine Welt.“ • Edgar's colloquial teenager speak, which can't always articulate his feelings. He omits verbs, uses regional dialect and slang, and has a limited range of lexis. „Ist ein echter Mist.“ „Der Olle Willi.“ “Meine Chancen sind da wohl mau. Bin zu jung gewesen.“ His language implies a rejection of the formality and restrictions of the social and political world around him. Yet only by accepting and integrating the more formal language of the past can he fully express himself. • the language in the interviews. This is also in a spoken register but is more natural than Edgar's language. Willi is hesitant and polite, for example, and Charlie repeats, “Edgar war nicht zu helfen.“

Question number	Indicative content
7(b)	<p><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p>Responses may include: Edgar blames his overbearing mother and his absent father for many of his problems. He also reacts against the constraints of the collectivist East German society, and has problems fitting in. However, to a great extent, he is the author of his own misfortunes.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Edgar's mother's share of the responsibility. She is portrayed as overbearing and domineering. Edgar feels that he has to be the perfect son. This is a significant part of the reason why Edgar rebels and goes to live in a hut in Berlin. • Edgar's father's share of the responsibility. He is notable by his absence in Edgar's life. This is painful for Edgar, and he fills the

	<p>gap with fantasy. But perhaps the problems are caused by Edgar's lack of realism in this respect, at least as much as by his father's absence?</p> <ul style="list-style-type: none"> • the state. This is seen as quite overbearing, managing people's lives, and Edgar rebels against this. His brand of individualism and his desire to be an unrecognised genius do not fit well into the collectivist system. • Edgar. He himself can be seen to be responsible for his misfortunes. He asserts that he acted, "weil er [Edgar Wibeau] es so wollte." Zaremba and Charlie both comment on Edgar's unwillingness to be helped.
Question number	Indicative content
8(a)	<p><i>Die Verwandlung (Franz Kafka)</i> Responses may include: The work is highly symbolic, so candidates will need to carefully select and analyse in depth, rather than dealing with many different symbolic aspects of the work superficially.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the symbolism of the monstrous bug. This can be interpreted as representing Gregor's self-perception as a monster, the monstrosity of society, the feeling of alienation from those around one, the difference between mind and body, change and transformation, feeling uncomfortable in one's own skin. • the symbolism of food. It is used as nourishment when the sister takes Gregor food, and as a weapon, both passively by the mother withholding food (and love) and actively by the father throwing the apple at Gregor. This idea of food as a weapon can be seen as especially relevant today. • the symbolism of clothing. The woman in furs can be seen to represent desire and humanity. The father's uniform can be seen to represent compliance, authority and pride.

Question number	Indicative content
8(b)	<p><i>Die Verwandlung (Franz Kafka)</i> Responses may include: Although it is possible to understand the work as Kafka's attempt to deal with his own alienation from society and difficulties with his father, there are ways to interpret it as a work in its own right, without reference to the author's life.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • father issues. Kafka had significant issues with his father. There are clear parallels between the fictional Gregor and the

	<p>biographical Kafka.</p> <ul style="list-style-type: none"> • alienation. Gregor can be seen as a fictional realisation of Kafka's own feelings of alienation from society, and in this sense it might be biographical. However, it would also be possible to understand the alienation techniques in terms of the trend which was popular in the 20th Century. In this sense, the alienation techniques can be interpreted as holding the audience at an emotional distance to highlight the themes of the work. • new perspectives. We bring our contemporary mind-sets to the work and interpret it anew, creating fresh but still valid meanings. For instance, it would be possible to see Gregor as very much like a young person of the 21st Century, trapped in a virtual world in his own bedroom, struggling to connect with the physical or social world. So, in this sense, you don't need to know about Kafka's life to interpret the work.
Question number	Indicative content
9(a)	<p><i>Die verlorene Ehre der Katharina Blum (Heinrich Böll)</i></p> <p>Responses may include: Katharina Blum is in many ways an undefined character; it can be hard to interpret the reasons behind her actions, because she does not speak for herself, and her actions are so ambiguous. Faithfulness and pride, as indicated by Blorna, are certainly one interpretation of her character.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Katharina's silence about Ludwig. This might show faithfulness to a man whom she genuinely loves, but it could also be seen as arising from shame, shyness or from being overwhelmed by the whole situation • Katharina's relationship to the Blornas. Katharina was close to the Blornas, so this might indicate that Blorna is in a good position to judge her character. He certainly gives up a lot of wealth and prestige to defend her, and it is eventually admitted that he loves her. On the other hand, love is well known to be blind, so he perhaps interprets her character in his own way. • other suitably supported interpretations of Katharina. She

	could be seen as goal-oriented, ambitious and determined, with few scruples, or as naïve, hardworking and honest.
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Question number	Indicative content
9(b)	<p data-bbox="387 593 1145 629"><i>Die verlorene Ehre der Katharina Blum</i> (Heinrich Böll)</p> <p data-bbox="387 674 719 710">Responses may include:</p> <p data-bbox="387 714 1350 869">Seen in one light, the work certainly does explore how violence occurs and where it can lead, but this seems in many ways to be a secondary concern to the polemic against the gutter press. So perhaps the subtitle is not quite fitting.</p> <p data-bbox="387 913 727 949">Candidates may discuss:</p> <ul data-bbox="437 954 1350 1541" style="list-style-type: none"> <li data-bbox="437 954 1350 1144">• the depiction of Katharina’s increasing desperation. The invasive nature of the tabloid reporting is shown to lead her to an exceptional state of mind, impairing her judgement and ending with her murder of the journalist. The behaviour of the tabloid press certainly seems to be a focus of the work. <li data-bbox="437 1149 1350 1420">• the question of whether Katharina’s murder of the journalist counts in the work as the violence or as the consequence of other violent acts. It is clear that Katharina has been the victim of violent men, and Tötges’ attempted rape of her body, following the successful invasion of her private sphere by tabloid, could be seen as the violence which leads to more violence. <li data-bbox="437 1424 1350 1541">• the extent to which this subtitle might seem to focus on a secondary aspect of the work – or whether it is, in fact, a significant focus.

