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# Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE

In German (8GN0) Paper 02

Written response to works and translation

edexcel 

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## General marking guidance

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- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- 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 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 mis-spellings are tolerated, for example wunderbar rather than wunderbar, as long as they are not ambiguous or in the wrong language (e.g. Strom rather than Sturm).

Capital letters: Credit is withheld for the first incorrect capital OR lower case letter only in an otherwise correct response.

Verb endings must be correct in context and will not be treated as spelling errors.

Case endings must be correct in context and will not be treated as spelling errors.

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

	Text	Answer	Accept	Reject	Mark
1	The first Christmas Market in Auerbach took place	Der erste Weihnachtsmarkt in Auerbach fand ...statt	Weihnachts Markt hat....stattgefunden  geschah OR ist geschehen (communicates)  passierte OR ist passiert OR war OR vereinigte sich  statt at end of (1), (2) OR (3)  stray or lacking commas e.g. added before (3)	stattgefunden (non-existent)  omission of statt	(1)
2	on the old market square	am alten Marktplatz	(2) and (3) reversed, but otherwise correct  Markt for Marktplatz  auf for an	Marktquadrat	(1)

3	many years ago	vor vielen Jahren	in Auerbach in (3) viele Jahre früher (just communicates) OR viele Jahre zuvor  vor langer Zeit	einigen for vielen (vague)	(1)
4	and is always a beautiful festival.	und ist immer ein schönes Fest(ival).	schones for schönes		(1)
5	It offers	Er bietet.....(an)	Es = whole concept  Es gibt for er bietet  offrieren for bieten		
6	not only... but also	nicht nur...sondern auch	aber for sondern	element scores even if sentence wrong or n.s.	(1)
7	great ideas for presents	tolle Ideen für Geschenke,	Geschenkideen  Geschenksideen = spelling  grossartig for toll	gut or worse	(1)
8	tasty food and drink.	leckere(s) Essen und Getränke.	leckere Speisen OR Gerichte  köstlich OR schmackhaft for lecker	Lebensmittel (not groceries)  Erfrischungen (too light)  Trinken for Getränke (=drinking)	(1)
9	The highlight....is	Der Höhepunkt ist	Der Glanzpunkt Das Highlight		(1)
10	on 11th December	am 11. Dezember	elften for 11.  Dez for Dezember  accept (10) in any correct alternative position	11 for 11.	(1)
11	a traditional parade	eine traditionelle Parade	ein traditioneller Aufzug OR Umzug OR Festzug	Prozession (vague)	(1)
12	with participants	mit Teilnehmern	Mitgliedern OR Mitmachern	Besuchern  missing dative -n	(1)
13	from the entire region.	aus der ganzen Region.	von for aus	missing article ganzer Region	(1)

			Umgebung OR Gegend OR Gebiet for Region	Bundesland for Region	
14	Children particularly look forward to	Kinder freuen sich besonders auf	Besonders OR speziell OR Vor allen Dingen OR Vor allem OR Insbesondere Kinder freuen sich auf  Die added: Die Kinder...	sehen zu for sich freuen auf  sich freuen über for auf (wrong sense)	(1)
15	Christmas	Weihnachten	<u>die</u> Weihnacht(szeit) OR <u>das</u> Weihnachtsfest	Heiligabend (too specifically 24th December)	(1)
16	in Germany.	in Deutschland.			(1)
17	However, you will need	Jedoch wird man ....brauchen	benötigt man braucht man wirst du...brauchen OR benötigen brauchst du brauchen Sie OR sie OR wir braucht ihr muss man...haben OR tragen	1st OR 3rd person singular	(1)
18	a coat, of course	natürlich einen Mantel	sicher(lich) OR unbedingt OR auf jeden Fall for natürlich  einen Mantel natürlich (word order)  eine Jacke for einen Mantel		(1)
19	in order to keep warm	um...warm zu bleiben OR sein	um sich.....warm zu halten	tolerate mismatched reflexive pronoun (ref (17))	(1)
20	in the snow.	im Schnee.			(1)
					<b>Total 20</b>

## **Sections B and C, Question 2 to 15 (written response to works)**

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (AO3).

General guidance on using levels-based mark schemes

### **Step 1 Decide on a band**

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on 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 bands 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, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

### **Step 2 Decide on a mark**

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

## Critical response (A04)

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

<b>Marks</b>	<b>Description</b>
0	No rewardable work.
1–4	<ul style="list-style-type: none"><li>• Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.</li><li>• Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument.</li><li>• Response relates to the work but has limited focus on the question.</li></ul>
5–8	<ul style="list-style-type: none"><li>• Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion.</li><li>• Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.</li><li>• Response relates to the work but often loses focus on the question.</li></ul>
9–12	<ul style="list-style-type: none"><li>• Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion</li><li>• Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.</li><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li></ul>
13–16	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.</li><li>• Arguments are made that mostly link with valid conclusions.</li><li>• Predominantly relevant response to the question.</li></ul>
17–20	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.</li><li>• Arguments are made that link with valid conclusions.</li><li>• Relevant response to the question throughout.</li></ul>



### Accuracy and range of grammatical structures and vocabulary (AO3)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"><li>Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.</li><li>Limited use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.</li></ul>
5-8	<ul style="list-style-type: none"><li>Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted.</li><li>Occasional use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
9-12	<ul style="list-style-type: none"><li>Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.</li><li>Some use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.</li></ul>
13-16	<ul style="list-style-type: none"><li>Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.</li><li>Frequent use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.</li></ul>
17-20	<ul style="list-style-type: none"><li>Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</li><li>Consistent use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</li></ul>

## **Additional guidance**

**Variation of vocabulary and grammatical structures:** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners will judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of articulate below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

**Terminology for literary and cinematic critical response:** vocabulary for critical response according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative'.

