

AS

GERMAN

7661/2

PAPER 2 WRITING

Mark scheme

V1.0

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

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

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

Section A

Guidance on level of accuracy in translations into the target language

A successful translation

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

Accuracy

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

Repeated errors

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

Alternative answers

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

The table below shows the type of answer that is acceptable for each section of the text. Award one tick per correct section then use the conversion grid to award a total of 15 marks.

Qu	English	Possible answer	Other acceptable answers	Unacceptable answers
1.1	When	Als		Wenn
	Michaela got	Michaela ... bekam,	...bekommen hat / erhielt / erhalten hat	
	her first mobile	ihr erstes Handy	...Mobiltelefon	
	at the age of eight,	...mit acht Jahren...	...im Alter von...	
	she ... sent texts.	schickte sie ... SMS.	simste sie / sandte sie...	Texte
	...only...	...nur...	...bloß...	
1.2	Now she goes	Jetzt geht sie	Nun... ...besucht sie	
	on the Internet	ins Internet	online	im Internet
	and spends	und verbringt	... bleibt	
	on average	durchschnittlich	im Durchschnitt	
	an hour	eine Stunde		
	a day on line.	täglich online.	pro Tag... ...im Internet	
1.3	Although	Obwohl	Obgleich / Obschon / Wenn ... auch	
	Michaela thinks	Michaela ... findet,	...denkt / meint / glaubt [followed by dass...]	
	smartphones are normal,	Smartphones normal	...gewöhnlich / üblich	
	her parents	...ihre Eltern...	...ihre Mutter und ihr Vater...	
	are worried	machen sich ... Sorgen	sind besorgt / beunruhigt	sorgen (as verb)
	about her.	um sie.	über sie.	
1.4	They don't like	Sie mögen nicht	...gefällt ihnen...	
	the ... accessibility	die ... Erreichbarkeit		
	...constant...	...stetige...	...ständige / konstante / andauernde...	
	and even talk	und reden sogar	...sprechen...	
	of their ... enslavement.	von ihrer ... Versklavung.	...der...	
	...own...	...eig(e)nen...		

Qu	English	Possible answer	Other acceptable answers	Unacceptable answers
1.5	Michaela knows	Michaela kennt	weiß	
	nothing else	nichts anderes	nur das	
	and when	und, wenn		
	she grows up	sie aufwächst,	sie älter wird / sie älter ist	
	her usage	ihre Nutzung	ihre Verwendung / ihr Gebrauch	
	will increase.	wird ... zunehmen.	...größer sein / werden.	

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

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

[15 marks]

Conversion grid	
Number of ticks	Mark
29-30	15
27-28	14
25-26	13
23-24	12
21-22	11
19-20	10
17-18	9
15-16	8
13-14	7
11-12	6
9-10	5
7-8	4
5-6	3
3-4	2
1-2	1
0	0

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Section B

Questions 02 – 17 Assessment criteria

Each assessment objective should be assessed independently.

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

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

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

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

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

Question 02.1

Böll: die verlorene Ehre der Katharina Blum

Wie wird Katharina durch die Presse verfolgt und kaputt gemacht?

Sie können die folgenden Stichpunkte benutzen:

- die Behandlung von Katharinas Beziehung durch die Presse und die Folgen davon
- die Zusammenarbeit zwischen der Presse und der Polizei
- was man im Text über die Machtlosigkeit des Individuums lernt
- Bewertung von Katharinas Erschießung von Tötges

[35 marks]

Possible content

- Press treat suspicion as fact and guilt.

She knows nothing of Götten's background but is described in the ZEITUNG as a „Räuberliebchen“ and „Mörderbraut“.

Press reports are unceasingly brutal and inaccurate. Katharina moves from indignation at the reports to cynical bitterness.

She becomes the target for hate-mail and disgusting anonymous phone calls.

She is morally and emotionally destroyed.

- Police tolerate the excesses of the Press. Through inaction or passive acceptance of distorted reports they contribute to her downfall.

They work in tandem. The presence of press photographers outside her flat suggests they have been tipped off by the Police.

The ZEITUNG reports that „die Polizei vermutet, dass die Blum schon seit längerer Zeit in die Verschwörung verwickelt ist.“ The Police have given the Press snippets of information, enough to turn Katharina into a public hate-figure.

Moeding's advice „... schlagen Sie morgen keine Zeitung auf“ suggests he knows already what story will be in the headlines.

- Police, state prosecutors and the Press are portrayed as instruments of the State.

When asking about untruths in the Press, Katharina is simply informed of „Pressefreiheit“ and told she can bring a private action if she so wishes.

Apart from friends, such as the Blornas, there is no recourse to help and support for the victim.

Even the Church through the priest at Gemmelsbroich does not support the victim.

The fight against „das übermächtige System“ seems fruitless; it is the little person against a huge superstructure.

- She admits herself that what she has done is „ohne Reue, ohne Bedauern.“

She had thought about murdering him for a short while.

Even if the reader understands the reasons for the shooting, can they feel sympathy for someone who has shot another human being?

How Böll presents Katharina will influence our final judgement of her; is she saint or sinner?

Question 02.2

Böll: die verlorene Ehre der Katharina Blum

Welche Rolle spielt die Polizei in der Erzählung? Inwiefern sind die Methoden der Polizei verantwortlich für die Zerstörung von Katharinas Leben?

Sie können die folgenden Stichpunkte benutzen:

- das Image der Polizei bei der Stürmung von Katharinas Wohnung
- die Verhaftung Katharinas, die Ermittlungen und die Sprache der Polizei
- die Rolle von Katharinas Nachbarn, Freunden und der Presse und die Bedeutung davon
- Katharinas Entlassung, ihre Reaktion und die Folgen für ihr Leben

[35 marks]

Possible content

- Katharina is only “guilty” of associating with Götten. The police have already kept her flat „streng überwacht“.

They are portrayed as incompetent as they have let Götten escape, knowing he spent the night there.

They cut ridiculous figures, Beizmenne bursting into the flat „mit acht schwerbewaffneten Polizeibeamten“, who search the flat „regelrecht“ but have been outwitted by Götten.

Beizmenne tries to use charm and intimidation to get Katharina to talk.

„Er verliert Geduld“ when his tactics fail, leaving the police to look clumsy and ineffective.

- There is a lack of sensitivity to both people and language. Beizmenne’s crude question is a direct attack on Katharina’s dignity.

Strong hints that the lewd and leering Hach harboured intentions towards Katharina.

The investigation is based on assumptions, for which Katharina has explanations.

Beizmenne is suspicious of the distance driven by Katharina and is convinced she has been involved in a guilty conspiracy when the ring is discovered in her flat; there is a simple reason for both.

Katharina’s phone has been tapped.

Their language intimidates and there is a parallel between their questions and the unsubstantiated reports in the ZEITUNG.

Moeding is a more sympathetic figure and warns Katharina not to read the morning papers.

- Neighbours and the Press are presented in a negative light.

Dozens of neighbours „stehen gaffend Spalier“, showing an unhealthy and unhelpful attitude. Two of them report that Katharina receives occasional „Herrenbesuch“, which is seized upon by the ZEITUNG.

Sträubleder has given Katharina the ring and the key to his villa but his name will be kept secret as the Press will ensure it is not revealed in public.

Katharina's friends have an exact opposite view of her to the Press and police. Blorna describes her as „..eine sehr kluge und kühle Person“, which the ZEITUNG distort to „..eiskalt und berechnend.“

- Katharina can be seen as cool and calculating to some extent. She had gone to the bar to see what the man who had destroyed her life looked like.

She arranged the interview and had loaded the pistol. On arrival, Tötges is typically crude and offensive. Katharina shoots him, feeling nothing at all.

She willingly admits to her deed.

She will serve about the same time in prison as Götten and on release she wants to be with him and open a business with him.

She accepts her fate „furchtlos“.

It could be argued that the methods of the police were as much to blame as the methods of the ZEITUNG for destroying Katharina's life.

Question 03.1

Brecht: Mutter Courage und ihre Kinder

Untersuchen Sie die Rolle von Mutter Courage im Stück.

Sie können die folgenden Stichpunkte benutzen:

- Mutter Courage macht ihr Geschäft mit dem Krieg
- Mutter Courage in einer Männerwelt
- die Haltung der Mutter ihren Kindern gegenüber
- Hat man Mitleid für Mutter Courage?

[35 marks]

Possible content

- Mutter Courage is the principal character, present in eleven of twelve scenes. Her actions, decisions and comments constitute the main focus of the play.

For her '*Krieg*' is '*Geschäft*'. '*Der Krieg ist nix als die Geschäfte, Und statt mit Käse ists mit Blei*'.

Background is the Thirty Years War, (1618-48), which brought widespread misery and destruction, only surpassed in the 20th century.

Continuity of action is ensured by Mutter Courage's trading from her 'Planwagen' (a sort of 17th century NAAFI) always present on stage.

Irrespective of which side is in the ascendancy, she sells drinks, food, clothing, equipment and even munitions, to the soldiers. She haggles, tries to buy cheap and sell dear. She speculates on the continuation of the war – ironically, peace might ruin her – and is happy when, after a momentary truce, hostilities begin again.

Her principal objective is to bring herself, her children and her wagon through the war, but ultimately the price of profiteering from war is the death of all her children and her personal debilitation.

- Brecht presents the historical background as a war, declared by men, Kings and Emperors, ostensibly in the name of religion – Catholic versus Protestant – but in reality fought for material gain by armies, which consist entirely of men.

In the action of the play, there are only three main women characters against about twenty men, of greater or lesser importance.

Both the Feldprediger and the Koch become dependent on Mutter Courage.

Mutter Courage generally pits her wits against men customers to gain material advantage.

Although endowed with determination and cunning, Mutter Courage is sometimes outwitted by men e.g. the recruitment of Eilif by the 'Werber' at the beginning.

The catastrophic consequences of being in a man's world as exemplified through Schweizerkas, Eilif and Katrin.

- As a mother, she wants to bring her children safely through the war. They are, part of the 'business' – pulling the wagon and helping her to trade.

She tries, unsuccessfully, to save Eilif from becoming a soldier. She is later quite proud of his success, yet remains ignorant, even up to the end of the play, of his death.

She tries to save Schweizerkas over the affair of the money. She haggles too long over the price for the wagon – prepared even to sell the source of her livelihood – and is then forced to view his dead body.