Question number	Indicative content
10(a)	<p data-bbox="389 356 943 394"><i>Ich fühl mich so fifty-fifty</i> (Karin König)</p> <p data-bbox="389 439 719 472">Responses may include:</p> <p data-bbox="389 479 1310 629">This is a short novel, told in the third person, in the present tense, combined with letters and diary entries. The work starts with an exciting action scene of Sabine's border crossing, and then consists mainly of everyday events and introspection.</p> <p data-bbox="389 678 727 712">Candidates may discuss:</p> <ul data-bbox="437 719 1366 1303" style="list-style-type: none"> <li data-bbox="437 719 1366 909">• the effectiveness of the different narrative perspectives, and the various insights into characters' motivations that these give. The work is primarily narrated through the perspective of Sabine, but through the letters we hear the voices of the other characters. <li data-bbox="437 916 1366 1066">• the first scene shows Sabine's border crossing. There is then an extended flashback to depict East Germany and the causes of her escape. Following this the story continues in the West. So, the book is divided, just as Germany and Sabine are. <li data-bbox="437 1072 1366 1223">• the effectiveness of having the most exciting scene at the beginning, followed mainly by introspection and description. The novel was written for educational purposes, and therefore shows little tension, narrative arc or depth of character. <li data-bbox="437 1229 1366 1303">• the effectiveness of the use of the present tense, and the different time frames covered.

Question number	Indicative content
10(b)	<p data-bbox="389 1435 943 1473"><i>Ich fühl mich so fifty-fifty</i> (Karin König)</p> <p data-bbox="389 1518 719 1552">Responses may include:</p> <p data-bbox="389 1559 1358 1787">This quotation represents the distance at which people live from the realities which affect their lives. But for Sabine it is a little more complicated: her action in crossing the border to the West, meant that she was not part of the exciting and world-changing demonstrations and the fall of the wall. This fits completely with her ambiguous feelings about East and West.</p> <p data-bbox="389 1794 727 1827">Candidates may discuss:</p> <ul data-bbox="437 1834 1342 2024" style="list-style-type: none"> <li data-bbox="437 1834 1342 2024">• whether Sabine did in fact miss the decisive moment, or whether she was part of creating the conditions which allowed the fall of the wall. If Sabine, and people like her, had not left East Germany as they did, it is likely that the wall would not have fallen when it did – as her father suggests when he visits

	<p>her in Hamburg.</p> <ul style="list-style-type: none"> • Sabine’s inner distance from her own actions and her lack of commitment to them. She is a rather indecisive and unfocused character. However, this could be seen as a representation of how many people felt at the time – torn between different identities and possible futures. • Sabine’s inability to live her life. Possibly because she is undecided and unfocused, Sabine does not feel as if she is in the driving seat of her own life.
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Question number	Indicative content
11(a)	<p><i>Sansibar oder der letzte Grund (Alfred Andersch)</i></p> <p>Responses may include: Rerik is almost a personality in the work, with its slow, simmering energy and undercurrents pulling in different directions. It both attracts and repels the characters.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Rerik as a place to escape from (the boy, the Klosterschüler) – but also to return to (the boy). Rerik is seen by the boy as claustrophobic and judgemental, a small place with no adventure and no possibilities. However, he also realises eventually that he has to live up to his responsibilities there. For the artwork, der Klosterschüler, Rerik is a place of danger because of the National Socialist destruction of ‘degenerate’ art, “entartete Kunst”. • Rerik as a place to escape through (Judith and Gregor). Judith plans to escape through Rerik because her mother was fond of it, but she herself doubts its suitability. It poses dangers for her as well as, eventually, escape. Gregor also wanted to escape through Rerik, and the description of his approach to Rerik with its red towers is very powerful. However, in the end, he sacrifices his own escape to help the Klosterschüler and Judith.