**Complex language** is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways.

**Straightforward** language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

**Errors:** students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

**NB:** these are examples only and do not constitute a finite list.

## Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of arguments or examples.

Question Number	Indicative Content
2a)	<p><b>Andorra - Max Frisch</b></p> <p>Students may refer to the following in their answers.</p> <p>Barblin changes throughout the play. She begins as a passive character, barely able to stop the soldier’s advances, but by the end she is the only person brave enough to resist the “Schwarzen” and to stand by Andri.</p> <ul style="list-style-type: none"> <li>• The play begins with Barblin as she “weisselt” her house. At the start of the play, she naively believes that she is making Andorra pretty. The Pater says, however, that his church is not as white as it seems, and that the rain may uncover this, which suggests a lie is about to be covered. At the end of the play, Barblin “weisselt” again, but now driven mad by events, and trying to deal with the guilt of the whole of Andorra.</li> <li>• Barblin is afraid of the “Schwarzen,” that they will invade because they are jealous of their beautiful country. She is scared for her and Andri, in case the Schwarzen come, and what that will mean for them. She is also afraid of the Soldat.</li> <li>• Barblin is brave, as even when the “Schwarzen” come, she does not abandon Andri. She is the only one to defend him, tries to convince the others to help and refuses to cross the square in the “Judenschau.” She lets herself be shaved as a “Judenhure” rather than betray him. She bravely keeps her fears from Andri, even though the audience knows she is scared, as she tells the Pater.</li> </ul>
2b)	<p><b>Andorra - Max Frisch</b></p> <p>Students may refer to the following in their answers.</p> <p>The Andorraner are each guilty in a way for the deaths in the play, either through lies or prejudice. Their discomfort with their actions is evident to varying degrees in the “Vordergrund-Szenen.”</p> <ul style="list-style-type: none"> <li>• The teacher carries a large burden of guilt, as he is responsible for the Andorraner believing that Andri is Jewish, and thus for Andri becoming the target of antisemitism. He shows his guilt by his heavy drinking, by trying to help Andri in order to minimise the effect that his lies have on Andri’s life, and then ultimately by committing suicide.</li> <li>• The “Vordergrund-Szenen” show various Andorraner in the witness box and show different reactions to guilt. The Wirt, Tischler, Geselle blame others. The soldier says he was following orders. The Pater accepts he is guilty. The Jemand claims not to have seen, and suggests that everybody move on.</li> <li>• The Andorraner all contributed to the final outcome. They acted on prejudices and pre-conceived ideas of what being Jewish means. The teacher is responsible for their believing that Andri was Jewish, but he alone cannot be guilty for how they reacted to that. They represent the reactions of the wider society.</li> </ul>

<b>Question Number</b>	<b>Indicative Content</b>
3a)	<p data-bbox="320 259 1090 293"><b>Der Besuch der alten Dame – Friedrich Dürrenmatt</b></p> <p data-bbox="320 327 1034 360">Students may refer to the following in their answers.</p> <p data-bbox="320 394 1310 459">Money is crucial in the plot as it the means by which Claire Zachanassian manipulates the Güllener.</p> <ul data-bbox="368 459 1436 943" style="list-style-type: none"> <li data-bbox="368 459 1436 613">• Claire’s offer is attractive as Güllen finds itself in an impoverished state at the beginning of the play, as referenced by the stage directions and scenery. It is also apparent that Güllen had flourished in the past. This makes the money more attractive, as the Güllener desire what they once had.</li> <li data-bbox="368 613 1436 745">• The Güllener react favourably to the offer from Claire, they buy expensive food, luxury item, new shoes, items for their homes. They show by their behaviour, that material goods are more important to them than the life of Alfred III.</li> <li data-bbox="368 745 1436 943">• To an extent, the behaviour is understandable. It mimics the modern consumer society, where high value is placed on material goods at the cost of what is morally correct. Alfred III has behaved immorally, and the Güllener are helping Claire Zachanassian to achieve justice. On the other hand, they are being manipulated by Claire who is attempting to seek revenge by “buying” the minds of the Güllener.</li> </ul>
3b)	<p data-bbox="320 969 1090 1003"><b>Der Besuch der alten Dame – Friedrich Dürrenmatt</b></p> <p data-bbox="320 1037 1034 1070">Students may refer to the following in their answers.</p> <p data-bbox="320 1104 1430 1236">Claire is introduced as a billionaire who is able to control and manipulate the Gülleners through her wealth. Through the developments in the play, it becomes apparent that the motivation for this revenge is her mistreatment at the hands of III and the Gülleners, who cast her out.</p> <ul data-bbox="368 1236 1436 1720" style="list-style-type: none"> <li data-bbox="368 1236 1436 1391">• Claire past has a massive impact on how her personality develops. She is introduced as a billionaire; however, she began life as a young woman who fell in love with Alfred III. Working as a prostitute to survive, she became a billionaire through marriage, which gives her the financial means to “buy justice.”</li> <li data-bbox="368 1391 1436 1545">• There are reasons to sympathise with Claire’s actions in Güllen. III lied in court and bribed witnesses, which led to her being driven out of the town. She lost her child and led a difficult life. On the other hand, she says she seeks justice, but her plan to have III killed by the Güllener appears to be more of an act of revenge.</li> <li data-bbox="368 1545 1436 1720">• Claire reaches her personal goal of revenge, as she successfully manipulates the Gülleners and III is dead by the end of the play. She does not attain her stated goal of justice, as she has to buy this by bribing the Gülleners, which is precisely the deed which led to her mistreatment as a young woman</li> </ul>