She sends Katrin on an errand to obtain goods and, not unsurprisingly, the girl is attacked. The resulting facial injury makes an already disadvantaged dumb girl unlikely to find a husband.

While Mutter Courage is away, Katrin is killed trying to warn the town of Halle against surprise attack.

Mutter Courage's wrong decisions contribute significantly to the loss of her children, but it can be argued in her favour that she refuses to abandon Katrin, when the cook offers her a new, safer life in the inn he has inherited in Utrecht.

- We **do** sympathise with Mutter Courage even though we can see the dire consequences of her actions for her children.

She is as much a victim as any one of the ordinary people caught up in a war, which was none of their making. She **has** to trade to survive and we pity a mother who has lost all her children.

At certain points in the play the pathos of her situation intensifies. She is forced, to save herself and Katrin, to view the body of her son Schweizerkas and deny all knowledge of him.

In Scene 10 Mutter Courage and Katrin listen to the voice singing the virtues of a house and home, which they do not possess. Later, we condemn her for her resistance to giving up the shirts, so that wounded civilians can be bandaged.

When Katrin is killed, Mutter Courage sings the moving song '*Eia popeia*', cradling the body of the dead Katrin, as if she were a sleeping child.

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

Inwiefern sind die Kinder der Mutter Courage wichtig für das Stück?

Sie können die folgenden Stichpunkte benutzen:

- Eilif, der Kriegsheld, geht zugrunde; er weiß nicht, wann Kühnheit wichtig ist
- Schweizerkas, der redliche, ehrliche Sohn, stirbt, weil er die Grenzen des Prinzips nicht erkennt
- Katrin, ein stummes Mädchen, die andere Mutterfigur des Stücks: sie opfert ihr Leben, um Halle zu retten
- Die Tugenden der Kinder als Kontrast zu Mutter Courage

[35 marks]

Possible content

We must bear in mind that the play is entitled '*Mutter Courage **und** ihre Kinder*' and therefore we expect them to play significant roles alongside the main character.

- Eilif, the elder son, has a propensity for violence. He is easily recruited into the army, while Courage is distracted by a possible sale.

In Scene 2, she is secretly proud of the way he has 'distinguished' himself by stealing some cattle and killing the farmers, but this does not prevent her boxing his ears for putting himself in danger.

Eilif cannot distinguish between codes of conduct in peace and in war. During a brief truce he kills a woman and is executed for a deed that would previously have been commended. Even to the end of the play Courage thinks he is still alive.

- Schweizerkas is rather duller but more honest than Eilif. At some point, not seen in the play, he joins up as a paymaster. His mother is mistakenly relieved that this post will keep him out of the fighting.

Entrusted with the regiment's pay, he is unwilling to divulge its whereabouts to the enemy. (He has thrown it in the river) He is tortured and executed. His mother attempts to save him by selling her wagon (typically planning on getting her hands on the money afterwards) but haggles too long with Yvette to prevent his execution.

His corpse, riddled with bullet holes like Swiss cheese is brought before Mutter Courage, who is forced to deny all knowledge of him. (The famous 'silent scream')

- Katrin is probably the most interesting of the children. Although dumb, as a result of mutilation by a soldier as a baby, she is at first a silent witness to events and finally a courageous woman.

She tries in vain to warn her mother of Eilif's recruitment; she has to pull the wagon and help her mother run the business; she conveys her wish to be pretty and find love; she rescues the baby from the collapsing house and even threatens to hit her mother for refusing to give up the shirts for bandages.

In Scene 11, she beats a drum to warn the inhabitants of Halle of a surprise attack. She is shot and killed by the attackers. Katrin is the silent witness who eventually intervenes dramatically in the action in the only way she can.

- Virtue is in this play a quality with many, sometimes contradictory, shades of meaning according to circumstances.

Eilif is far from being a hero. War offers him the opportunity to murder and plunder, for which his superior officer commends him, only for him later to be executed for committing murder during a brief truce.

Schweizerkas is rather obtuse, although honest. His dutiful preservation of the soldiers' pay leads to his execution by the enemy.

Katrin is by far the most virtuous character. She is demonstrably tender-hearted as shown in her rescue of the baby. Her coveting of Yvette's shoes shows less a desire to be a prostitute, than an impossible wish to find love and to become a mother.

She attempts in vain to warn Courage about Eilif's recruitment and even physically threatens an unsympathetic Courage, as the latter refuses to give up the shirts to be used as bandages.

In a final act of bravery – she has more courage than Courage – she sacrifices her life to warn the innocent inhabitants of Halle of an attack. She is dumb, mutilated by the soldiery, wrongly treated as stupid, but stands by her mother, through thick and thin.

Mutter Courage: mixture of insight and blindness, wisdom and stupidity, hard-heartedness and tenderness (plenty of examples available). She is the most complex character in the play and, in her all too human frailty, is in some measure a tragic working-class heroine. She is punished for wanting to profit from war but heroic in her determination to survive.

Question 04.1

Dürrenmatt: der Besuch der alten Dame

Untersuchen Sie die Rolle von Alfred Ill in dem Stück.

Sie können die folgenden Stichpunkte benutzen:

- Ill als junger Mann und seine Beziehung zu Klara
- Ill als anständiger Mensch in der Güllener Gesellschaft
- die Rückkehr von der „alten Dame“ und die Folgen für Ill
- Reaktion der Güllener auf Claires Forderung und der Druck auf Ill

[35 marks]

Possible content

- Ill and Klara, as she was then known, both grew up in Gullen.
When Ill is twenty, and she seventeen, Klara becomes pregnant.
Ill bribes two men to say that they slept with Klara, a false testimony.
In disgrace, Klara flees to Hamburg and works in a brothel.
She becomes aware that men will buy sex and so sex is power and money.
She firmly believes that her money can buy her revenge for Ill's treatment of her.
- A popular man, Ill marries Mathilde for money – she inherits the General Store.
They have two children and financial stability.
Gullen's economy is in serious decline – factories close and people are unemployed.
Ill allows the townspeople to buy on credit.
- Claire, 63, the richest woman in the world, pulls the emergency brake on the train.
Has no regard for the consequences of her actions, tries to bribe the stationmaster.
Stationmaster refuses, but the Güllener see this display of wealth.
Klara used to call Ill her "black panther". She brings one to Gullen, with a coffin.
Mayor declares Ill his successor, and wants Ill to obtain money from Claire.
- Claire offers a billion, on condition that Ill is killed.
The Güllener categorically turn down the offer, since they are humanists.
Ill goes to see the policeman, demands that Claire be arrested for threatening his life.
Claire reveals that she has bankrupted Gullen herself.

The black panther is on the loose, the townsfolk are carrying guns.

The black panther represents Ill and it is killed by the townsfolk.

The townsfolk are not buying anything from Ill but using credit instead, as if hoping that they will soon have some money.

The new, yellow shoes show a sign of solidarity within the community.

At the station, they surround Ill and he is unable to get on the train to leave Gullen.

Ill recognises that he can never be free. He fears Claire's power.

Question 04.2

Dürrenmatt: der Besuch der alten Dame

„Geld regiert die Welt“. Untersuchen Sie die Bedeutung dieser Aussage für das Stück.

Sie können die folgenden Stichpunkte benutzen:

- Claires Persönlichkeit und die Bedeutung davon für das Stück
- Vergleich mit Klaras Kindheit und Jugend – Reichtum und Armut
- das Image der grotesken Claire und ihrer Körperteile
- die Bedeutung der Versuchung, der Armut und des Wohlstands

[35 marks]

Possible content

- Claire's lifestyle is reflected in her actions and her entourage when she arrives in Gullen.

Claire pulls the emergency brake to stop the train as it is convenient for her to stop the train in this way. She is the richest woman in the world, and money equates to power in her view.

When the station master rebukes her, she offers him a huge sum of money. He refuses her bribe, but Claire's offer of money does not go unnoticed by the townsfolk.

Her power is reflected in her entourage, all of whom she has renamed, so that their names rhyme. For example, her present husband has been renamed "Moby". Shows no respect for him, and that he is treated, as are all of her husbands, as little more than consumer goods.

Claire's belief that money can buy anything includes buying justice. She bought the lives of her two attendants Roby and Toby for one million dollars each. She also hunted down the two witnesses whom Ill had bribed in the court case. She had them blinded and castrated, and has renamed them Koby and Loby.

Her butler Bobby was formerly the Lord Chief Justice of Gullen. Claire had offered him a huge sum of money to go to work for her. Bobby is the embodiment of Claire's belief that justice can be bought.

Claire is aware of the power of money, which she firmly believes can buy her anything, including revenge for Ill's treatment of her.

- The name Klara Wäscher reflects her working class upbringing.

Ill describes her as a devilish witch with a generous nature.

Claire clearly loved Ill. She often recalls the happy moments they spent together. She says later that her love for Ill did not die, it merely transformed into "an evil thing."

Aged seventeen and pregnant, Claire flees to Hamburg, to become a prostitute. It does not take her long to realise the power of sex and money; sex can be purchased.

She marries the oil magnate and billionaire Zerkow, whose wealth she inherits.

- When Claire returns, she is 62 years old and very overweight.

She declares herself to be unkillable, and a lot of her is artificial, including her ivory leg and her ivory hand.

It seems to be a comedic moment when, in the wood, Ill asks if she is completely artificial. Ill refers of course to her artificial and plastic beauty. It could also refer to her emotional stability and ability to feel.

Clara may have become desensitised to anyone else after Ill left her alone and helpless. She is numb and emotionless. Her appearance is quite grotesque and this is not helped by her strange entourage. The schoolmaster refers to her as a “gruesome vision”.

- The Güllener categorically turn down Claire’s offer of a billion, on condition that Ill is killed.

Claire has deliberately brought ruin to Güllen by buying out the factories. She is certain that the temptation will prove too strong and that she will succeed. Her words “I can wait” refer clearly to this.

The townsfolk are poor, and buy goods from Ill’s store, even a litre of milk, on credit. Ill sees that the townsfolk are buying more and better quality products than before.

It would therefore seem that money does indeed rule the world.

Claire buys a man’s life. What she cannot buy is what she wants more than anything: Ill’s love.

Question 05.1**Frisch: Andorra**

Welche Rolle spielen die weiblichen Figuren in diesem Theaterstück?