Question number	Indicative content
11(b)	<p><i>Sansibar oder der letzte Grund (Alfred Andersch)</i></p> <p>Responses may include: The language is realistic, and functions to depict the world as it is, and to create and convey the atmosphere.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the style. Short, clear phrases are used. Built one upon the other, they develop the image, phrase at a time. This is called

	<p>parataxis.</p> <ul style="list-style-type: none">• the use of language to differentiate the characters and build up character. Knudsen uses simple language. Gregor's language is a more introspective and poetic and has a sense of discontentment about it at the beginning of the book. Judith's language reflects her privileged upbringing and her naivety.• the symbolism, especially relating to colour and freedom. The red church towers of Rerik can be seen to symbolise blood, danger, and the lack of change. The landscape is, to Judith, red, white and black, the colours of the National Socialist flag. The gold of the sun on the sea represent happiness to Gregor.
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Question number	Indicative content
12(a)	<p data-bbox="387 356 1289 392"><i>Sommerhaus, später und andere Erzählungen</i> (Judith Hermann)</p> <p data-bbox="387 439 719 474">Responses may include:</p> <p data-bbox="387 477 1362 831">The past, and our various relationships to it, are recurring leitmotifs in the stories. To some extent these are individual attempts to deal with the ways in which our re-tellings of the past have affected our present; to some extent they are a re-working of characters' own pasts to make them acceptable; and to some extent they are investigations of specific times and places as an object of longing. In the context of an author writing in 1990s Berlin, it is possible to interpret these attempts to the ongoing attempts of German literature to deal with memory and the past.</p> <p data-bbox="387 878 727 913">Candidates may discuss:</p> <ul data-bbox="437 956 1362 1350" style="list-style-type: none"> <li data-bbox="437 956 1337 1032">• the past as an object of longing. This is often bound up with a person who is no longer present. <li data-bbox="437 1034 1362 1234">• the relationship between the past and the present. For instance, the narrator of <i>Rote Korallen</i> is so bound up with her grandmother's story, that she cannot live her own life. This story could be interpreted as showing that we tend to become too caught up in histories and need to free ourselves. <li data-bbox="437 1236 839 1272">• the selectivity of memory. <li data-bbox="437 1274 1337 1350">• the relationship between Hermann's attempts to deal with the past and other attempts in German literature to do so.

Question number	Indicative content
12(b)	<p data-bbox="387 1523 1289 1559"><i>Sommerhaus, später und andere Erzählungen</i> (Judith Hermann)</p> <p data-bbox="387 1606 719 1641">Responses may include:</p> <p data-bbox="387 1644 1342 1760">The representation of men could be treated as related to character in individual stories, as a technical study of the portrayal of men across the stories, or as a thematic concern across the range of stories.</p> <p data-bbox="387 1762 727 1798">Candidates may discuss:</p> <ul data-bbox="437 1800 1362 2033" style="list-style-type: none"> <li data-bbox="437 1800 1362 1917">• the passivity of some of the men. The lover with the fish eyes in <i>Rote Korallen</i> exists almost only as passivity, refusing to engage with the narrator's obsession with their shared ancestors. <li data-bbox="437 1919 1337 2033">• the indecisiveness of some of the men. The narrator of <i>Sonja</i>, for example, wants keep relationships with both his girlfriend and Sonja.

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| | <ul style="list-style-type: none">• sex, love and infidelity. Almost all of the stories show men in some kind of relationship to women, often unhealthy – although one can question whether the men are alone in their unhealthy attitude. In <i>Hurrikan (Something farewell)</i> and <i>Sonja</i>, both the men and the women treat fidelity as irrelevant.• the language and techniques used to portray the men. For instance, Hunter in <i>Hunter-Tompson-Musik</i> is seen through third person narrators, although events are seen primarily through his perspective, and in <i>Sonja</i>, a man is a narrator. More often, men are seen through the perspective of a (female) narrator e.g. <i>Sommerhaus, später</i>. |
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Question number	Indicative content
13(a)	<p data-bbox="391 320 933 353"><i>Stern ohne Himmel</i> (Leonie Ossowski)</p> <p data-bbox="391 398 726 432">Responses may include:</p> <p data-bbox="391 443 1348 555">The old and young are both, of course, living in the same physical world, with the same real threat of invasion by the Russians. But in another respect, they live in different social and psychological worlds.</p> <p data-bbox="391 566 726 600">Candidates may discuss:</p> <ul data-bbox="438 600 1364 1305" style="list-style-type: none"> <li data-bbox="438 600 1364 835">• that the young people are living in a protected bubble; although they are also living in a town about to be captured by the Russians, they seem barely touched by this. They are kids almost having adventures, worrying about friendships and early love. Abiram starts off almost as a game. The rubble is almost a playground; death is an ordinary background. <li data-bbox="438 846 1364 1037">• Abiram as an exception to this. His world has been formed by the effects of the National Socialists; he has in fact been in and escaped from a concentration camp. The children think they are hungry, but they are actually of course “wohlgenährt” especially in comparison with Abiram. <li data-bbox="438 1048 1364 1193">• that, apart from Ruth, the children initially believe the mythology they have been brainwashed with (at least to some extent), and only gradually begin to question it, at different rates. <li data-bbox="438 1205 1364 1305">• that the adults live with constant fear and worry. They carry the weight of the past and the future. All but Jähde recognise the inevitable.

Question number	Indicative content
13(b)	<p data-bbox="391 1523 933 1556"><i>Stern ohne Himmel</i> (Leonie Ossowski)</p> <p data-bbox="391 1601 726 1635">Responses may include:</p> <p data-bbox="391 1646 1348 1803">Singing is significant in the work, both symbolically and in terms of driving the plot. However, it might also be possible to interpret it as a framework for the book, which in itself is less significant than the major themes.</p> <p data-bbox="391 1848 726 1881">Candidates may discuss:</p> <ul data-bbox="438 1881 1364 2027" style="list-style-type: none"> <li data-bbox="438 1881 1364 2027">• singing as providing structure and familiarity and routine – it gives deadlines and opportunities for being caught etc. It binds the boys of different ages together. It is why the boys are there at all.