<b>Question Number</b>	<b>Indicative Content</b>
4a)	<p data-bbox="320 259 807 293"><b>Der Vorleser – Bernhard Schlink</b></p> <p data-bbox="320 327 1034 360">Students may refer to the following in their answers.</p> <p data-bbox="320 394 1417 517">Hanna is introduced as a tram conductor who has an affair with a teenager. Her role in the concentration camp only becomes clear later, and is explained to be a result of her illiteracy. It therefore makes it very difficult to simply either condemn or sympathise with her.</p> <ul data-bbox="368 551 1430 909" style="list-style-type: none"> <li data-bbox="368 551 1430 674">• The Hanna who Michael first meets is dominant but loving. She cares for him when he is ill and when he is covered in coal. On the other hand, there are hints of her brutal side, when she hits Michael and when she suddenly disappears from his life.</li> <li data-bbox="368 685 1430 808">• Hanna in the concentration camp is seen as brutal and responsible for the deaths of many prisoners, whom she could have freed if she wanted. Also that she picked weaker prisoners to read to her, which is reminiscent of how she met Michael.</li> <li data-bbox="368 819 1430 909">• Only after learning of the two different roles that Hanna plays, it becomes clear that she is illiterate. This fact then clouds judgement as to whether Hanna should be held completely responsible for her actions.</li> </ul>
4b)	<p data-bbox="320 936 807 969"><b>Der Vorleser – Bernhard Schlink</b></p> <p data-bbox="320 1003 1034 1037">Students may refer to the following in their answers.</p> <p data-bbox="320 1070 1425 1193">The theme of illiteracy is crucial for the development of the plot. It also makes it very difficult for the reader to judge Hanna, and so provides an opportunity for the reader to empathise with Michael's predicament and also the wider question of guilt in post war Germany.</p> <ul data-bbox="368 1205 1430 1518" style="list-style-type: none"> <li data-bbox="368 1205 1430 1294">• Hanna's illiteracy only becomes clear after her role in the concentration camp is explained. This gives Michael, and so the reader, the opportunity to understand her actions better.</li> <li data-bbox="368 1305 1430 1429">• Hanna's illiteracy is given as the reason why she goes to the SS, as her promotion at Siemens is not possible due to her inability to read and write. This has enormous influence on her life, and means she eventually is imprisoned for her crimes in the war.</li> <li data-bbox="368 1440 1430 1518">• The theme of illiteracy invites us to question who or what is responsible for Hanna's acts. Particularly whether her illiteracy excuses her actions or whether she feels guilty herself.</li> </ul>

<b>Question Number</b>	<b>Indicative Content</b>
5a)	<p><b>Die Entdeckung der Currywurst – Uwe Timm</b></p> <p>Students may refer to the following in their answers.</p> <p>The story tells of a relationship between Lena Brücker and Herman Bremer, which despite beginning in the manner of a traditional love affair, is based on a lie by Bremer. It turns into a relationship of convenience, which is only kept alive as long as Lena is able to continue her lie.</p> <ul style="list-style-type: none"> <li>• They meet at the theatre but are quickly forced to take shelter in an air raid shelter. Lena is honest about being married, but Bremer is not. Bremer decides to stay with Lena, as he decides that he has better chances of survival by deserting the army.</li> <li>• As the relationship develops, so does Bremer’s fear of being discovered and executed. When the war ends, Lena is able to exploit this fear to prolong the relationship. She wants to do this as she finds it convenient for her to have Bremer stay.</li> <li>• Although the downstairs neighbour confirms that Bremer and Lena’s relationship is passionate, when she remarks on the “ewiges leichtes Schaukeln der Decke,” the relationship was clearly not based on love, but rather lies. Lena feels vindicated in her lying, after she finds out about Bremer’s initial lie when they met. He stayed as it was in his interests, so she then keeps him there to serve hers. On discovering the truth, Bremer makes no effort to save the relationship, as soon as it is safe for him to leave, he does.</li> </ul>
5b)	<p><b>Die Entdeckung der Currywurst – Uwe Timm</b></p> <p>Students may refer to the following in their answers.</p> <p>Lena is a central character in the book. Her experiences of resisting the Nazis, her pacifist convictions in wartime Germany and the control she takes over her own life show that she is a strong woman.</p> <ul style="list-style-type: none"> <li>• Lena shows that she is not passive in her relationship with Bremer and her husband. She is in complete control of her relationship to Bremer for as long as he is with her. She is unhappy to play the silent wife when her husband returns and eventually tells him to leave.</li> <li>• She is a pacifist, and so is happy to resist the Nazis. She resists Lammers intrusion into her flat, taking back her key, and telling him they no longer need a warden. Also she hides Bremer despite the risk of execution and manages to avoid being caught, by use of clever lies, despite the suspicions of others.</li> <li>• Lena is a strong woman who does not let people take advantage of her. She reacts to the deception of others often by lying herself, but this is her great strength, and she feels justified in exercising this power whenever she has been deceived. She becomes an independent woman in charge of her own business. She also shows strength over the narrator, as she controls the pace at which she reveals her story.</li> </ul>

