

AS
GERMAN
7661/2

Paper 2 Writing

Mark scheme

June 2020

Version: 1.0 Final



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 Examiner.

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

Copyright information

For confidentiality purposes acknowledgements of third-party material are published in a separate booklet which is available for free download from www.aqa.org.uk after the live examination series.

Copyright © 2020 AQA and its licensors. All rights reserved.

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.

Section A

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.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	In society	In der ... Gesellschaft		
	today's	heutigen	heutzutage/heute	
	the family	die ... Familie		
	traditional	traditionelle		
	has lost	hat ... verloren		
	its importance.	an Bedeutung.	(ihre) Bedeutung	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	For the majority	Für die Mehrheit	Für die meisten	
	of young adults	von jungen Erwachsenen		
	a partnership	eine Partnerschaft	Accept plural	
	is seen as	gilt als	wird als ... (an)gesehen	
	a ... possibility	eine ... Möglichkeit		
	very attractive.	sehr attraktive.		

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	According to	Laut		
	the government	(der) Regierung	dem Bundesstaat	
	nearly thirty percent	fast dreißig Prozent	30%	

	of unmarried couples in Germany	von unverheirateten Paaren in Deutschland	nichtehelichen nicht verheirateten Paaren	
	separated	haben sich ... getrennt		
	last year.	letztes Jahr.	voriges Jahr	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	I am ... that	Ich bin ... dass		
	really surprised	wirklich überrascht,		
	the number of divorces	die Zahl von Scheidungen		
	in Europe	in Europa		
	has risen	zugenommen hat	gestiegen ist	
	so quickly.	so schnell.	rasant	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	More and more	immer mehr		
	men	Männer		
	want to have children	wollen Kinder haben	kriegen	
	in order to be	um ... zu sein		
	satisfied	zufrieden		
	in life.	im Leben.		

[3 marks]

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

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

[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.

The above examples are neither prescriptive nor exhaustive.

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

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

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

0 2

Heinrich Böll: *Die verlorene Ehre der Katharina Blum*

0 2

1

Wer trägt Ihrer Meinung nach die größte Verantwortung für Katharinas Schicksal?
Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Beizmenne
- Hach
- Tötges
- Sträubleder.

[35 marks]

Possible content

- Beizmenne orders the storming of Katharina's flat.
He decides to tap Else's and Katharina's phone.
His language is crude and he asks Katharina a shocking question.
- Hach is Blorna's long-standing friend.
He is present at Katharina's interviews with Beizmenne.
It is suggested he might have designs on Katharina.
- Tötges reports inaccurately and distorts the truth.
He plays a part in Katharina's mother's death.
He suggests intimate relations with Katharina before their interview.
- Sträubleder is Katharina's *Herrenbesuch*.
He worries Götten is hiding in his house.
He selfishly ensures his name is kept out of the press.

0 2 . 2

Untersuchen Sie die Rolle von Gertrud Blorna in dieser Erzählung. Ist sie Ihrer Meinung nach eine sympathische Figur?

Sie können die folgenden Stichpunkte benutzen:

- Gertrud Blorna im Beruf
- ihre Vergangenheit und ihr Ruf
- wie sie Katharina hilft
- ihre Reaktion auf Sträubleder und Lüding.

[35 marks]**Possible content**

- She works in an architect's office.
She kept a detailed plan of the *Wohnsiedlung*.
Katharina had studied the plans and was suspected of showing Götten an escape route.
- Gertrud was politically active.
She was suspected of being a communist.
Gertrud became known via the press as *die rote Trude*.
- She employed Katharina as a household help.
With Dr Blorna she lent money to Katharina for her flat.
She defends Katharina and is loyal to her.
- She warns her husband of his relationship with both businessmen.
She has a sharp tongue and berates Sträubleder.
She phones Lüding and calls him a *Schwein*.

0 3

Bertolt Brecht: *Mutter Courage und ihre Kinder*

0 3

1

Was ist Ihrer Meinung nach das Hauptthema in diesem Theaterstück? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- der Krieg
- der Kapitalismus
- das Leiden der unteren Klasse
- die Menschlichkeit.

[35 marks]

Possible content

- Brecht sub-titles the play *Eine Chronik aus dem Dreißigjährigen Krieg*. There is a degree of historical accuracy on the *Plakate* for each scene. The war is the consistent backdrop to the action of the play.
- Mutter Courage exemplifies the sharp-witted, wheeler-dealing capitalist. She does not care which side she exploits for profit. Her obsession with business costs the lives of those she loves.
- Peasants are repeatedly ill-treated by occupying soldiers. The front-line soldiers from the lower working class are cannon fodder. It is the fate of the poor townspeople that makes Katrin take up the drum.
- Katrin displays the greatest humanity. Schweizerkas doesn't want to be a soldier but is killed as *Zahlmeister*. At the end of the play we are left to wonder whether there is any profit in humanity.

03.2

Von welcher Bedeutung ist der Planwagen in diesem Theaterstück?

Sie können die folgenden Stichpunkte benutzen:

- die Funktion des Planwagens
- die Szene mit Eilif und dem Werber
- das Handeln über den Planwagen mit Yvette
- die letzte Szene des Theaterstücks.