	<ul style="list-style-type: none"> • the effects on Antek of being called back from the Volkssturm because his voice was essential. The shame of this affects his behaviour towards everyone, and his transition is gradual. • singing as providing a role for Kimmich, who transcribes the notes; and this enables him to play a significant role in Antek's development and in the development of the plot. • Kimmich's song about peace. Paul sitting alone at the Stadttor, realising for the first time what the words meant. • Jähde's insistence on the choir singing in the church on the last day
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Question number	Indicative content
14(a)	<p><i>Tonio Kröger (Thomas Mann)</i></p> <p>Responses may include: Mann was writing in the very early twentieth century (the work was published in 1903), when Nietzsche's ideas about the Übermensch were current, and the foundations of Aryan superiority which led to Nazism were being laid. Blonde hair and blue eyes were seen as signs of physical and moral superiority, and strong responses will critique the acceptance of this world view in the novella.</p> <ul style="list-style-type: none"> • Tonio's feelings of shame at his darkness, lack of physical prowess and the poetic tendencies associated with this. • Tonio's feeling of isolation from this group of happy, physical people, and its effects on him. • Tonio's feelings of division between the part of him which is like his father, and the part of him which is like his mother – the bourgeois and the artistic. • the social and philosophical background to the ideas relating to blonde hair and blue eyes.

Question number	Indicative content
14(b)	<p><i>Tonio Kröger (Thomas Mann)</i></p> <p>Responses may include: The whole work is a representation of Tonio Kröger's journey towards self-acceptance. His geographical meanderings represent his waverings between the different parts which make up himself.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the symbolism of travelling. This represents Tonio's movements between different parts of his own identity. It

	<p>could be seen as symbolising a psychological journey towards self-acceptance. He flees from the north towards the south, because he needs to find a place where his creative, artistic self can flourish. Yet in the south he longs for the bourgeois north.</p> <ul style="list-style-type: none">• the issue of self-acceptance. Tonio's greatest struggle is with himself. When he travels north, he believes that he has found a way of accepting his inner contradictions.• whether Tonio has in fact, reached his goal, or merely a way station on a lifelong journey. Given that Tonio Kröger is not adept at understanding and managing his inner life, he might, of course, be mistaken.
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Question number	Indicative content
15(a)	<p data-bbox="384 398 1246 432"><i>Almanya – Willkommen in Deutschland (Yasemin Samdereli)</i></p> <p data-bbox="384 479 1362 748">Responses may include: The interactions between present and past in this film are interesting. It is probably more true to say that, in the film, the present is more important, because we live in the present, but the past must be understood in order for us to cope with the present. However, it would be possible to argue that the emphasis in the film is on understanding the past rather than on living in the present.</p> <p data-bbox="384 795 727 828">Candidates may discuss:</p> <ul data-bbox="437 837 1362 1227" style="list-style-type: none"> • the representation of family history as legend, and the telling of the tale as ritual; these both structure the family's lives in the present. • the influence of the past on the present, for example, its role in shaping our understanding of the world and of who we are. • the immediacy of the present to Cenk, yet the roots of his troubles in the past; the immediacy of her pregnancy to Canan, yet the historic link to her grandmother's situation; the immediacy of the present when Hüseyin dies, yet the link to all the moments of the past when he was present.

Question number	Indicative content
15(b)	<p data-bbox="384 1438 1246 1471"><i>Almanya – Willkommen in Deutschland (Yasemin Samdereli)</i></p> <p data-bbox="384 1518 1362 1749">Responses may include: Family, how we deal with family, and how family affects the individual, can be seen as one of the key themes of the work. Family is portrayed, using a number of different techniques, as varied, with many different models of family depicted in the film. Of course, the film also explores the effects of migration on family life and family identity.</p> <p data-bbox="384 1796 727 1830">Candidates may discuss:</p> <ul data-bbox="437 1839 1326 2024" style="list-style-type: none"> • the different generations of family, and their attitudes to parenting. The contrasting attitudes of the mother and grandmother to Canan's pregnancy are interesting. • the various attitudes of different family groups to Turkey and Germany, and what this says about them as a family.

	<ul style="list-style-type: none"> • the varying degrees of togetherness and division between the family members, and how they respond to the family. • technical aspects of the portrayal of family – grouping of different family members in shots, for example, to create different family constellations which affect the overall concept of family in this film.
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Question number	Indicative content
16(a)	<p><i>Das Leben der Anderen (Florian Henckel von Donnersmarck)</i></p> <p>Responses may include: There are a number of different secondary characters, who play a variety of roles, with different significance. Candidates should select two, preferably with different or contrasting significance.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Hempf; the minister is a driver of the plot by his misuse of the Stasi to further his lecherous aims on Sieland. He questions the socialist ideals of East Germany, by being a typical man of power, barely distinguishable from any other powerful man, thus demonstrating that the ideals of the state were less pure – or at least less thorough – than claimed. • Grübitz; a selfish, conscience-free career-oriented enabler, who makes Hempf's misuse of the system possible in the hope of personal gain. As with Hempf, he throws shadow on the socialist ideals of the state. • Jerska; a writer who was critical of the state, and was no longer allowed to write, which took away his reason for living. He represents change; his death prompted Dreymann's change, and his gift to Dreymann prompted Wiesler's change. • Hauser; a dissident, who is friendly with Dreymann and a bit of a liability – he is inclined to say things which the Stasi would find provocative. He also encourages and enables Dreymann to write his article about suicide in the GDR.