Question Number	Indicative Content
6a)	<p data-bbox="320 259 1086 293"><b>Die neuen Leiden des jungen W. – Ulrich Plenzdorf</b></p> <p data-bbox="320 327 1034 360">Students may refer to the following in their answers.</p> <p data-bbox="320 394 1414 517">Edgar complains about being his mother’s living proof that she has been successful in life, and that he no longer wishes to serve this purpose. This could have been his motivation for running away, but other factors, such as the boss, his literary interests and the lack of freedom may have contributed also.</p> <ul data-bbox="368 528 1430 1066" style="list-style-type: none"> <li data-bbox="368 528 1430 707">• At work, Else Wibeau holds a position of authority, which means she must also be politically reliable. She represents the ideal of an emancipated woman who is equal in society to men. Whilst she enjoys professional success, her marriage failed. Nonetheless, she is proud to have brought him up so well, without a father figure in the household. She raises her son in line with socialist beliefs.</li> <li data-bbox="368 719 1430 842">• Until Edgar leaves, his mother believes that she has a good relationship with him. After he runs away, she concentrates on her job, and states that he needs to have a “proper job” and doesn’t understand the “strange” quotes in his recordings. She distances herself from him.</li> <li data-bbox="368 853 1430 1066">• Edgar felt that his mother only saw him as proof of her own personal success, and says, that he “had enough” of serving this purpose. She is therefore a contributory reason for his leaving. On the other hand, there are many other influences, such as the example set by his father, who also left; his interest in Robinson Crusoe and desire to be alone; the pressure to conform in society, for example, in following his apprenticeship.</li> </ul>
6b)	<p data-bbox="320 1099 1086 1133"><b>Die neuen Leiden des jungen W. – Ulrich Plenzdorf</b></p> <p data-bbox="320 1167 1034 1200">Students may refer to the following in their answers.</p> <p data-bbox="320 1234 1430 1357">Edgar is clearly rebellious in his thoughts and acts from the very beginning of the story. Edgar’s rebellion results in his death. This suggests that his rebellion was not successful. On the other hand, his death could have been the ultimate escape that he desired.</p> <ul data-bbox="368 1368 1430 1850" style="list-style-type: none"> <li data-bbox="368 1368 1430 1491">• Edgar wears jeans, and is attracted to non-socialist, western music. He tries to re-create the effects of marijuana with banana peel. He derides conventions such as “Selbstkritik” in the GDR. Ultimately he leaves his apprenticeship.</li> <li data-bbox="368 1503 1430 1626">• Edgar wants to be a painter. He wants to escape his mother’s control. He has never been alone in his life, and longs for this as he does not believe in the collective. He wants to mimic his idols from literature who exist in isolation.</li> <li data-bbox="368 1637 1430 1850">• Eventually, his desire to rebel against the collective and be an individual, who solves problems on his own and is isolated from the establishment, leads to his death. In this respect, his short lived rebellion could be deemed a failure, especially as Edgar says, that whilst he understands Werther’s reasons for suicide, he himself does not share them. On the other hand, if his aim is to be completely separate from society, it could be said that by his death, he has achieved this, however accidentally.</li> </ul>



<b>Question Number</b>	<b>Indicative Content</b>
7a)	<p data-bbox="320 259 922 293"><b>Ich fühl mich so fifty-fifty – Karin König</b></p> <p data-bbox="320 327 1034 360">Students may refer to the following in their answers.</p> <p data-bbox="320 394 1422 517">The story begins with a scene in which Sabine Dehnert is attempting to flee the GDR. This puts the theme of escape central to the story in which three members of the same family flee. Their different experiences make it clear that fleeing the GDR was not always the easy solution to the issues.</p> <ul data-bbox="368 528 1422 1032" style="list-style-type: none"> <li data-bbox="368 528 1422 707">• Mario flees, due to lack of freedom the desire for a better life. Frau Dehnert is next to flee, eager to see her son safe in Hamburg, although she expresses the personal desire to see the Mediterranean Sea. Sabine finds herself in a dilemma, fleeing would mean reuniting with her brother and mother, but also leaving her father. Eventually, she decides to flee, but struggles with her conscience.</li> <li data-bbox="368 719 1422 842">• Mario finds it difficult to fit in in the west. He doesn't enjoy his job, and becoming a musician isn't possible as his western counterparts find his music old fashioned. Sabine finds the western choice of products, work place culture and different attitudes overwhelming.</li> <li data-bbox="368 853 1422 1032">• Mario's decision to flee is understandable, but his experience in the west does not live up to his expectations and he can't realise his ambitions. Although Sabine finds the separation from her father difficult and western lifestyles overwhelming - she does eventually feel that fleeing was the right decision. In the end, the family is re-united, not as a result of their attempts to escape, but due to the end of the GDR regime.</li> </ul>
7b)	<p data-bbox="320 1099 922 1133"><b>Ich fühl mich so fifty-fifty – Karin König</b></p> <p data-bbox="320 1167 1034 1200">Students may refer to the following in their answers.</p> <p data-bbox="320 1234 1390 1323">Herr Dehnert has a difficult relationship with his children, Sabine finds him distant, Mario doesn't understand him but it is clear that he has suffered at the hands of the GDR regime and acts to protect his children from a similar fate.</p> <ul data-bbox="368 1335 1422 1749" style="list-style-type: none"> <li data-bbox="368 1335 1422 1458">• Herr Dehnert is against fleeing to the west. He says that they have everything they need in the GDR, a job, a flat, a secure future. He points out advantages of the GDR to Sabine, she has many friends, can go to university</li> <li data-bbox="368 1469 1422 1615">• However, despite being on course to be a successful mineralogist, he was unable to follow his preferred career path due to his refusal to join the party. As a result, he is ruled out as leader of the mineralogy institute, is shunned by his colleagues, and is banned from his research visits to the west having to satisfy himself working in a bookshop.</li> <li data-bbox="368 1626 1422 1749">• He could be seen as a selfless father. He doesn't resist the rulings over his career, in order not to negatively influence his children's chances. At the same time, he doesn't share this story with his children, and so his relationship with, particularly his son, suffers.</li> </ul>