Sie können die folgenden Stichpunkte benutzen:

- Barblin, die als Opfer der Andorraner und der Schwarzen leidet
- Die Mutter, die von ihrem Mann betrogen wird
- Die Señora, die Andris wahre Mutter ist
- Die Frauen, die ganz anders dargestellt werden, als die Männer

[35 marks]

Possible content

- Barblin is Andri's fiancée. They plan to marry, although he has not yet asked her father, 'der Lehrer', for permission. Their marriage is never to take place for a variety of reasons: biological relationship with Andris; rape by 'der Soldat'.

The Andorraner timidly succumb to 'die Schwarzen' and comply with the '*Judenschau*'. Barblin, nobly accepting her new identity as Andri's half-sister, tries in vain to urge the Andorraner to resist and is dragged away.

When she appears in the final scene, she has had her hair shorn as a 'Judenhure', has lost her father and, worse still, her mind.

Even in madness, her cutting question to 'der Pater' as to why he never came to help Andri and her pointing to the shoes are a poignant reminder of the persecution of the Jews.

Alone at the end of the play, a victim of both her own people and the invaders, she has suffered almost as much as Andri.

- 'Die Mutter' is Barblin's mother who is unaware at first of Andri's real identity and has accepted him as a Jewish foundling, rescued by her husband, from 'die Schwarzen' over the border.

When she learns the truth, she rightly accuses der Lehrer of betraying her and Andri, for whom she still deeply cares.

She is in the difficult position of having asked 'der Pater' to help Andri accept being different because he is a Jew, and subsequently asking the Pater to convince Andri, unsuccessfully, that he is in fact not a Jew at all.

In the penultimate scene she tries in vain to persuade the Andorraner that Andri cannot be guilty of killing die Señora because he was at home at the time. She then takes no further part in the action but is important in emphasising the guilt of 'der Lehrer' and trying to defend Andri against false accusations.

- Die Señora is Andri's real mother. Her visit to Andorra points up the fatal nature of der Lehrer's lie as to Andri's real identity.

His promise to her to tell the truth cannot be realised because things have gone too far for Andri to accept the truth.

The Señora is very affectionate towards Andri, although she does not reveal her identity.

Her murder, actually by 'der Wirt', used as an excuse for invasion by die Schwarzen, and the vicious mutilation of Andri to obtain the ring she gave him, remind us of Hitler's pretexts for war and the Nazis' expropriation of the Jews.

- If 'Andorra' is a microcosm of a small country, as Frisch claims, it is curiously devoid of women. There are at least eight male characters, defined by social function, as opposed to three females. Of these three, Barblin is the only major character, who, in addition to Andri, shows character development.

Andorra is indeed a male dominated society, which was certainly more the case in 1961 when the play was first produced, and even more so in the historical period to which it clearly alludes.

The women are **all** sympathetic characters who suffer at the hands of men – even 'die Mutter' has to bear, we assume, her husband's suicide. It is men who, in various ways, bear the guilt for what happens to the protagonists.

Question 05.2**Frisch: Andorra**

Wer trägt am Tod von Andri die größte Schuld?

Sie können die folgenden Stichpunkte benutzen:

- Die Rolle der Lehrer, der gelogen hat
- Die Haltung der Andorraner Andri gegenüber
- Die Rolle der Schwarzen und die Judenschau
- Allgemeine menschliche Schuld als Hauptthema von 'Andorra'

[35 marks]

Possible content

Guilt, whether it be attributable to individuals or to society, is a major theme of this play. Students may adopt any position they choose as to where the most guilt lies, as long as their arguments are substantiated.

- Ashamed of his extra-marital affair with a foreigner, which produced an illegitimate son, 'der Lehrer' passed Andri off as a Jewish foundling, whom he had rescued from the anti-Semitic 'Schwarzen'. Although this lie gave him a sort of status as a local hero, two factors cause the subterfuge to unravel.

Firstly, he did not foresee that his daughter would fall in love with her half-brother and the couple would plan a marriage.

Secondly, he reckoned without the anti-Semitism of his own people, who not only block Andri's life-chances but also make him an inevitable scapegoat, when the Señora is killed and 'die Schwarzen' occupy Andorra.

The 'Lehrer' seeks refuge from the burden of his guilt in alcohol. When he belatedly tries to tell both Andri and the Andorraner the truth, he is, inevitably, not believed. Andri has **become** a Jew: 'Der Lehrer' hangs himself in his own classroom.

- The attitude of the Andorraner towards Andri is manifest in the 'Bilder' and also the 'Vordergrund' scenes. Their pride in their piety and innocence is belied by their prejudice towards Andri eg the episode with the chair.

'Der Soldat' is contemptuous of Andri he ruins Andri's relationship with Barblin and collaborates with 'die Schwarzen' in the predetermined selection of Andri as a victim.

Even 'der Pater' shows his anti-Semitism: *'Eine Unart ... habt ihr alle'*.

In the 'Vordergrund' scenes the Andorraner try, as if on trial, to exculpate themselves from a part in Andri's fate.

Additionally, 'der Wirt' (who actually killed the Señora) and 'der Doktor' (also very anti-Semitic) still refuse, after the event, to believe that Andri was not a Jew.

Alone of the Andorraner, 'der Pater' admits his guilt. He was too cowardly to intervene in the 'Judenschau'.

All the negative characteristics, which the Andorraner accuse the Jews of possessing: 'Feigheit, Geldgier, Geilheit', they themselves possess in abundance.

- 'Die Schwarzen' represent the anti-Semitic major power, which easily overwhelms Andorra, using the murder of one of its citizens as a pretext for invasion.

The parallels with the history of Europe 1938-35 are clear. The rounding up of the Jews, as demonstrated in 'die Judenschau', is a parody of what actually happened in occupied Europe.

The farcical contention that one can identify a Jew by his feet emphasises that human beings are basically no different from one another.

The pre-selection of Andri as a victim to be killed, irrespective of any due process, demonstrates the brutality to which irrational prejudice can lead.

- All humanity is guilty of making false images of their fellow men.

This is an existential guilt which, can only be redeemed through love.

We can say where, historically, the guilt lay. We have to think a little more deeply to see that the universal guilt to which Frisch is referring continues to exist, even though the labels and the context have changed.

Question 06.1**Heine: Gedichte**

Vergleichen Sie **zwei** von Heines Gedichten aus seinem *Buch der Lieder*.

Sie können die folgenden Stichpunkte benutzen:

- Struktur und Inhalt
- Sprache und Stil
- Vergleiche
- Ziele

[35 marks]

Possible content

The choice of poems is entirely at the discretion of the students and whether they select the first or the second question is really immaterial.

- Content: Heine offers an enormous range: dreams, fantasies, lost or impossible love, legends, the world of nature, historical events, fairy stories, geographical locations and even philosophical questions.

Structure: the poems reveal a wide variety of form. Some poems are strictly metrical, in quatrains, with a regular rhyme scheme, like '*Du bist wie eine Blume*'.

There are ballads, like '*Die Grenadiere*' and '*Belsazar*', which tell a story, the latter, unusually, in rhyming couplets.

There are the somewhat less successful and less memorable fourteen-line sonnets, with more or less regular rhymes, like '*An meine Mutter*'.

In '*Die Nordsee*' there is an impressive use of free verse forms in poems of varying length, like '*Die Götter Griechenlands*' (over 100 lines) or '*Fragen*' (18 lines), which depend for their power on the use of imagery.

- Language and Style: Many of the early poems have the lyrical and musical quality of folk songs.

There is his use of striking compound adjectives too – the 'Lego'-like facility of the language.

Heine presents a seemingly effortless spontaneity of expression.

He is capable of using the language of everyday life and turning it into poetic diction.

He is equally at home in using more learned sophisticated vocabulary, full of classical or religious allusion.

He uses colour and rich natural imagery, for example in '*Die Nordsee*', which has some of the strongest sea-poems in the German language.

There are plenty of examples of linguistic devices like alliteration, repetition, onomatopoeia, personification and metaphor for students to quote.

- Comparisons will be entirely the choice of the students, but it is to be hoped that they will select poems which show significant differences in many of the areas mentioned above.

There may not be enough substance in two of the short lyrical poems dealing with the poet's love-lorn sorrows, but two ballads, like '*Die Grenadiere*' and '*Belsatza*', which stand comparison with some of Goethe's and Schiller's, may offer enough scope.

Certainly a 'lost love' poem and something from '*Die Nordsee*' like '*Fragen*', which is not too long and is more philosophical, would offer plenty of valid comparisons.

- The most obvious intention, especially in the earlier poems, was to write lyrical romantic poetry, dealing principally with love – gained, lost or impossible.

The original feature is the distance he puts between himself, the poet, and the very poem itself. Many final lines are ironic, witty, self-deprecating or self-critical, so that he can be seen almost to be debunking the very style of poetry that he is writing. There are plenty of examples, which students may quote.

Towards the end of the collection we see him moving away from romanticism, which he regarded as inadequate to cope with the stresses and upheavals of the times. In '*Fragen*' for instance, he contemplates the sea, asking the philosophical question: '*Was bedeutet der Mensch?*' Typically, from the elemental forces of nature, wind and waves, and the indifferent stars, there is no answer and the poet waiting on the shore is simply '*ein Narr*' for having asked.

In '*Die Götter Griechenlands*' Heine is the champion of the underdogs, the unloved but defeated gods of Greece, not because he respects them, indeed he is very disrespectful, but because the new gods who have displaced them are cowardly and malicious. Does he mean Christianity, to which he converted from Judaism? Or does he mean the new gods established by men as the new industrial and politically more unstable age of the 19th century dawned?

With Heine there is often ambivalence. What is certainly not ambivalent is his personal unhappiness in love, to which he returns time and again, and with which the poet hopes to engage the reader's emotional response.

At AS, after such brief post-GCSE exposure to more advanced language, we do not expect that students will be able to cover in great detail and expand on many of the points made above. It is however expected that they should show a reasonable knowledge of their two chosen poems and be able to offer appropriate textual references and quotations.

Question 06.2**Heine: Gedichte**

Vergleichen Sie **zwei** von Heines romantischen Gedichten.

Sie können die folgenden Stichpunkte benutzen:

- Struktur und Inhalt
- Sprache und Stil
- Vergleiche
- Ziele

[35 marks]

Possible content

The choice of poems is entirely at the discretion of the students and whether they select the first or the second question is really immaterial, since the poems in '*Buch der Lieder*' may all be adjudged to a greater or lesser degree 'romantic' because Heine was pre-eminently a Romantic and only his later poems, although still incorporating the familiar themes of love and loss, have more contemporary realism.