Question number	Indicative content
16(b)	<p><i>Das Leben der Anderen (Florian Henckel von Donnersmarck)</i></p> <p>Responses may include: Opposing and conforming to the system are portrayed as fundamental to the time. Gradually, the urge to oppose can no longer be</p>

	<p>suppressed, and conformity squeezes the life out of the characters – both literally and metaphorically.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the need to conform, in order to survive – there are various examples in early scenes, such as the consequences of an ill-judged joke against the system, the real threat of torture, the all-seeing eyes of the party. • the consequences of conformity; a deadness of the soul, a grey uniformity, a loss of something essentially human, as we see in Wiesler at the beginning of the work. • the growing imperative to opposition – Sieland’s need to reclaim her personal sphere in terms of self-esteem and ownership of her own body; Dreymann’s increasing distress at the effects of the system on art and the human condition, especially as embodied by Jerska; Wiesler’s growing realisation that opposition can be a brave and worthy act. • the various consequences of opposition. It works out better for Dreymann than for Wiesler or for Sieland.
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Question number	Indicative content
17(a)	<p><i>Das Wunder von Bern</i> (Sönke Wortmann)</p> <p>Responses may include: Survival is seen as a grim necessity, and often not very pleasant.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Richard’s survival in Russia, and the toll it has taken on him, and which it then takes on his family. It changes his attitude to life. • the family’s survival through the war, with the pub, the poverty, and the changing circumstances. • Germany’s survival through the war, and the consequences afterwards. Surviving here is seen as a fairly desperate measure, and it is not until the football team gives people a measure of pride in themselves and in being German, that survival turns into living again. • Rahn’s survival in the football team. • the football team’s survival in the competition. This provides the drama and tension in the film, as well as giving the German people their confidence back.

Question number	Indicative content
17(b)	<i>Das Wunder von Bern</i> (Sönke Wortmann)

Responses may include:

These supporting roles create context and contribute to directing the action and the meaning of the film. The roles are contrasting, looking both to the past and the future.

Candidates may discuss:

- Ackermann as representing the younger generation of women, who are adapting new ways easily and riding the coming wave of prosperity. She is a confident woman who participates in the decisions about her own life, foreshadowing what is to come.
- Ackermann has, on the face of it, little influence on the action. But her cry of 'Go Germany!' shows a kind of leadership, and it is followed. She is amongst the first to admit to a pride in a new Germany, which is a condition for success.
- Herberger as a representative of the older generation. He is trying to help the younger generation develop discipline and control (both so prized in Germany's past), but finds his authority questioned, and some of his methods overtaken by technology (in the form of removable studs) – yet he adapts, and contributes to success, at times almost despite himself.
- Herberger's breakthrough: this comes when he listens to a woman of lower social status (the cleaner) and changes his perspective.

Question number	Indicative content
18(a)	<p><i>Der Untergang</i> (Oliver Hirschbiegel)</p> <p>Responses may include: Tension is effectively built up in this film through a variety of techniques, despite the audience knowing how the situation ends. This includes introducing elements of uncertainty, such as the fate of minor characters, and sub-plots whose endings are less well known. It also includes effective manipulation of audience emotions, making us identify against our will with these people, and highly skilful camera and scene setting.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the camera work and scene setting. There are lots of close focus shots on people’s faces during tense scenes, for example, and contrasts between the emotions shown on different characters’ faces. • the fate of minor characters. For example, the Goebbels’ children, who are poisoned by their mother to prevent their having to live in a world without National Socialism. • emotions in the face of looming disaster. The atmosphere in the bunker is claustrophobic, with small concerns playing a role but outweighed by the overwhelming sense of threat, and the contrast between the growing sense of reality amongst many characters and Hitler’s increasingly furious rants asserting that the “Endsieg” would arrive. The tension is heightened by the characters’ fear of telling him the truth.

Question number	Indicative content
18(b)	<p><i>Der Untergang</i> (Oliver Hirschbiegel)</p> <p>Responses may include: Traudl Junge acts as a frame for the film – a real, normal person who finds herself in an extraordinary situation. She provides a lens through which to view the historical scenes.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the ordinariness of Traudl as a technique for making the almost mythical historical figures become real again, and for setting the events of national importance into a personal, comprehensible context. • the role of Traudl in showing Hitler’s kinder, softer side – although this could also be seen as a form of somewhat

	<p>lecherous sexism.</p> <ul style="list-style-type: none"> • to show the downfall of the National Socialist. For example, she is seen running through Berlin rescuing the little boy, and the destruction is evident. • the use of Traudl to question the decisions of ordinary people who enabled the atrocities of the time. This is evident throughout the film, but particularly in the interview at the end with the real Traudl in her old age, comparing her own actions to those of Sophie Scholl. This has particular applicability to current times.
Question number	Indicative content
19(a)	<p><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p>Responses may include: The answer to this question may depend on how one interprets Melanie's loneliness and also Thorsten's offers of friendship.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • whether Melanie's loneliness is a kind of self-imposed punishment. She certainly seems to deliberately isolate herself at times. • whether Melanie is capable of accepting friendship at this stage in her life. At times she seems to want to confide in him, but to be interrupted or to be unable to bring herself to take the necessary steps. • whether accepting Thorsten's friendship would count as a form of defeat. It would be possible to view Thorsten as a loser and outsider and accepting his friendship might then cement Melanie's outsider status. Alternatively, Thorsten could be seen as a nice man who himself needs friendship, and Melanie is in a position where any friend would be a benefit. • whether Thorsten is genuinely offering friendship or whether his interest is purely sexual.