<b>Question Number</b>	<b>Indicative Content</b>
8a)	<p><b>Stern ohne Himmel – Leonie Ossowski</b></p> <p>Students may refer to the following in their answers.</p> <p>The Cellar is very significant in the story. Initially, it is a place which binds the group together, but when it is used as the hiding place for Abiram, it divides the group as some abandon their Nazi ideals, but Willi remains dedicated to them.</p> <ul style="list-style-type: none"> <li>• Initially, the cellar is a positive place for the group. They are hungry and living in difficult conditions, but the cellar remains full of food. It is a safe place, which they visit together, despite the troubles of outside life and their own disagreements in the Alumnat.</li> <li>• Abiram is locked in the cellar, and this provides him protection, initially because the group know that they may lose their secret supplies if they hand over Abiram. The cellar is significant, as it is the reason why Abiram is not instantly handed over, as he probably would have been if he had been found somewhere which was not important to the group.</li> <li>• The time it takes for them to consider their next steps also allows for a relationship to develop between Abiram and Ruth. This time is crucial, as then Ruth can help Abiram, and then Antek, who loves Ruth, is also moved to stand up to Willi. The key to the cellar is closely linked to the power balance between the members of the group</li> </ul>
8b)	<p><b>Stern ohne Himmel – Leonie Ossowski</b></p> <p>Students may refer to the following in their answers.</p> <p>Jähde is very sceptical about Nagold’s political beliefs and as a result, victimises him. Initially passive, eventually Nagold gains the strength to overcome his tormentor. Jähde is representative of the Nazis, defeated and guilty at the end of the war.</p> <ul style="list-style-type: none"> <li>• Jähde takes over as rector of the Choir school in Nagold’s absence, when he was fighting on the front. He is suspicious of him, and accuses him of being anti national socialism and wanting to flee when he takes possession of the cart. He interferes in his private life, entering his apartment at will to check on him.</li> <li>• Despite this, Nagold tries to convince his wife not to flee. Nagold’s limp makes him appear to be too weak to resist Jähde. Initially, he is scared and wants to be left in peace. However, eventually he finds the strength to resist Jähde when he takes his gun from him.</li> <li>• Jähde represents the Nazis, fixated on the ideology and the final victory even as it becomes clear that this is hopeless. Nagold represents those who gradually began to lose faith in the regime, but were powerless to resist. He gains strength, and by the end, the power has shifted, shown by Jähde’s request for Nagold to forget his actions and help him.</li> </ul>

<b>Question Number</b>	<b>Indicative Content</b>
9a)	<p data-bbox="320 259 1225 293"><b>Das Leben der Anderen – Florian Henckel von Donnersmack</b></p> <p data-bbox="320 327 1034 360">Students may refer to the following in their answers.</p> <p data-bbox="320 394 1425 459">Christa-Maria Sieland is a key character in the film who demonstrates the actions of a woman under extreme political pressure as the victim of coercion.</p> <ul data-bbox="368 459 1436 1003" style="list-style-type: none"> <li data-bbox="368 459 1390 651">• Christa-Maria is an actress, who at first appears to be willing to make extreme sacrifices for her career, for example allowing the unwanted sexual advances of Minister Hempf. She appears to gain the strength to reject the system in favour of her partner, Dreymann, but in the end, when faced with the ultimatum, she betrays Dreymann in favour of her acting career.</li> <li data-bbox="368 651 1436 808">• There are many reasons for her actions. The love of her acting career, her lack of self-belief, which Dreymann notices and, which may be the cause of her drug addiction. Finally, the manipulative tactics of the Stasi, who tell her, for example, that Dreymann will go to prison regardless of whether she confesses.</li> <li data-bbox="368 808 1436 1003">• Christa-Maria may be a good person in an impossible position. She may have believed that saving her own career was her best option, on being told that Dreymann would be sent to prison. On the other hand, she knew that confessing about the typewriter would certainly make the situation worse for Dreymann, so this could be seen as an act of betrayal, explained, but not excused by her circumstances.</li> </ul>
9b)	<p data-bbox="320 1032 1225 1066"><b>Das Leben der Anderen – Florian Henckel von Donnersmack</b></p> <p data-bbox="320 1099 1425 1234">Music is an important aspect of the film – both as part of the story and as technique employed by the director. It is crucial in the pivotal points of the story, for example, when Dreyman and Wieslers attitudes towards the GDR state change.</p> <ul data-bbox="368 1234 1436 1615" style="list-style-type: none"> <li data-bbox="368 1234 1390 1391">• Music is an important theme in the film. The „Sonata vom guten Menschen“ is transformative – both for Wiesler and Dreyman. Wiesler begins to question his role in the Stasi, and after hearing the music, he begins to suppress information in his reports. Dreyman transforms after playing the piece, from „linientreu“ to dissident.</li> <li data-bbox="368 1391 1436 1547">• Music is used as a technique to link first separate the worlds of the Stasi and the artists and then later to link them. Music is used as a way to interfere with the surveillance by the Stasi. Music is used as an incidental, to create certain moods and tension. Music is also used as part of the scenes, to create a realistic atmosphere to, for example, the party scenes.</li> <li data-bbox="368 1547 1289 1615">• Music is important for the development of the plot, as it triggers transformation.</li> </ul>