- Content: Heine offers an enormous range: dreams, fantasies, lost or impossible love, legends, the world of nature, historical events, fairy stories, geographical locations and even philosophical questions.

Structure: the poems reveal a wide variety of form. Some poems are strictly metrical, in quatrains, with a regular rhyme scheme, like '*Du bist wie eine Blume*'.

There are ballads, like '*Die Grenadiere*' and '*Belsazar*', which tell a story, the latter, unusually, in rhyming couplets.

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- Language and Style: Many of the early poems have the lyrical and musical quality of folk songs.

There is his use of striking compound adjectives too – the 'Lego'-like facility of the language.

Heine presents a seemingly effortless spontaneity of expression.

He is capable of using the language of everyday life and turning it into poetic diction.

He is equally at home in using more learned sophisticated vocabulary, full of classical or religious allusion.

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The original feature is the distance he puts between himself, the poet, and the very poem itself. Many final lines are ironic, witty, self-deprecating or self-critical, so that he can be seen almost to be debunking the very style of poetry that he is writing. There are plenty of examples, which students may quote.

Towards the end of the collection we see him moving away from romanticism, which he regarded as inadequate to cope with the stresses and upheavals of the times. In '*Fragen*' for instance, he contemplates the sea, asking the philosophical question: '*Was bedeutet der Mensch?*' Typically, from the elemental forces of nature, wind and waves, and the indifferent stars, there is no answer and the poet waiting on the shore is simply '*ein Narr*' for having asked!

In '*Die Götter Griechenlands*' Heine is the champion of the underdogs, the unloved but defeated gods of Greece, not because he respects them, indeed he is very disrespectful, but because the new gods who have displaced them are cowardly and malicious. Does he mean Christianity, to which he converted from Judaism? Or does he mean the new gods established by men as the new industrial and politically more unstable age of the 19th century dawned?

With Heine there is often ambivalence. What is certainly not ambivalent is his personal unhappiness in love, to which he returns time and again, and with which the poet hopes to elicit the reader's emotional response.

At AS, after such brief post-GCSE exposure to more advanced language, we do not expect that students will be able to cover in great detail and expand on many of the points made above. It is however expected that they should show a reasonable knowledge of their two chosen poems and be able to offer appropriate textual references and quotations.

Question 07.1

Hensel: Zonenkinder

Wie schildert Jana Hensel ihr Leben nach 1990 im Buch?

Sie können die folgenden Stichpunkte benutzen:

- die kulturelle Anpassung nach der Wende
- die absolute Westorientierung
- die Freiheiten und Gelegenheiten im Westen
- Nostalgie und Verlustgefühle

[35 marks]

Possible content

- Jana was 13 when the wall came down. Overnight, the GDR and its popular culture became a popular museum and its citizens had to adapt to all things western.

All state-run activities disappeared – young pioneers, dance fitness. There was excitement but for some also a feeling of disorientation and loss. Western products and consumption became the order of the day.

Adapting was easier for the young generation – the old found it tough and could not advise the youth.

For adolescents (like Jana), there was initial excitement and then nostalgia and even sense of loss of roots and for the older generation – initial consumerism but then difficulties in adapting.

- Overnight things changed and became westernised.

The consumer depot became a supermarket, “nickies” became T shirts, the polylux machine became an OHP and apprentices became trainees.

Games the author had played, books and TV shows she had loved all disappeared and were replaced by western versions.

Jana’s parents reacted by splashing out on needless consumer goods in a way that shocked Jana.

Schools changed and naturally the curriculum became the same as in other areas of Germany.

- Overnight, GDR citizens were free to travel and to see for themselves life in the west.

Western goods, culture and attitudes took the GDR by storm and swept away the old system.

Jana moved to the west and compared her life under the two political systems – eg. demonstrations and attitudes towards them.

There were work and job opportunities in the west.

There was a chance to become rich and Jana speaks of selfishness (in the new system) versus community (in the old).

- Initial euphoria quickly evaporated.

A sense of cultural loss and nostalgia replaced a sense of freedom, especially for the older generations and ironically also for Jana's age-group.

Jana expressed regret for the loss of "das schöne Wir-Gefühl", which prevailed in GDR culture.

Jana spent time in Marseille studying and discussed childhood memories with a group of international students. She becomes angry when all her memories seem meaningless because they no longer exist.

It is impossible to relate to a childhood in a land as strange as the moon when living in a consumer-oriented country with no common roots. Jana regrets the erasing of memories and the assumption in the west that all was bad in the east.

Question 07.2

Hensel: Zonenkinder

Wie beschreibt Jana ihr frühes Leben? Inwiefern waren ihre Erinnerungen positiv?

Sie können die folgenden Stichpunkte benutzen:

- das warme Wir-Gefühl der Kindheit in der DDR
- die Bedeutung der Familie und des privaten Lebens
- das Misstrauen in der DDR
- der Neid auf gleichaltrige Westler

[35 marks]

Possible content

- There is a sense of community and familiarity, even comfort about life before 1989.

Jana describes her routines in the old tram with her mother, the sense of belonging, membership of the FDJ and the Young Pioneers.

There was competition and sport for all children.

There were holiday camps where again the community spirit was present.

There were celebrations and displays of solidarity with flag waving and marches. There were the GDR television programmes for children.

- People retreated into private lives of the family.

People trusted family members and friends (rightly or wrongly).

Open discussions in public were difficult, the private sphere of the family was important.

People had their allotments – the only source of real privacy.

- Mistrust of the unknown prevailed due to the omnipresence of the Stasi.

There was mistrust of the unknown and of those who might betray secrets to the Stasi.

Those who did not join the Party were at a disadvantage and often under suspicion.

In the last days of the GDR people did throw caution to the wind and joined the demonstrations.

- There was a certain envy and even contempt for western German young people – they came from different worlds.

During Jana's childhood in the GDR, they idolised the West German footballers and the atmosphere at matches – they scarcely acknowledged that the GDR competed in the World Cup, let alone defeated West Germany in 1974.

There was great sporting success in the GDR during Jana's childhood but little recognition of it amongst the youth.

Jana spoke of Franziska von Almsick – an olympic athlete from East Germany but heralded as a German (no mention of GDR). This made East Germans feel like second class citizens.

Envy of the West German youth lay largely in their sense of identity and their feeling of belonging. East Germans of Jana's generation referred to their country of origin as "The Zone".

Question 08.1

Kafka: Die Verwandlung

Wie könnte man die Verwandlung von Gregor Samsa wohl erklären?

Sie können die folgenden Stichpunkte benutzen:

- Gregor ignoriert die Tatsache der Verwandlung
- Gregors als Mensch und als Käfer
- Hat eine Verwandlung wirklich stattgefunden oder hat Gregor die Wirklichkeit erblickt?
- Gregors Benehmen im Sterben

[35 marks]

Possible content

- Gregor wakes up to discover that he has turned into a giant insect.

Instead of investigating, he returns to mundane thoughts.

The fact that his thoughts go back to his job shows that he is not at all perturbed by his transformation.

It cannot be real; he is a businessman, and businessmen do not look like insects.

- Gregor is dissatisfied with his life: he is regarded as a minion, without backbone and intelligence; he has little time for relationships and friendships; he is isolated from his family.

He has never been able to express his true thoughts: he tries to apologise to the Prokurist and he sees that his words are incomprehensible.

He is only considered a means of money.

A strong similarity between how he is already treated and how one would treat an insect.

- Could it all have been a dream?

The narrator focuses primarily on the thoughts, feelings and actions of Gregor Samsa and on events that Gregor sees, hears, remembers or imagines from the actions around him.

His uselessness to the family is emphasised to him, for example: he learns that his father has far more money than Gregor is aware of. The father is also not as sick as he has made Gregor believe.

- Gregor begins to regard Grete's presence in his room as an intrusion, and he prefers to be entirely alone.

Grete's and Gregor's affection for one another eventually fades completely and Gregor feels as alienated from Grete as he does from everyone else.

By dying, Gregor releases the family from its imprisonment.

He also releases himself from a life which he finds restrictive and unfulfilling.

The story never explains Gregor's transformation.

After Gregors death, the family undergoes a transformation of its own.

Question 08.2

Kafka: Die Verwandlung

Was und wie erfährt der Leser über Gregor Samsas Leben **vor** der Verwandlung?

Sie können die folgenden Stichpunkte benutzen:

- die Rolle von Gregors Mutter
- der Doppelzustand – das Bewusstsein eines Handlungsreisenden im Körper eines Riesenkäfers
- die Sorge um die Familie
- Gregor erkennt die Sinnlosigkeit seines Lebens

[35 marks]

Possible content

- Gregor's mother is a weak woman who loves her son but fails to comfort and fully protect him.
She has poor health, suffering from asthma, and does not stand up to her bullying husband.
Mrs. Samsa is extremely quiet and always does what she is told.
Her personality is subsumed in her husband's authority.
- *Die Verwandlung* offers an incomprehensible event, the reason for which is not explained to us.
Gregor is more preoccupied with his job and his dissatisfaction with it than with his metamorphosis into a monstrous bug.
His thoughts go to how dismal it is going to be today, working as a travelling salesman.
Gregor's transformation completely alters his outward appearance, leaving his mind unchanged: there is a lack of harmony between his mind and his body.
He overhears family conversations, understands them, often empathising or sympathising with their problems but he cannot communicate with those around him.
This is symbolic; he has become totally isolated from everyone around him.
- Gregor feels that it is his duty to support the family (eg paying off debts, saving to send his sister Grete to the Conservatory).
He is careful to hide under the sofa whenever his mother can see or enter his room even as an insect, he is careful to protect their feelings.
Eventually Grete takes over caring for Gregor, feeding him and cleaning his room. This reflects the brother-sister relationship which Gregor was so proud of.
When he can no longer function as a human being, however, he discovers that these relationships are not always as they seem.

- Before his metamorphosis, Gregor felt that his life was quite meaningless.

After the metamorphosis he realises that he is superfluous to family requirements and a nuisance (see Grete's neglect, fathers attack with apples).

Father has a new job at the bank.

Gregor notices that his father is standing upright, and looks cleaner and healthier.