Question number	Indicative content
19(b)	<p><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p>Responses may include: It is an open question whether the final scene represents Melanie's suicide, or a more positive resolution of her troubles, in which she stops trying to control everything so tightly, and wins a degree of happiness, or at least acceptance, through letting go. Interviews with the director, Maren Ade, indicate that Ade was uncertain how to end</p>

the film within its realistic parameters, and decided that a surrealistic, ambiguous ending would remind the audience of the artificial nature of the film.

Candidates may discuss:

- the possible justification for the suicide theory – the link between woods and death (outside of / beyond society); Melanie's loneliness and isolation, with no apparent way out of her sad life; climbing into the back seat as waiting for the crash.
- the possible justification for the acceptance theory – this section of the film is not realistic but symbolic; Melanie's troubles have arisen from her attempts to control everything too tightly, so letting go and accepting can have benefits. Psychologically, this is certainly beneficial.

Question number	Indicative content
20(a)	<p><i>Die fetten Jahre sind vorbei (Hans Weingartner)</i></p> <p>Responses may include: Hardenberg is an interesting figure, who can be seen to represent both the oppressive establishment and the futility of trying to change society. His conversations with the protagonists in the mountains set their rebellious aims in a broader context.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Hardenberg as an embodiment of the wealthy elite who are making it impossible for the young to progress and are complicit in the oppression of the global poor. • Hardenberg as a manipulative but ambiguous figure. To what extent is he still the rebellious 68-er? • Hardenberg as representative of the broader context, in which the young rebel and then comply, only to be rebelled against.

Question number	Indicative content
20(b)	<p><i>Die fetten Jahre sind vorbei (Hans Weingartner)</i></p> <p>Responses may include: The humour is created through a number of techniques, including the almost slapstick pranks involved in giving the wealthy a lesson, the contrasts between what the characters say and do, and the naïve, rather clueless protagonists. The humour is used in juxtaposition to the serious themes and can be seen to be important in its own right.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the ways in which humour is created. The rearrangement of the furniture in people's houses is an amusing premise, and the note the three protagonists leave are funny. These are, in fact, pranks rather than serious crimes. The young trio, especially Jan, are often unintentionally funny. Even the kidnapping of Hardenberg is accidental and therefore has a funny side to it. • the use of humour to make the serious themes of the film more bearable. The themes of injustice and rebellion might perhaps be more easily accepted if they come with some laughter. • the importance of humour amongst radicals. The director, Hans Weingartner, said in an interview, "Wenn die Radikalen ihren Humor verlieren, wird es immer gefährlich".

Question number	Indicative content
21(a)	<p><i>Die Welle (Dennis Gansel)</i></p> <p>Responses may include: Courage – or the lack of it – underlies much of the film. In particular, the film concentrates on the courage needed to oppose a movement, and the consequences of a lack of courage. However, it could be argued that although courage is important, it is not as central as themes such as manipulation or fascism.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Karo’s courage in opposing the Wave. This is represented by her standing alone against the others, dealing with their abuse, by her talking to Wenger and by her braving the dark, shadowy school at night to print leaflets. • Marco’s courage in changing his mind about the Wave, and to try to persuade Wenger to stop it. • Tim’s lack of courage. He shows apparent courage when he climbs the tower to spray the Wave’s logo, but really, it is bravado, not backed by genuine courage. He does not have the courage to be himself or to continue to live without the Wave. • other themes which could be seen as more central than courage.

Question number	Indicative content
21(b)	<p><i>Die Welle (Dennis Gansel)</i></p> <p>Responses may include: Outside of school, Rainer Wenger is often portrayed alone, or in the changing relationship with his wife. At the end, as he leaves school in a police car, he is totally alone, even though he is surrounded by people. This could indicate isolation.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the scene where Wenger is on his way to school. He is alone. Rock’n’Roll high school is playing, which indicates that he is not comfortable with his role as a teacher and is perhaps still a rebel. The camera perspective is unusual, indicating perhaps that he has a different perspective? • the swimming scenes. Again, there is a focus on his aloneness and physicality. Both distance shots and close ups are used. • the scenes in his home. Here he is seen with his wife, and this

	<p>ought to show closeness, but actually, she is often working, and they argue, which indicates that even here, he is alone. So, he is portrayed as almost as unsupported in some ways as Tim, and as much in need of those things the Wave can offer.</p> <ul style="list-style-type: none">• the final scene. Wenger is absolutely alone, even as he is surrounded by people, rejected by those who had followed him.
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Question number	Indicative content
22(a)	<p data-bbox="389 360 895 394"><i>Good Bye, Lenin!</i> (Wolfgang Becker)</p> <p data-bbox="389 439 1254 551">Responses may include: Ariane and Denis represent the different possible relationships between East and West after the fall of the wall.</p> <p data-bbox="389 595 727 629">Candidates may discuss:</p> <ul data-bbox="437 640 1350 1111" style="list-style-type: none"> <li data-bbox="437 640 1350 752">• whether Ariane is completely selling out to the capitalist ideal by giving up her studies, working in Burger King and marrying Rainer. <li data-bbox="437 763 1350 987">• whether Denis embodies a more cooperative approach to the new relationship between East and West by helping Alex. It would be possible to interpret Denis as only using the East to serve his own interests; by helping Alex to create the news programmes, he is possibly furthering his own ambitions to be a TV presenter. <li data-bbox="437 999 1350 1111">• the roles of each as they assist, hinder or provide reality checks for Alex, as he ignores the changes and recreates the old GDR for his mother.