<b>Question Number</b>	<b>Indicative Content</b>
10a)	<p data-bbox="320 259 948 293"><b>Das Wunder von Bern – Sönke Wortmann</b></p> <p data-bbox="320 327 1037 360">Students may refer to the following in their answers:</p> <p data-bbox="320 394 1410 483">The role of the father, Richard Lubanski, is important to demonstrate the issues faced by the “Spätheimkehrer” in post war German society, as well as the effect that this had on their families.</p> <ul data-bbox="368 483 1434 1066" style="list-style-type: none"> <li data-bbox="368 483 1434 640">• His return initially causes upset in the family. His relationships with his children suffer, he embarrasses his daughter as he finds her behaviour shocking at the dance. He tries to assert his authority over his eldest son, who rebels and eventually runs away. His wife is upset by his behaviour, especially the violence towards his youngest son.</li> <li data-bbox="368 640 1434 864">• Richard Lubanski finds his reintegration difficult for many reasons. His son Matthias has grown up without knowing him, and found a replacement father figure in Helmut Rahn. His family have learnt to manage without him and he is unable to resume the role of “Bread Winner” as he has returned traumatised from captivity. He finds it difficult to accept the changing post-war Germany, which does not resemble the Germany that he left behind.</li> <li data-bbox="368 864 1434 1066">• Initially it is hard to sympathise. His past explains his behaviour. He has suffered in the prisoner of war camp. He feels that he is an inadequate father, which leads to further frustration, therefore we can sympathise. However, he tries to regain authority by force, but this clearly doesn’t work and this is difficult to sympathise with. His willingness to change evokes a sympathetic response.</li> </ul>
10b)	<p data-bbox="320 1066 948 1099"><b>Das Wunder von Bern – Sönke Wortmann</b></p> <p data-bbox="320 1133 1037 1167">Students may refer to the following in their answers:</p> <p data-bbox="320 1200 1353 1267">The film shows women in different roles, and highlights the changing role of German women in society after the war.</p> <ul data-bbox="368 1267 1434 1839" style="list-style-type: none"> <li data-bbox="368 1267 1434 1581">• Christa Lubanski survives the war and post war years and manages to provide for her 3 children by running the family business without the support of her husband. She is strong willed as a result and continues to lead the family in rebuilding the relationships after Richards return. Anna Ackermann is self-confident. She is dedicated to her husband, going with him to Switzerland, despite having little personal interest in football. However, she quickly understands the tactics and sees an opportunity to use this to her advantage, for example, making decisions about the baby’s name. In this way, she is able to dominate aspects of the relationship, which is not the traditional female role.</li> <li data-bbox="368 1581 1434 1839">• At the end of the war, women in Germany who had kept the country running suddenly found that men returned and expected to return to the pre-war norm of men being dominant and in control. That Frau Lubanski does not surrender is an important message from the director. Ingrid shows us not only the change in gender roles, but also the generational conflict in post war Germany. Also, Annette clearly making the decisions in her household shows us a further example of the post-war “Modern” woman.</li> </ul>

<b>Question Number</b>	<b>Indicative Content</b>
11a)	<p data-bbox="320 259 948 293"><b>Der Wald vor lauter Bäumen – Maren Ade</b></p> <p data-bbox="320 327 1034 360">Students may refer to the following in their answers.</p> <p data-bbox="320 394 1433 461">Melanie’s biggest difficulty is that her real life does not fit with her idealist expectations of who and what she would like it to be, especially in her private life.</p> <ul data-bbox="368 461 1433 976" style="list-style-type: none"> <li data-bbox="368 461 1433 618">• In work, she makes a less than ideal first impression, with her intentions to bring exciting new ideas. Her classes are chaotic and the parents and students are upset at their declining grades. Her noisy classes annoy her other colleagues, and she eventually resorts to hiding in cupboards rather than facing them.</li> <li data-bbox="368 618 1433 752">• In her personal life she is lonely. She is single, and desperately wants Tina to be her friend. However, her approach to building friendship, which borders on obsessive, eventually ruins the chances of that happening. Socially, she is awkward, for example in Tina’s clothes shop.</li> <li data-bbox="368 752 1433 976">• We clearly see that she is upset on significant occasions in school. However, she covers up her problems, and only comes close to asking for help once. On the other hand, her efforts to befriend Tina show tenacity and consideration, she spies on her and engineers situations when she will bump into her. She clearly has the potential friendship as her biggest concern, shown by the effort she puts into it, as opposed to almost no effort to improve professionally.</li> </ul>
11b)	<p data-bbox="320 1032 948 1066"><b>Der Wald vor lauter Bäumen – Maren Ade</b></p> <p data-bbox="320 1099 1034 1133">Students may refer to the following in their answers.</p> <p data-bbox="320 1167 1369 1267">The film focusses on two particular relationships. The friendship that Melanie wants, but can’t have, with Tina, and the friendship that she could have, but doesn’t want with Thorsten.</p> <ul data-bbox="368 1267 1433 1760" style="list-style-type: none"> <li data-bbox="368 1267 1433 1424">• Melanie admires Tina. She is stylish, has parties and a glamorous flat and lifestyle. She concentrates on becoming Tina’s friend. Initially, the first steps of the friendship progress. However, Melanie’s desperation to be friends becomes very awkward, to the point where a friendship with Tina becomes impossible.</li> <li data-bbox="368 1424 1433 1592">• Thorsten makes numerous attempts to befriend Melanie. Joint projects in school, asking her out to dinner, offering to support her with her classes. Unfortunately, Thorsten does not seem to fit Melanie’s ideal expectation of what she would like her friends to be, so the friendliness is often not reciprocated.</li> <li data-bbox="368 1592 1433 1760">• These relationships show that she is focussed on an ideal world, and not a real world. The relationships show that she doesn’t understand how to form relationships - Melanie refuses to read the obvious signs that the friendship with Tina won’t work, and fails to recognise Thorsten’s genuine kindness.</li> </ul>