This serves to underline how superfluous Gregor feels to the family and he believes the best way to help his family is to die.

Question 09.1**Kaminer: Russendisko**

„Das Buch besteht aus vielen verschiedenen Erzählungen“. Untersuchen Sie **vier** dieser Erzählungen.

Sie können die folgenden Stichpunkte benutzen:

- die Ankunft der Russen in Berlin 1990
- Bedeutung der gewählten Erzählungen
- menschliche Beziehungen
- die Wichtigkeit des Humors

[35 marks]

Possible content

- Book consists of 50 short accounts and the candidate can select any four to answer the question.

For example: The first account charts the arrival of the author and his friend Mischa in East Berlin in the summer of 1990 and their acceptance as citizens of Jewish origin.

Because of their status, they were given East German ID documentation. They quickly became acquainted with many other young Russians, who formed part of the 5th Russian emigration wave. There were all kinds of people from all walks of life.

The Russians were placed in an “Ausländerheim” in Marzahn (formerly a Stasi building). There were many rumours circulating in the hostel about having to prove that they were Jewish. They led an isolated life.

- The remaining three accounts selected can be any of 49.

They all have some significance and make some contribution to the picture of life for the Russians in Berlin.

Students will describe and evaluate this significance and contribution.

- All of the accounts provide details of human relationships.

Some are humorous, some more serious but all paint a picture.

Depending which accounts are selected, the candidate will highlight the relationships and how these are depicted.

- Every account contains some humour and the everyday accounts of life.

The various spheres covered and examples provided will be considered in the chosen accounts. The student may consider the language used.

The student may choose why a certain incident has been chosen and of what relevance each example is to the process of building a picture of life for the Russians in Berlin.

Question 09.2

Untersuchen Sie mit Beispielen aus den Erzählungen in Russendisko die Schwierigkeiten, die die Russen in den 90er Jahren in Berlin erlebten.

Sie können die folgenden Stichpunkte benutzen:

- der Kulturschock für die Russen bei der Ankunft in Berlin
- Menschlicher Kontakt und Sprachprobleme
- Probleme bei der Arbeit
- Einbürgerung

[35 marks]

Possible content

- The only contact for the Russians with the West prior to 1990 had been the weekly TV programme in Russia – International Panorama.

The programme had tried to explain the many contradictions of capitalism to its Russian viewers. The presenter was however so fat, that it had been hard to see anything being presented behind him, such as scenes of unemployed people sleeping in cardboard boxes on the streets in New York.

The author had an uncle who travelled twice a year to the DDR. He brought things back and related stories behind closed doors about what life was really like abroad.

- On arrival by train, after a two day journey, at the Lichtenberg station in Berlin, the author and his friend Mischa needed a few hours just to gain their bearings. They were dirty, hung-over and their plan was to meet people and get to know contacts.

The first Germans they encountered were gypsies and Vietnamese and they befriended them quickly. They spoke no German.

First words Mischa learned were Vietnamese not German in Marzahn. The author went with gypsies to Biesdorf, where they lived in an old East German army barracks.

The author found himself an unoccupied flat in Prenzlauer Berg and occupied it. Survival instinct and a will to succeed prevailed. The Russians were resourceful and their survival instinct is depicted with humour in many of the accounts.

- The author was frequently long-term unemployed (and several accounts document his experiences in this respect). He found work with a theatre group and ultimately began to write.

Other examples of Russians working might be provided by the accounts detailing Russian disco or the Russian telephone sex numbers.

- Many Russians, including the author's father have applied for German citizenship – after 8 years of living and working in Germany. Many failed the test however – the key element being the newly introduced language test.

The author maintains that it was the sub-text of the questions and not the language content which was being tested to see how applicants would adapt to life as a German citizen.

The author makes fun of his application for citizenship and describes in his last account how his application papers blow away and land in water in a ditch dug by Vietnamese workers searching for cigarettes that they had buried like squirrels.

He poses the rhetorical question: what is the point of citizenship?

Question 10.1**Lenz: Fundbüro**

Untersuchen Sie Henrys Begegnung mit dem baschkirischen Mathematiker. Inwiefern verändert die Begegnung das Leben Henrys?

Sie können die folgenden Stichpunkte benutzen:

- Henry als ehrgeizloser Mensch im Fundbüro
- Henrys tägliche Begegnung mit Verlierern
- Henrys Begegnung mit dem Mathematiker und der Einfluss auf ihn
- Henrys Gegenwehr gegen die tägliche Gewalt

[35 marks]

Possible content

- Henry Neff has little ambition in life. He is 24. His grandfather, Edmund, had founded the best porcelain business in the town.

Henry had no desire to work in the family business, had originally worked on trains and did not enjoy the experience, so arranged to be transferred to the lost property office of the station in his home town.

He was happy to take on this “dead end” job as he had no real career or life ambitions.

Henry’s boss Hannes Harms expresses concern, on his arrival, that a 24 year old had no ambition and had ended up in this “railway siding” with no chance of furthering himself.

- Henry is astounded what people actually lose on journeys and discovered that every lost item was connected with a life story. This arouses his imagination and interests him more than his career or money.

One example of a loss was the young girl who had lost her engagement ring, a ring which was a family heirloom.

Another example was a knife-thrower, who had left his knife bag on the train and an actress who had lost her text.

On one occasion, the railway police bring a doll to Henry, which turns out to be stuffed with 12,000 D-Mark. A 14 year old boy arrives for the doll and runs off before the police can be alerted. Paula and Henry follow him but in vain.

- Henry meets Dr Fedor Lagutin, a Baschkirian mathematician, when the latter is injured jumping off a train. In the confusion, he leaves behind his suitcase and Henry returns this to his hotel.

Henry’s positive relationship with Fedor shows he is not a racist.

Fedor informs Henry that he can stay at the university longer than originally planned. He comes round to Henry’s to celebrate the news and Henry observes him being threatened by the motor bike gang, which often frequents the area.

Henry runs down to help. Witnessing the racism against Fedor makes Henry more anti-racist, more pro-integration.

- Paula, Henry's work colleague, with whom he has a "special relationship", reveals that her brother, a biker himself, and his biker friends had been attacked and beaten up by the ice hockey team. Henry claimed to have nothing to do with this.

At a student celebration, to which Barbara and Henry are invited by Fedor, Barbara and Fedor arrive back to the table from the dance floor. From a neighbouring table they hear a couple say that there is a strong smell of goats.

Fedor gets up, takes a taxi to his hotel and leaves for home on the same evening. The racist words had hurt him more than the physical violence of the bikers and the glass of the door.

Henry witnesses an attack on his Nigerian postman by a group of bikers. He rushes to help Joe (the postman) and chases off the assailants.

Question 10.2**Lenz: Fundbüro**

Untersuchen Sie die Bedeutung des Fundbüros am Bahnhof für den Roman.

Sie können die folgenden Stichpunkte benutzen:

- Verlieren und Finden als alltägliche Erfahrungen
- die symbolische Rolle des Fundbüros
- die Persönlichkeiten im Fundbüro und ihre Bedeutung
- das Fundbüro als märchenhaftes Element – jeder Verlierer erhält seinen Gegenstand zurück

[35 marks]

Possible content

- Henry had no desire to work in the family business, had originally worked on trains and did not enjoy the experience, so arranged to be transferred to the lost property office of the station in his home town. He was happy to take on this “dead end” job as he had no real career or life ambitions.

One example of a loss was the young girl who had lost her engagement ring, a ring which was a family heirloom. Another example was a knife-thrower, who had left his knife bag on the train and an actress who had lost her text.

On one occasion, the railway police bring a doll to Henry, which turns out to be stuffed with 12,000 D-Mark. A 14 year old boy arrives for the doll and runs off before the police can be alerted. Paula and Henry follow him but in vain.

- Symbolically, the novel concerns itself with losers in society, who are concerned and worried about their jobs.

Henry is astounded what people actually lose on journeys and discovered that every lost item was connected with a life story. This arouses his imagination and interests him more than his career or money.

The losses reported in the station lost property office and mentioned in the novel are all symbolic for aspects of life.

The losses also represent the hectic life-style which people lead and against which the author is pleading in his novel. People need to slow down, take more time and be more thoughtful.

- Henry's colleagues in the lost property office all have a story in their lives.

Hannes Harms, is disgraced train driver.

Albert Bußmann drinks secretly at work and shows how difficult life is for ordinary people.

Paula Blohm is a colleague with whom Henry strikes up a "special relationship". Her husband is often away and her brother is linked to a violent racist gang.

- In the office, everything is carefully ordered and stored.

We encounter striking examples of items being retrieved which provide an insight into the lives of those concerned: the ring, the knives, doll stuffed with money.

There is no real friction between the colleagues in the office, they are all good-natured people.

This can be contrasted with the racist elements of the story, with the threats of unemployment and the everyday difficulties facing even the office colleagues in the world beyond their work. Life in the lost property office is like a fairy-tale compared to life in the world at large.

Question 11.1

Schlink: Der Vorleser

Untersuchen Sie das Verhältnis zwischen Michael und Hanna.

Sie können die folgenden Stichpunkte benutzen:

- die Beziehung zwischen Michael und Hanna im ersten Teil des Romans
- der erste Streit und die Entwicklung der Beziehung
- die Rolle der Freunde und der Gleichaltrigen in Michaels Leben
- das Ende der Beziehung und Michael bei der Gerichtsverhandlung

[35 marks]

Possible content

- Michael is attracted to Hanna on his very first visit to thank her for helping him when he was ill; he notices every detail about her.

First sexual encounter takes place very soon after meeting and routine starts very early in the relationship – shower, sex, reading aloud to her.

Hanna can be seen as dominant and Michael submissive; he admits he is obsessed with her.

The relationship is really episodes based on sex; it never becomes spiritually close and he never finds out about what she did when not working. Hanna does not let him into her private sphere.

Relationship swings between moments of happiness and times of verbal and physical violence.

- The „erste Streit“ could be when she chides him for skipping school and throws him out. Or when she ignores him on the tram and he becomes furious and demands to know why; she turns the tables, becomes sarcastic and berates him for his rudeness.

The „erste Streit“ could also be the incident on the cycle trip when she claims not to have seen the note he left her at breakfast; she is livid and strikes him. Any of these incidents would be a valid choice.

Fights become more regular and he accepts all blame for any arguments and disagreements after this in order not to be rejected by Hanna.