Question number	Indicative content
22(b)	<p data-bbox="389 1281 895 1314"><i>Good Bye, Lenin!</i> (Wolfgang Becker)</p> <p data-bbox="389 1359 1278 1550">Responses may include: The leitmotif of space travel is used variously to signify the achievements of the East German state, to represent the parallel worlds of East and West Germany, and to symbolise Alex in orbit around his mother.</p> <p data-bbox="389 1594 727 1628">Candidates may discuss:</p> <ul data-bbox="437 1639 1358 2024" style="list-style-type: none"> <li data-bbox="437 1639 1358 1953">• Alex's childhood obsession with space and the East German cosmonaut. When he is staying with Frau Schäfer he hears Sigmund Jähn speaking from space and is enthused. This could be interpreted as a celebration of East Germany's prowess and pride. However, it might also be possible to see this as a metaphor for hope for Alex. If Jähn can speak to Alex from space, perhaps his mother can speak to him from the far-off depressive state she is in? <li data-bbox="437 1964 1358 2024">• the use of space metaphors in the Off-Kommentar. "So flogen wir durch die Nacht, wie durch die Weiten des Kosmos." This

	<p>quotation uses space metaphors to indicate that they are out of their comfort zones and their usual worlds.</p> <ul style="list-style-type: none">• East and West Germany as different worlds.• the role of Sigmund Jähn. As the first German in space he is an East German idol for Alex. He also plays a role in the news items which Alex und Denis fake for Christiane.
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Question number	Indicative content
23(a)	<p><i>Lola rennt</i> (Tom Tykwer)</p> <p>Responses may include: Love is presented as imperfect and hard to come by in the film – and yet as necessary to a person’s stability.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the effects on Lola of the inadequacy of the love given to Lola by her parents; her mother is a self-absorbed alcoholic and her (not) father is a self-absorbed cheat with little interest in Lola. Her parents don’t love each other, either, so Lola is portrayed as deprived of love in almost every way in her home life. • the near desperation with which Lola clings to Manni. This reflects her need for stability and affirmation, which Manni might be able to provide. Despite his criminality and incompetence, Manni is consistent in the love and support he provides to Lola. • the discussions about love in the in-between scenes. Lola persistently asks Manni if he would love her, and although he can’t explain, he is certain that he would love her in all circumstances.

Question number	Indicative content
23(b)	<p><i>Lola rennt</i> (Tom Tykwer)</p> <p>Responses may include: Decisions have an ambiguous status in the film. Each tiny action, delay or decision that Lola makes affects not only the outcome of her attempt to help Manni, but also the future lives (and deaths) of those around her. This indicates that tiny changes (whether caused by decisions or accidents) have great impacts – but that the other characters’ decisions do not. It is also Lola’s decision to stop making decisions and to leave it all to chance at the casino that is successful – yet this too, is a decision.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the video game like structure which allows reruns of events. It is unclear whether these can be rerun until the outcome is satisfactory for Lola and Manni. If so, this might mean that decisions can be practised. However, perhaps they are only alternatives.

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| | <ul style="list-style-type: none">• the different outcomes. In the first run through, Lola dies, in the second Manni, and in the third both survive. Some of this is due to accidents, such as whether Lola falls down the stairs or trips over the dog, but other differences are due to decisions such as her decision to go to the casino or to use the gun.• the apparent powerlessness of the individual to make effective decisions. |
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Question number	Indicative content
24(a)	<p data-bbox="389 367 893 400"><i>Nirgendwo in Afrika</i> (Caroline Link)</p> <p data-bbox="389 445 1362 680">Responses may include: Regina flourishes in Africa, having been shy and hesitant in Germany. Her strong friendship with Owuor represents the hope of people overcoming artificial barriers and loving each other (platonically) despite differences. The relationship has importance as a driver of the plot, and as a catalyst for Jettel's transformation.</p> <p data-bbox="389 725 724 759">Candidates may discuss:</p> <ul data-bbox="437 770 1362 1274" style="list-style-type: none"> <li data-bbox="437 770 1362 882">• the development and survival of the relationship despite social and physical obstacles, but the problems caused by Regina's socialisation at school. <li data-bbox="437 893 1362 1039">• the importance of the relationship in helping Jettel to recognise what is important. She has to question her own prejudices, and eventually joins the local people in a rain ceremony and learns to love the farm and the land. <li data-bbox="437 1050 1362 1274">• the limitations of the relationship – it always seems to be an exception, and each of the participants has to leave their own circle for it to work. Moreover, although Owuor is a father figure to Regina, he is a servant, and the white farmers are killing his people's way of life. So, it cannot be a relationship of equals.