<b>Question Number</b>	<b>Indicative Content</b>
12a)	<p><b>Die Welle – Dennis Gansel</b></p> <p>Students may refer to the following in their answers.</p> <p>Resistance as a theme is used to represent how dictatorships function, and also, to show the Welle participants what the dictatorship has made them become.</p> <ul style="list-style-type: none"> <li>• Caro is portrayed as a hindrance to the Welle – she is portrayed as an unlikeable character, despite her principles – although we begin to see her point as the film develops. Examples of her resistance include: Caro refuses to wear the white shirt. Caro tries to speak to Rainer about her concerns. Caro tries to get the school magazine to do something, and gets the key to the office. Caro and Mona make flyers. Caro won't go to the beach party with Marco. Caro tries to send an email to the group to warn them. Caro gets into the water polo game, despite them, and throw the flyers into the audience.</li> <li>• Marco at first follows the movement and becomes so passionate in his support of it that he hits Caro after her actions at the water polo game – but then realises what the experiment has done to him. He begins to change his attitude and to resist. Eventually, Rainer has Marco brought to the front of the hall as a traitor, clearly marking him now as part of the resistance.</li> <li>• The resistance of Caro, and eventually Marco shows important aspects of dictatorships – the use of media, the group's fear of resistance fighters, the bravery to resist the majority. Also, Marco's resistance at the end is used by Rainer to show the group how they have become the dictatorship that they never believed possible at the start.</li> </ul>
12b)	<p><b>Die Welle – Dennis Gansel</b></p> <p>Students may refer to the following in their answers.</p> <p>Tim begins as the outsider, who wants to be accepted by the group. Die Welle is so important for him as it gives him this opportunity. However, he is a vulnerable individual, who is therefore more strongly moved by Die Welle and can't be held solely responsible for his actions as a result.</p> <ul style="list-style-type: none"> <li>• At the start of the film, Tim is the outsider, who tries to earn respect by wearing branded clothes and giving people drugs for free. People don't take him seriously, they take advantage of him, he is unhappy.</li> <li>• The movement is important to him, as he is finally able to achieve his life aims. He is respected, part of a group, and has a purpose as Rainer's body guard.</li> <li>• Many people are responsible for Tim's suicide at the end of the film. He himself gets the gun, so has some responsibility. However, the class that initially made him the outsider are responsible for his vulnerability. Also, Rainer, who created the movement, loses sight of reality and fails to spot his influence on Tim. As teacher, he must carry responsibility for how he influences those in his class.</li> </ul>

Question Number	Indicative Content
13a)	<p data-bbox="347 266 895 293"><b>Good Bye, Lenin! – Wolfgang Becker</b></p> <p data-bbox="347 327 1059 353">Students may refer to the following in their answers.</p> <p data-bbox="347 394 1422 551">The use of media is of great significance in the film as it raises the question of truth and lies. The media was used to manipulate the population of the GDR and Alex Kerner uses the media to manipulate the truth, with the initial aim of protecting his mother, but this quickly becomes an alternative reality that he is keen to maintain.</p> <ul data-bbox="395 557 1417 1133" style="list-style-type: none"> <li data-bbox="395 557 1417 647">• Newspaper headlines, fake documentary films, which dub new meanings to original footage, advertisements for western products e.g. Coca-Cola, Ikea are all examples of media which are used.</li> <li data-bbox="395 654 1417 875">• Alex uses original footage of GDR TV and records new sound in order to be able to convincingly keep the fall of the Berlin wall from his mother. He uses videos, rather than live TV in order to control what his mother sees. The director uses advertisements, in order to create suspense and the illusion that Alex’ world is being threatened by outside influences. Newspaper headlines give information about key historical events.</li> <li data-bbox="395 882 1417 1133">• Alex’ use of the Media protects his mother from further harm. However, it is also used to control and restrict her - the curtains are drawn to hide the advertisements, she can’t leave her flat. Alex is constantly trying to use his media to explain and cover up the true events. His acts therefore begin to appear ridiculous to his sister and Lara, as he becomes more determined to maintain the false reality. The relationship between the characters and the media help to show how media was used to control and manipulate in the GDR.</li> </ul>
13b)	<p data-bbox="347 1169 895 1196"><b>Good Bye, Lenin! – Wolfgang Becker</b></p> <p data-bbox="347 1234 1059 1261">Students may refer to the following in their answers.</p> <p data-bbox="347 1301 1358 1424">Alex’s behaviour poses a dilemma. He is trying to protect his mother from harm which is admirable. On the other hand, his means for doing this are dishonest. They also lead him to repeat the same mistakes as the GDR regime, as he stubbornly tries to keep his own ideal GDR alive.</p> <ul data-bbox="395 1431 1422 1906" style="list-style-type: none"> <li data-bbox="395 1431 1422 1588">• Alex protests against the lack of freedom at the beginning of the film. He is very critical of the state and disillusioned. He keeps the news of the fall of the Berlin wall from his mother. He creates false news reports and GDR products and restricts his mother’s access to the outside world.</li> <li data-bbox="395 1594 1422 1751">• Initially, Alex wants to protect his mother from any further shocks, which could be fatal for her. The more he lies, the more difficult it becomes to tell the truth, since the shock for his mother would be ever greater. He has to continue his lies in order to explain events to his mother, in a way which he feels, she will be able accept.</li> <li data-bbox="395 1758 1422 1906">• Alex acts are to some extent positive, since he does manage to keep his mother from further shocks for some time. However, he uses lies to do this, and he creates the same regime about which he protested at the beginning of the film, in which people are denied freedom and manipulated by those in power.</li> </ul>