Hanna cries in front of him; he had only ever seen her as a strong person before.

She sees that his life no longer revolves around her; she starts to ignore his feelings and he starts to feel resentment.

- Because of his relationship with Hanna, friends play second fiddle.

His relationship with school friends is all very superficial - only participates in the usual activities with them – discussing homework, going to birthday parties, swimming.

Does not share intimate moments or confidences with them.

His burgeoning rapport with Sophie culminates in a fleeting sexual relationship but is ultimately destroyed by his attachment to Hanna. He makes it clear to Sophie he is not interested and nor is he available to her.

- As Hanna becomes more distant and Michael spends more time with friends, arguments become more frequent.

Hanna simply disappears; her sudden departure makes him ill.

In the courtroom he feels nothing for her: „Gar nichts“.

He claims to feel numb and uncaring but he watches her every move and does not miss a day of her trial.

When he realises the truth, he wants to tell the judge about Hanna's illiteracy and – although guilty – she was not as guilty as first appeared.

Question 11.2

Schlink: Der Vorleser

Untersuchen Sie die Rolle von Hanna in dem Roman.

Sie können die folgenden Stichpunkte benutzen:

- Hanna als sympathischer Mensch im ersten Teil des Romans
- Hannas Beziehung zu Michael
- Hannas Analphabetismus – Erklärung für ihre Aktionen
- das dunkle Geheimnis von Hannas Vergangenheit

[35 marks]

Possible content

- The novel opens with an act of kindness: Hanna cleans Michael up when he was taken ill on the street.

He actively seeks her company because she makes him happy and confident.

They share simple pleasures in his reading aloud to her, bathing, sex and even a short holiday together.

She makes sure he does his homework and stresses the importance of education; she is „mütterlich“ in some ways.

- There is an unlikely age gap – she is 20 years older. Hanna wields the power and exerts the influence in the relationship.

At first Hanna is a well-meaning older woman, but could be considered a manipulative temptress; they are lovers within a very short space of time.

Hanna refuses Michael any large part in her life; Michael remains the submissive partner in this relationship.

Despite the brevity of their relationship (seven months) it affects Michael throughout his life.

- Evidence – reading to her, asking his name, the note he left, the map reading.

Hanna refused promotion at Siemens because she would need to be literate. Instead she served in the SS, triggering later fatal events.

She was unable to raise objections in the courtroom because she had not read the charges against her.

Her inability to read the statement she signed condemns her; she admitted in court to signing the report in order to avoid confrontation with a handwriting expert.

- She does not reveal anything to Michael or allude to her past despite their intimate relationship.

She was part of the terrible deed of allowing people to die in horrific circumstances when she could have opened the doors of the burning church.

She tried to show kindness to young women on their way to extermination camps but still had to send them to eventual execution.

Through her dark past the themes of „Schuld- und Schamgefühle“ and „Vergangenheitsbewältigung“ are brought into the open.

Section C

Question 12.1

Good Bye, Lenin!

Welche Bedeutung hat das Koma der Mutter für die Familie Kerner? Inwiefern ist es symbolisch wichtig?

Sie können die folgenden Stichpunkte benutzen:

- Hintergrund des Komats und seine Folgen für die Familie Kerner
- Der Fall der Mauer und das Ende des DDR-Regimes und die Reaktion der Familie
- Die Entdeckung der „fremden Welt“ durch die Mutter und ihre Reaktion darauf
- Die Symbole für das Verschwinden der DDR-Alltagskultur

[35 marks]

Possible content

- Alex is instrumental in his mother's coma. He is in a protest march.

Christiane sees the brutality of the police, who are hitting Alex.

She suffers a heart attack and falls into a coma.

Christiane lies in a coma for 8 months, and is unaware of the fall of the Berlin Wall.

When she awakes from the coma, she is very fragile, and doctors tell Alex that any further shock could be fatal for her.

The plot is then hatched to keep the events surrounding the Wende a secret from Christiane.

- The Berlin Wall stood until November 9, 1989.

Joy is however tinged with sadness, as Alex realises that such a shock could kill his mother.

The plot to keep the apartment exactly as it was under the Communist Regime is formed.

Mother is weak and bed-ridden, as Alex searches in the supermarkets for the old East German produce.

Christiane gradually improves and asks for a TV.

Alex invents news broadcasts, which are ludicrous, but Christiane seems accepting of them.

- The inevitable happens! Christiane decides to take a walk outside.

She is confused and astounded by what she sees.

VW instead of Trabis, colourful posters advertising Western goods, a wide choice of foods in the new, westernised supermarkets.....

A gigantic statue of Lenin is hauled off to a trash dump by a helicopter.

Lenin's arms are outstretched toward Christiane, and it appears as if he is smiling.

Lara finally reveals the truth to Christiane, and her response is a sense of relief in some way.

Christiane reveals truths about the past: father fled to the West with her consent.

She was to follow, but after Stasi interrogation, she had a breakdown.

She had hidden all of father's letters to Alex and Ariane.

- Perhaps the most evocative symbol is the removal of the statue of Lenin.

This symbolises the end of the Communist regime in East Germany.

The end of the hated Stasi, mistrust of others, and a drab, regulated lifestyle.

Material symbols, which represent new freedoms, are colourful and attractive.

Cola posters, Burger King, VW cars etc.

The new democratic government brings all of the freedoms which Alex had been demonstrating for – travel, press, opinion.

After initial scenes of joy in the West, comes growing resentment at having to pay for the *Wende*.

Christiane's coma demonstrates above all the strong bond between parent and child: here, mother and son.

Alex seeks out his father, who has started a new life and has a new family in West Berlin.

After Christiane's death, the family looks set to have a more stable future.

Question 12.2

Good Bye, Lenin!

Wie ändert sich das Leben für Alex nach dem Fall der Mauer? Inwiefern wird alles besser für ihn?

Sie können die folgenden Stichpunkte benutzen:

- Alex als Bürgerrechtler und seine Reaktion auf den Mauerfall
- Die Reaktion von Alex auf das Koma seiner Mutter
- Das neue Leben von Alex als Symbol einer neuen Welt und die DDR-Normalität zu Hause
- Die Widersprüche zwischen der alten und neuen Welt im Film

[35 marks]

Possible content

- Alex represents the dissatisfaction of the younger generation in the East.

By watching western TV illegally, and listening to the radio, they see and hear what life is like outside the communist GDR, and want the freedoms and the consumer goods of the west.

This leads to protests and demonstrations, which are handled quite violently by the Stasi.

Alex takes part in one such demonstration, which results in Christiane's coma.

Alex demonstrates the almost immediate change in the culture and everyday life of the GDR.

- Alex realises that the shock of the Wende could kill his mother, and his plan is to keep the Wende a total secret from her.

The characters explain away every glimpse of the western world that Christiana catches.

“Ostalgie”, nostalgia for the things which have now disappeared, eg Mokka-Fix, Spreewald Gurken.

- Alex is euphoric about the fall of the Berlin Wall.

He now has the freedoms for which he demonstrated.

Everywhere there is now so much colour and a huge choice of commodities.

Alex buys new, western clothes, but is careful to change into the old, drab ones for tending to his mother at home.

Further examples: the Junge Pioniere, Spreewaldgurken and Mokka-Fix, and the Aktuelles Kamera news programmes.

- Propaganda promoted the GDR as the quiet success story of the Eastern bloc.

It offered full employment, cheap food, low-rent housing, and health care.

By contrast the new regime offers good jobs for some, unemployment for others; a wide choice of high-quality imported goods (food, furniture, cars, clothes).

The old world meant the STASI, police brutality and a one party state while the new world means democracy and freedom.

However, the new world also brings the rat-race and consumerism and the solidarity, neighbourliness and equality of the old world is lost.

Question 13.1

Das Leben der Anderen:

Welche Methoden hat die Stasi benutzt, um die Bevölkerung der DDR zu überwachen und zu kontrollieren? Wie erfolgreich waren diese Methoden Ihrer Meinung nach?

Sie können die folgenden Stichpunkte benutzen:

- Die Rolle von Misstrauen in der Gesellschaft und die Bedeutung davon im Film
- Kontrolle und Überwachung als Symbole der Macht des DDR-Regimes
- Verwanzung, Gefängnis und Berufsverbot für Regimekritiker und ihre Darstellung im Film
- Bewertung der Methoden der Stasi

[35 marks]

Possible content

- Wiesler as interrogator.

Wiesler's approach to challenge from his students.

The Stasi amassed thousands of files on individuals, with one in six East Germans a spy.

This lack of trust as normality in the lives of the citizens.

- Nobody is safe from surveillance, even Wiesler is being spied upon himself.

When watching the play directed by Dreyman, Wiesler uses opera glasses to spy on him.

Surveillance of Dreyman and Christa-Maria.

Wiesler's suggestion that he spy on the playwright Georg Dreyman.

Dreyman has pro-Communist views and international recognition as a director.

Corruption eg by Minister of Culture Bruno Hempf.

- The Stasi were ruthless in dealing with critics of the regime.

Jerska commits suicide as a result of his anti-government opinions and consequent Berufsverbot.

He warns Dreyman's neighbour that her daughter will lose her college place if she tells anyone about the spying.

Wiesler himself is saved from imprisonment and given a mundane job.

- The methods of the Stasi are effective in controlling the people and preventing freedom of opinion.

Anti-regime thoughts are reported, and the consequences could be very serious.

The most distrusted section of the community are the reputable "Artists", such as Jerska and Dreyman.

The Stasi are also seen to be corrupt, and using their power for their own gain.

Question 13.2**Das Leben der Anderen:**

Welchen Effekt hat die Überwachung von Georg Dreyman und Christa-Maria Sieland auf Gerd Wiesler? Inwiefern könnte man ihn als Held beschreiben?

Sie können die folgenden Stichpunkte benutzen:

- Das Image von Gerd Wiesler am Anfang des Films
- Der Einfluss von Liebe, Kunst und Kreativität auf Wiesler
- Die Beziehung zwischen Beobachter und Beobachteten und die Bedeutung davon
- Bewertung von Wieslers neuem Leben nach der Wende und der Vergleich mit seinem alten Status

[35 marks]

Possible content

- Wiesler as torturer/interrogator.

Wiesler is loyal to the GDR, keen to rid the GDR of those who threaten it.