Question number	Indicative content
24(b)	<p data-bbox="389 1489 893 1523"><i>Nirgendwo in Afrika</i> (Caroline Link)</p> <p data-bbox="389 1568 1362 1848">Responses may include: Prejudices are portrayed as almost universal, and as almost universally leading to negative consequences. Despite escaping from the prejudices of the Nazis, Jettel is prejudiced against the local people in Africa, although Regina is open to them and their way of life. The family encounters further prejudice from the English, who see them as the German enemy.</p> <p data-bbox="389 1892 724 1926">Candidates may discuss:</p> <ul data-bbox="437 1937 1362 2038" style="list-style-type: none"> <li data-bbox="437 1937 1362 2038">• the portrayal of prejudice against the Jews. The family has moved from Germany to Africa to escape persecution during the Third Reich. Through letters, and then the absence of

	<p>letters, we hear about the transportation and deaths of their close family members who remain in Germany. However, even in Africa, they face prejudice because they are Jewish.</p> <ul style="list-style-type: none"> • the portrayal of prejudice against the Africans. Jettel, in particular, starts off with a prejudice against the local people, and Walther remonstrates with her, saying that her language is like that of the National Socialists. • the portrayal of British prejudice against the family / refugees. The men are interned in camps when the war starts, for example.
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Question number	Indicative content
25(a)	<p><i>Rosenstraße</i> (Margarethe von Trotta)</p> <p>Responses may include: Although the main cast are female, men remain in many ways dominant in this film. The turning points of the plot are often related to the men: the central story of the protests on Rosenstraße relates to the imprisonment of the husbands. The captors are male. It is the death of Ruth's husband, and problems with her own man, which prompt Hannah's journey of discovery.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the importance of the death of Ruth's husband. This loss sends Ruth into a depression and leads her to embrace Jewish rituals. • the importance of the men in the love stories. The ability of men and women from different backgrounds to love each other is an important theme in the work. • the role of the imprisoned husbands. For instance, although the men are imprisoned for much of the film, we do see some of their back stories. Lena's husband, for example, helps to promote her musical career and give her a life beyond the claustrophobic restrictions of her aristocratic background. • the role of the male captors. The figures of power are seen to be male. However, there is an unrealistic / unhistorical suggestion, that one of these men is so attracted to Lena that he releases the imprisoned men. This is both an overly romanticised view of the background context and a rather harsh view of men.

Question number	Indicative content
25(b)	<p><i>Rosenstraße</i> (Margarethe von Trotta)</p> <p>Responses may include: Although Ruth is a central figure, she can seem rather opaque. It is open to interpretation whether this is the effect of her own silence, and of the story of her life being pieced together by her daughter, or whether she never quite coheres into a convincing figure.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Ruth’s silence and that she doesn’t speak for herself, her story is told for her by others. Hannah has to travel to Germany to unearth the past, and much of Ruth’s story is told to Hannah by Lena. • Ruth’s trauma as a possibly convincing cause of her silence and her strong reaction to her husband’s death. It is possible that Ruth’s silence and trauma are exaggerated for cinematic effect. However, it is also possible that the death of a husband might be sufficiently important to act as the trigger for a past trauma, as it is shown to do with Ruth. • the difference between child Ruth and older, widowed Ruth. The child Ruth is more communicative, but perhaps too trusting for a child in her position?
Question number	Indicative content
26(a)	<p><i>Sophie Scholl – Die letzten Tage</i> (Marc Rothemund)</p> <p>Responses may include: The portrayal of the historical background is central to the development of the film. It is certainly effective in terms of its dramatic impact, but this very dramatic impact may mean that it is not fully effective in conveying the reality of the historical period.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the relationship between the events of the film and the historical events surrounding Sophie Scholl and the White Rose group. For instance, Sophie’s role has been highlighted and emphasised. However, it is true that the White Rose group, including Sophie Scholl, were executed for producing leaflets against the war. • the use of old buildings. The university building, the interview rooms and the court are all old buildings, and attention has been paid to period detail. • the use of light and darkness to reflect goodness and evil. Sophie often has a light on her face to portray her goodness and Christian faith.

	<ul style="list-style-type: none"> the use of transcripts and original sources. These do provide some reasons to accept that the historical background is effectively portrayed, at least in part.
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Question number	Indicative content
26(b)	<p><i>Sophie Scholl – Die letzten Tage (Marc Rothemund)</i></p> <p>Responses may include: The conversations – or interrogation – between Sophie Scholl and Robert Mohr offer many possible interpretations. The camera shows them at the same level, face to face, eye to eye, which could represent a form of equality. Mohr seems impressed by Sophie. She rejects his offer of an escape route, which might demonstrate her moral superiority or her naivety. The matters they discuss offer rich material for analysis.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> the technical portrayal of the scenes, including perspective, light, scene composition etc., and the effects of these on the candidate’s interpretations of the meaning of the scene. For example, Mohr shines a light into Sophie’s face. At times there is light coming in through the window, and at times the curtains are drawn. This could be interpreted not only as representing the light of truth. the issues relating to law and morality which the pair discuss. issues relating to guilt, protection of others, and courage. Sophie attempts to protect Probst because he has small children. issues relating to character portrayal. Sophie is seen as resolute and firm in her belief. However, she also starts off by lying and only admits her guilt when Mohr can prove it.