Question Number	Indicative Content
14a)	<p><b>Lola rennt – Tom Tykwer</b></p> <p>Students may refer to the following in their answers.</p> <p>Three possible sequences are shown, only the final sequence has a happy end. The final sequence ends happily as a result of timing and luck, which are eventually the decisive factors, rather than attempts by Lola and Manni to influence events, with both end in tragedy.</p> <ul style="list-style-type: none"> <li>• In the first variant, Lola doesn't trip on the stairs, in the second she does. This critical moment provides the reason for the different outcomes in the two variants. However, in both the first and second, they try to get the money by force, holding up the supermarket and the bank respectively. Both of these end in tragedy.</li> <li>• In the third variant, she does not trip on the stairs, gaining the time to miss the lady with the pram. This has the result that she does not get to the bank, which gives her the chance to stop, and think – in contrast to the first two version – this is significant because, she has the time to see the casino. The third variant provides the means for the "happy ending"</li> <li>• The director may want to show how we have little control over our lives. It is a question of time and place, further emphasised by the happy ending resulting in sheer luck in the casino. A small difference early in life can have effects much later in life – for example, the difference between Lola tripping or not tripping on the stairs only manifests itself later in the sequence, not immediately. In variants 1 and 2, they resort to crime and the ending is only happy in variant three, when this is not the case.</li> </ul>
14b)	<p><b>Lola rennt – Tom Tykwer</b></p> <p>Students may refer to the following in their answers.</p> <p>The narrative techniques add excitement and help the viewer to empathise.</p> <ul style="list-style-type: none"> <li>• Manni's telephone call introduces the problem of the missing money at the start of the film. The viewer finds <del>out</del> at the same time as Lola. The problem is explained by Manni in a series of flashbacks, which are explained to Lola and the viewer over the phone, in a voiceover from Manni.</li> <li>• Initially, the narrative develops conventionally, as Lola sets out to solve the problem. When Manni is killed, the narrative is disrupted as the viewer hoped that Lola would find the money. The narrative development then becomes unconventional, as the story reverts to the start to allow Lola another opportunity to resolve the problem. Subtle changes in the sequence of events allow for a different ending. The director references features from previous variants each time to emphasise this.</li> <li>• Learning about the money at the same time as Lola allows for empathy. Flashbacks allow information about Manni to be communicated at pace. The repetitive nature of the sequences also show that Lola is tenacious. The focus on Lola makes clear that she will be the character to resolve the problem in the end. The reference to previous variants emphasise the massive effects of a subtle change in the order of events. The repetition makes the viewer keener for Lola to succeed, which adds excitement.</li> </ul>



Question Number	Indicative Content
15a)	<p><b>Rosenstraße – Margarethe von Trotta</b></p> <p>Students may refer to the following in their answers.</p> <p>Sound and camera are used effectively to create tension, help the viewer to understand the fears and feelings of the characters and also to allow the film to span different time frames and locations coherently and smoothly.</p> <ul style="list-style-type: none"> <li>• Sound effects in the past are unnaturally accentuated to add fear and allow the viewer to identify with the feelings of, for example, the young Ruth. Foot-steps, doors slamming, shouts, gun shots. The music is unobtrusive, and complimentary to the action, rather than dominating the scenes.</li> <li>• Colours are used to distinguish between past and present. For example, muted, restricted colour palette of the historical scenes, in contrast to the present. The sound effects help to understand the fear of the characters who took part in the protest. The subtle music allows the actors and the script to be the main influence the emotions of the viewers. The use of colour distinguishes between past and present with the need for on screen time and pace markers. Linking past and present more closely in the final scenes allows a feeling of resolution to both the modern day and war time stories.</li> </ul>
15b)	<p><b>Rosenstraße – Margarethe von Trotta</b></p> <p>Students may refer to the following in their answers.</p> <p>Many acts of courage are seen in the film. Eventually some prisoners are released, which could be seen as a result of the acts of courage. On the other hand, personal tragedy for some, particularly Ruth, mean that her courage did not lead to the desired outcome.</p> <ul style="list-style-type: none"> <li>• Ruth shows courage, initially by trying to see her mother, after witnessing her being taken away to captivity. She is a small child trying to fight a powerful and frightening regime. Ruth also has to come to terms with the loss of her mother as a young girl, with no family.</li> <li>• Lena resists the requests of Weber for her to divorce her husband. Lena married Fabian, defying her parents' wishes. Although she knows that it will be very difficult, Lena visits her parents, to ask them to help free the prisoners. She also bravely tries to enter the prison with false papers.</li> <li>• In the end, there is some success for the characters in the film as many men are released, which could be seen as a result of the acts of courage. However, although Ruth does see her mother, who gives her a ring, in the end she is not re-united with her, so this is a tragic end for her. Also, Klara finds that her husband has been deported and she commits suicide.</li> </ul>