Wiesler is very systematic. He challenges Dreyman's neighbour, Frau Meineke.

- Wiesler's life is colourless; his home is grey, drab, and Wiesler is a lonely man.

He appears to be loveless, and his only driving force appears to be the regime.

His jealousy of the relationship between Dreyman and Christa-Maria.

All literature in the DDR is subject to censorship.

Effect of hearing *Sonate zum guten Menschen*.

- Dreyman's awareness that he is being observed by Wiesler and his sympathy for the regime.

Evidence that Wiesler is drawn to Dreyman and Christa.

- Dreyman secures his own records after the Wende and discovers beneficial misinformation, all attributed to Stasi agent HGW XX/7.

The file's final entry notes the transfer and demotion of HGW XX/7, who is blamed for the failure of the operation.

Dreyman looks up HGW XX/7's real name and tracks down Wiesler.

Although Wiesler has lost his power and status, he seems to be more content.

Upon finding that Dreyman's novel (*Sonate zum guten Menschen*) is dedicated "to HGWXX/7, with gratitude", Wiesler is satisfied that he has taken the correct route.

Question 14.1

Die fetten Jahre sind vorbei:

Aus welchem Grund wollen Jan und Peter die Reichen in den Villenvierteln beunruhigen? Inwiefern gelingt es ihnen, ihre Ziele zu erreichen?

Sie können die folgenden Stichpunkte benutzen:

- Die Einbrüche von Jan und Peter – Ziele und Folgen
- die Entführung von Hardenberg
- der Einfluss der 68er Generation auf die drei Freunde
- Ziele der 89er Generation in der kapitalistischen Gesellschaft

[35 marks]

Possible content

• Goals

To do something practical to back up their political convictions.

To unsettle the well-off and make them question the morality of their position – do they indeed have ‘too much money’?

Youthful exuberance, part of their friendship – both enjoy taking risks.

When Peter has gone away, Jan finds helping Jule in her quest to get revenge on Hardenberg endears him to her, which he enjoys.

• Consequences

Through the break-ins they manage to spread their message, eg to the family returning from holiday in the opening sequence of the film.

The break-in to Hardenberg’s house strengthens the relationship between Jule und Jan and is their beginning of her betrayal of Peter.

Because Jule is careless – setting off the security alarm and leaving her phone behind – a chain of events leading to the kidnap of Hardenberg is unleashed. So this event is key for the development of the plot.

• Jan and Jule do not set out to kidnap Hardenberg, but it becomes inevitable. They don’t think through the consequences and so get in deeper and deeper.

Keeping him hostage in a mountain lodge, they become full-blown criminals.

Being with Hardenberg forces them to debate their political ideals with someone who used to think as they do but has now changed his mind. It allows the director to present both sides of the argument.

- The political ideas of the three friends are inherited from the 1968 generation:

The wealthy have too much money and should feel guilty about buying big houses and cars.

Jule's money struggles are set against Hardenberg's wealth; she struggles to pay off the huge sum of money she owes him, yet because he is rich, doesn't actually need it.

Both generations have demonstrated and taken actions to support their ideals.

But the ideals of the generation of 68 come in to question when Hardenberg explains why he no longer thinks in the same way. His argument that he has earned his wealth by endeavour and feels entitled to keep it shows that there are two opposing views.

- The three young people do not accept that personal wealth rightly belongs to those who have earned it, but think it should be shared out among other, less well-off people.

They demonstrate against sweatshops, for example and are against the idea of big businesses making profits by exploiting those in poorer countries.

They would like to destroy the capitalist system, but although they succeed in making Hardenberg (and the viewer) think about the arguments against it, they do not manage to destroy capitalism itself.

Question 14.2**Die fetten Jahre sind vorbei:**

Untersuchen Sie die Rolle von Jule in dem Film. Inwieweit spielt sie eine wichtige Rolle?

Sie können die folgenden Stichpunkte benutzen:

- Jule als Kellnerin
- der Einbruch bei Hardenberg und seine Entführung
- Jules Einstellung zu den politischen Aktivisten
- die Folgen von Jules Schulden für ihr Leben

[35 marks]

Possible content

- Jule is working hard as a waitress, often serving ungrateful customers and is badly paid.

She is struggling to pay her rent and to offset the debt she has built up through a car accident she had when uninsured.

She represents the 'have-nots', those who are exploited by others and who will find it hard to emerge from their lowly situation.

- Jule drives the idea of breaking into Hardenberg's house, being desperate for some sort of revenge on the man who she thinks has ruined her life.

Because she is exhilarated at finally getting her own back in a small way, she takes risks and nearly gets them caught by setting off the security alarm.

Jule also drives the kidnapping. Her resentment at the injustice she perceives in her situation is overwhelming and she is driven to a criminal act which she feels is justified.

- Jule has a complicated relationship with the other activists.

She identifies with their political views and supports their break-ins both in principle and specifically when it comes to Hardenberg's house.

But she is also young and attracted sexually first to Peter and then to Jan, which complicates things.

In the end, it is friendship which triumphs and the three – 'wir drei' – remain together. Their politics and their personal relationships are intertwined.

- Jule's debts are partly of her own making – she chose to drive uninsured and so must pay for the accident she caused.

But they have made her life very difficult. She is stuck in a low-paid, unsatisfying job, with little prospect of escape.

Her debts make her resentful and cause her to act wildly: unable to accept her lot in life, she moves from a prank (the break-in) to serious crime (the kidnapping), all the while believing that she is justified.

Question 15.1

Almanya – willkommen in Deutschland:

Inwieweit ist es der Familie von Hüseyin gelungen, sich in Deutschland zu integrieren?

Sie können die folgenden Stichpunkte benutzen:

- Ankunft in Deutschland als Gastarbeiter
- die Rolle der Sprache
- die verschiedenen Generationen der Familie – Kontraste und Konflikte
- Türken oder Deutsche?

[35 marks]

Possible content

- Hüseyin Yilmaz arrived in Germany (as the 1000001st Gastarbeiter) from Anatolia in Eastern Turkey.

He arrived alone, having left behind his wife and three children. He worked hard, lived in barracks and sent money home regularly to his family. He was part of the wave of guest workers brought to Germany because of labour shortages to help re-build the German economy.

He brought his family to Germany to live in the flat which he had acquired. He returned home and brought them with him.

Humour: Germans are giants; Coco-Cola; crucifix.

Examples of strangeness: dachshund; dogs as pets; toilets.

- Language plays a vital role in the film.

The Turks in the film are all speaking German (so that the grandson (Cenk) can understand the family story being related to him by Canan).

The way language is used depicts a positive image of integration.

The scene where the mother goes to the local shop for bread and milk just after her arrival in Germany displays a positive image of German acceptance of the Turks.

- The family all speak German. Hüseyin has four children (three sons and a daughter), one son was born in Germany. The children and Hüseyin's grandchildren are all portrayed as well-integrated into German society.

One son has a German wife (Cenk's mum) and none seems keen on the proposed trip to Turkey. Family is however a key element of their lives and Hüseyin is head of this family. They all agree to go on the trip despite their lack of enthusiasm because they respect their grandfather's wishes.

Canan is pregnant and her boyfriend is English; tension and humour borne from this situation. Her grandfather senses the pregnancy (he had done so with his own children) and there is a moving scene between the two.

Hüseyin reveals that his wife was pregnant before they married and shows great love for his granddaughter. Humour is involved when Canan reveals that her boyfriend is not Turkish but English. Hüseyin says that at least he could have been German.

Although there are conflicts and contrast between the different generations of the family, the one thing that binds them together is the family and their roots.

- The central question of the film – *Türken oder Deutsche?* – is posed by Cenk and perhaps the answer is to be found when Hüseyin passes away in the car on the way home to Anatolia.

Family's insistence that Hüseyin is buried in native village. Hüseyin is a Turk but one who has for long years embraced the German life-style and culture.

The family find the food too spicy and they find the heat difficult to cope with. They feel like strangers in their own land and culture.

On return to Germany, Cenk takes a map of Turkey to school so that his name can be stuck onto the place where his family comes from – this is symbolic of his understanding of his heritage and position.

State of house as symbol of erosion of Turkish identity and the need to preserve it.

Question 15.2

Almanya – willkommen in Deutschland:

Inwiefern spielt Cenk die wichtigste Rolle in dem Film?

Sie können die folgenden Stichpunkte benutzen:

- Cenk's Frage: „Was sind wir denn jetzt? Türken oder Deutsche?“
- Cenk's Frage: „Wenn Oma und Opa Türken sind, warum sind sie denn hier?“
- Canan erzählt die Geschichte der Familie für Cenk
- Cenk's Einstellung zu der Realität in der Familie

[35 marks]

Possible content

- Cenk is central to the whole essence of the film – the story is told to him – the story of Turkish integration into German society, the contribution to the economic miracle and the ties that remain with the homeland and the Turkish traditions and culture.

Canan tells Cenk the story of his family. He has returned home from school with a black eye. A Turkish boy has hit him.

Anatolia was not on the map in the classroom and Cenk's name was placed on the bare wall by his teacher. The children had teased him because they said he was neither German nor Turkish.

The story unravels around the account given to Cenk.

The story is given in German so that Cenk can understand it. This shows the extent of the integration process when he speaks better German than Turkish.

- We see the family's development and the process of integration from the arrival in Germany.

We see the foreign and strange customs which they encounter, through to the present day.

Cenk's mother is German. His cousin, Canan, is pregnant (the father is English).

We also see the importance of the family. Hüseyin is the head of the family and is a respected and revered figure.

We see the close bond between Cenk and his grandfather, for example the scene in the barbers where Hüseyin is being shaved and preparing his speech for Angela Merkel.

- Through the story related to Cenk, we are introduced to the two sides of the family's history.

Through Cenk we see how far the family have come on their journey in life.

There is the stark symbol of three days and nights in the car over 2000 kilometres to Anatolia which shows how far away from each other the two worlds are.

The family makes fun of the Turkish toilet whereas it was the other way round when Hüseyin and his wife first moved to Germany.

There is a power cut in the Turkish house and we see how the family has grown accustomed to the luxuries of life in Germany where everything is taken for granted.

- We see that the family is stuck between the two worlds in reality.

With his German passport Hüseyin is considered a foreigner by the Turkish authorities and as such cannot be buried in the official cemetery. He is offered the cemetery for foreigners.

Cenk is clearly proud of his family and in particular of his grandfather. Having practised Hüseyin's speech for Angela Merkel with him, Cenk delivers it at the reception in Berlin to celebrate the Turkish contribution to the economic miracle.

At the end of the film Cenk understands the reality of his family's situation. The map of Turkey and the placing of his name on it are symbolic of this.

Question 16.1

Sophie Scholl – die letzten Tage

Untersuchen Sie das Verhör von Sophie Scholl durch den Gestapo-Beamten. Was lernt man über Sophie während des Verhörs?

Sie können die folgenden Stichpunkte benutzen:

- Sophies Verhaftung
- Dialog zwischen Mohr, dem Gestapo-Offizier, und Sophie während des Verhörs
- die Stärke von Sophies Glauben und ihre Hinrichtung
- Sophie als einfacher Mensch oder Heldin?

[35 marks]

Possible content

- Loyalty in her support for her brother's cause and actions.

Arrested due to a naïve but fatal decision to empty the suitcase of leaflets before leaving the university building.

Spotted by chance by the Hausmeister, a typical Nazi informer and loathsome character.

She remains calm and in control initially.

- Mohr is meticulous in his questioning.

Sophie responds cleverly to initial questions and convinces Mohr of her innocence until she is informed of Hans' confession.

The interrogation turns to a lengthy exchange of views and two different philosophies.

Mohr supports the Nazi regime as there would be chaos without it, but Sophie points out its consequences of inhumanity, suppression of freedoms and murder of Jews.

Her strong beliefs leave her no option but to resist Mohr's offer of a "way out" if she distances herself from her brother's activities.

- She has inherited her parents' faith and belief in personal freedom. The visit of her parents prior to execution reaffirms her belief in God.

She prays to God in her cell and cries herself to sleep. She reveals her faith to Else, her cellmate.

She tells Mohr that only God can make decisions about the value of a person's life.

She is steadfast; „Es gibt kein Zurück“; „Wegen meines Gewissens.“

She tells the court they will face their day of judgement; „Bald werden Sie hier stehen, wo wir jetzt stehen.“

She asks the Prison Chaplain for God's blessing just prior to execution.

- „**einfacher Mensch**“ - she was a member of the BDM, as many girls were. She became a university student, who enjoys the usual ordinary things in life – swing-music, socialising with friends. She is engaged. She is a home-loving girl.

“**Heldin**” - heroes make sacrifices for a cause and the evidence of Sophie’s sacrifices is overwhelming. She pays the ultimate price for her convictions. It could be argued that she was an „einfacher Mensch“ who became a „Heldin“.

Question 16.2

Sophie Scholl – die letzten Tage

Inwiefern ist es Sophie und ihren Freunden gelungen, durch den Widerstand ihre Ziele zu erreichen?

Sie können die folgenden Stichpunkte benutzen:

- die Verteilung der Flugblätter
- Verhaftung, Verhör, Verurteilung, Hinrichtung
- das Erbe der weißen Rose
- Sophie und ihre Freunde als ein Vorbild für heute

[35 marks]

Possible content

- Production and distribution of leaflets by a young and committed team after shocking experiences at the Russian Front.

Leaflets printed in their thousands and had been distributed by post and by hand around Munich and its university.

Leaflets detailed Nazi atrocities and called for an end to the murderous pointless conflict. Even went as far as proclaiming „Nieder mit Hitler!“

Very brave and daring project, which eventually cost lives.

- Success has to be considered rather limited as all main perpetrators were arrested and condemned to death or severe sentences.

The Geschwister Scholl betrayed none by name during interrogation.

Hans and Sophie showed great courage in never swaying from their firmly-held opposition to the Nazi regime.

In the staged trial, where the sentences were predetermined, Hans and Sophie aired their views and reinforced their resistance.

Christoph Probst based his appeal for clemency on the fact that he was the father of three young children.

Faced with same-day execution Probst, Hans and Sophie displayed bravery and commitment; „es war nicht vergebens“, says Probst.

On being led to the yard, Sophie comments, „die Sonne scheint noch.“ There is still hope.

- Raised awareness of failings and inhumanity of the Nazi regime.

Leaflets dropped over wide area after their death.

Encouraged people to question the regime’s methods. Even the likes of Mohr were made to think about the Nazi philosophy and the fate of his own son at the Russian Front.

- This sub-heading encourages a personal perspective.

The courage to stand fast in the face of great adversity.

To live by a set of beliefs from which one should not stray if convinced that they make the world a better place; „ein harter Geist, ein weiches Herz.“

The importance of peace and personal freedoms (speech, thought, political allegiance, religion).

A simple message of „Menschlichkeit.“

Question 17.1**Lola rennt**

Untersuchen Sie die verschiedenen Rollen von Lola in den drei Versionen des Films.

Sie können die folgenden Stichpunkte benutzen:

- die Struktur des Films als Kreislauf
- die Entwicklung von Lola als Mensch in den drei Episoden
- das Element Zeit in dem Film und die Zeichentrickfilmsequenzen
- die Liebe macht das Unmögliche möglich

[35 marks]

Possible content

- Time and experience are for us linear, but in *Lola Rennt* Tykwer presents them as circular: Lola makes three different 20 minute 'runs' in an increasingly desperate attempt to save the hapless Manni from possible violent death at the hands of his criminal employer, Ronnie.

Each 'run' over the same ground has a different outcome.

The first two are catastrophic leading to the apparent 'deaths' of each of the protagonists.

The final one is 'a happy end', with Manni saved, the couple hand-in-hand, and a DM 122K 'bonus' from Lola's very unlikely roulette winnings.

- We learn very little about Lola's background. She is seemingly middle-class – father a bank manager, mother a 'lush', Lola a sort of NEET, a comfortable flat in Berlin and a moped.

Manni, desperate to get the money back, is almost hysterical at the beginning, whereas Lola is more cool and collected.

During the 'runs', in which she experiences her father's infidelity, doubts about her own parentage etc., she becomes increasingly pre-disposed to violence e.g. the bank robbery at pistol point in the second 'run'. This is pre-figured by Manni's robbery of the supermarket in the first 'run', in which she becomes an accomplice.

Her final acquisition of the money is entirely legitimate and, ironically, superfluous, because Manni has recovered the original sum from the 'Penner'.

We admire her tenderness in the ambulance, and her overriding commitment to Manni, which make her a more sympathetic character than either of her parents.

- Time is a key element in the film. Lola is running against the clock. We are made aware of it visually by the various clocks, auditorily by the ticking and techno-music of the soundtrack, and the urgency with which Lola tries to get the money.

Time, and the choices that time offers us, are also emphasised by flashbacks in black and white; the 'real' time i.e. 20 minutes, in which Lola runs; the flash forwards in which various characters, e.g. the woman in the bank, see their future lives; the split screen technique (used also in tv) which allows two simultaneous events to be portrayed.

The interspersing of animation *à la Simpsons* has several effects: it surprises/entertains the spectator, it speeds up and focuses on a single action e.g. Lola running downstairs, it is 'anti-realism', adding to the 'fairy-story' effect.

- Love makes the impossible possible because, in a film, experience and time can be manipulated.

We suspend our disbelief in this unlikely scenario, as we see that Lola's love for Manni commits her to try and save him at all costs.

The flashbacks with them in bed together and her thinking about leaving him, the end of their affair and the event of his death (human love is finite, not like the love of God found by the woman with the pram) fade into insignificance under the pressure of events.

Love may triumph for Lola and Manni but apparently not for her unfaithful father and his mistress, who provide a strong intergenerational contrast – Lola's emotional strength also contrasts with her father's (and possibly Manni's) weakness.

Question 17.2**Lola rennt**

„Lola rennt zeigt viele Möglichkeiten des Lebens auf.“ Untersuchen Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- die komplexe Struktur des Films – die Manipulation der Zeit
- die verschiedenen Filmtechniken – Zeitlupen, Vorblende, Flashbacks, Bildteilung
- das Beispiel der Frau mit dem Kinderwagen
- die Rolle des Schicksals in den drei Episoden

[35 marks]

Possible content

- Life offers us a variety of experiences in a linear fashion, but the film manipulates time so that experiences can be repeated with various outcomes.

Lola makes three different 20 minute ‘runs’ against the clock, in an increasingly desperate attempt to save the hapless Manni from a likely violent death at the hands of his criminal boss, Ronnie.

Each ‘run’ over the same ground has a different outcome; two are catastrophic but the final one ‘a happy end’, with Manni saved, the couple hand-in-hand, and a DM 122K ‘bonus’ from Lola’s very unlikely roulette winnings.

- Tykwer pays homage to the various technical possibilities which cinema, as an art form, offers.

We can go through the same series of events three times over, each with different nuances and outcomes e.g. the car accident, the ambulance.

Flashbacks, in black and white, show us the past in order to put the events of the ‘run’ into context. We also see in rapid succession what may happen in the future e.g. the woman in the bank, the cyclist, the ‘Penner’.

Images can be split, so that we can see simultaneous events e.g. what Manni and Lola are each doing, unbeknown to the other – a technique sometimes adopted in television.

Polaroid stills, like police ‘mug shots’, fix characters and, used in sequence, focus attention on possible outcomes. Cartoon sequences simplify and speed up physical actions.

- The woman with the pram is a prime example of the variety of experiences which life may offer.

In the first run, after she curses Lola, we see in a rapid series of ‘stills’, her theft of the baby – a deliberate act, after she has ‘lost’ her own child to social workers.

In the second ‘run’ chance intervenes in her life and she wins the lottery – a life-changing event beyond her control.

In the third ‘run’, amazingly, she turns to God, takes the sacrament and testifies to her faith. From rags to riches and then to religion in a series of ‘stills’!

- 'Schicksal' is endemic in our lives. Manni forgets the bag of money, which unleashes the whole series of events in the film.

Lola's father has a dispute with his mistress, which Lola chances to interrupt, causing upsetting revelations.

The car driver looks the wrong way and has three different accidents – Ronnie just happens to be the third party.

The police comically mistake Lola, the 'bank robber', for an escaping innocent hostage.

The 'blind' lady 'sees' the 'Penner' cycling past and thus enables Manni to get the money back.

The distraught Lola gets out of the ambulance just in front of the casino and this gives her an idea...

Lola, lucky to be let into the casino by a sympathetic woman cashier, wins DM122K and is even allowed to walk out with it. (There are many more examples).