[35 marks]

Possible content

- The *Planwagen* appears in every scene of the play.
It provides home, protection and premises from which she makes a living.
It is mobile and neutral, so Mutter Courage can follow the war.
- When Eilif is tempted by the Werber, the *Planwagen* hosts the fortune telling game.
Mutter Courage haggles behind the *Planwagen* and Eilif is recruited.
Mutter Courage, Schweizerkas and Katrin are left to pull the *Planwagen*.
- She cannot bear to lose the *Planwagen* completely.
She is so determined to keep the *Planwagen* that negotiations for Schweizerkas fail.
After Schweizerkas' death, the deal for the *Planwagen* is off.
- The *Planwagen* is "zerlumpt", but has survived the conflict better than the family.
The *Planwagen* is "involved" when each of the children is killed.
After Katrin's death, Mutter Courage has lost everything but the *Planwagen*.

0 4

Friedrich Dürrenmatt: *Der Besuch der alten Dame*

0 4 . 1

Wie und warum ändert sich die Beziehung zwischen Claire und Alfred III im Verlauf dieses Stücks?

Sie können die folgenden Stichpunkte benutzen:

- ihre Jugendzeit
- ihr Treffen im Konradsweilerwald
- Claires Angebot
- das Ende des Stücks.

[35 marks]

Possible content

- Alfred was Claire's lover.
Claire had a child by Alfred but lost the paternity suit.
She fled to Hamburg and became a prostitute.
- Alfred says he finds Claire as attractive as ever.
Claire admits her love has become something monstrous.
She tells Alfred she will take his body to Capri.
- Claire offers millions for Alfred's death.
The offer is at first rejected but Claire says she will wait.
She wants to prove that justice can be bought.
- At the *Gemeindeversammlung* Alfred is killed by the townspeople.
Claire examines the corpse.
She leaves with Alfred's body in the coffin she had brought with her.

0 4 . 2

Welche Person handelt in diesem Stück Ihrer Meinung nach am schlimmsten?

Sie können die folgenden Stichpunkte benutzen:

- der Bürgermeister
- der Arzt
- der Polizist
- der Pfarrer.

[35 marks]

Possible content

- The mayor initially sees Alfred as his successor.
Later he offers Alfred a gun, with obvious implications.
He persuades the townspeople to accept Claire's offer.
- Claire tells the doctor his next diagnosis will be "heart attack".
The doctor begs Claire to help the town but let Alfred live.
He pronounces that Alfred died of a heart attack.
- The policeman refuses to arrest Claire when Alfred approaches him.
He assures Alfred there is no threat to his life.
He forces Alfred to remain in the meeting to face his fate.
- The priest tells Claire there is no death penalty in Gullen.
Instead of helping Alfred, he shows him the new church bell.
The priest plays a role in fulfilling Claire's conditions of the offer.

0 5

Max Frisch: *Andorra*

0 5

1

Welche Figuren – außer Andri und Barblin – sind Ihrer Meinung nach von besonderer Bedeutung? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- der Lehrer
- der Tischler
- der Soldat
- die Señora.

[35 marks]

Possible content

- The Lehrer is perhaps most significant.
He refuses Andri's request to marry Barblin.
He is weak in his attempts to tell Andri the truth and fails to protect him.
- The Tischler uses the lie to discriminate unjustly against Andri.
He demands an outrageous sum from the Lehrer for Andri's apprenticeship.
He moves Andri to the sales section.
- The Soldat is an antisemitic thug who hides his cowardice behind his uniform.
He constantly reinforces the stereotype "*so'n Jud denkt alleweil nur ans Geld*".
His lecherous attitude to women is out of place in a civilized society like Andorra claims to be.
- The Señora is caring and concerned for Andri but powerless against the lie.
She is unable to tell Andri the truth before she leaves.
She shows some courage in coming to Andorra and it costs her her life.

05.2

Welchen Eindruck hat man von den Schwarzen, bevor sie im letzten Bild erscheinen?

Sie können die folgenden Stichpunkte benutzen:

- die Bedeutung der Farbe Schwarz
- die Beziehung der Schwarzen zu Andorra
- Vergleiche zwischen den Schwarzen und den Andorranern
- die Einstellung der Schwarzen gegenüber den Juden.

[35 marks]

Possible content

- Bild 1 gives clear details of hearsay about the Schwarzen.
The colour black is symbolic of the “dark side” of life.
Black is customarily associated with the night and unholy events.
- When Barblin talks of the threat posed by the neighbouring country she says the Schwarzen “*neidisch sind auf unsre weißen Häuser*”.
Die Schwarzen are threatening to invade Andorra, “*ein friedliches Land*”.
The impression is that the threat has been there for some time.
- References to the Andorrans as a people loved by everyone in the world.
The Andorrans speak of the Schwarzen using stereotypical attributes, but they display the same attributes of prejudice and discrimination themselves.
The Señora is a Schwarze, but she shows a level of comparison.
- In his lie the Lehrer makes Andri a Jewish child suggesting the Schwarzen are antisemitic.
Barblin asks the Pater about the Schwarzen tying Jews to the stake.
“*Alle müssen vor die Judenschau.*” shows universal antisemitic persecution.

0 6

Heinrich Heine : *Gedichte – Buch der Lieder*

0 6 . 1

Untersuchen Sie mindestens zwei Gedichte, in denen das Motiv des Wassers wichtig ist.

Sie können die folgenden Stichpunkte benutzen:

- Inhalt
- Struktur
- Sprache
- Stil.

[35 marks]

Possible content

- Water is a natural and untameable phenomenon, seductive yet destructive. Water is always linked with freedom, but also death. Water is part of timeless natural cycles and weather symbolises emotions.
- The rhythms are of water movement on its journey. Poems often have the circular structure of a completed wave. The structure and metre reflect the ebb and flow of water and its musicality.
- Heine's style and language is intensely powerful and rich in metaphor. Heine uses poetic and everyday registers of language. His language varies between the formally complex and simple directness.
- The frothy language of the sea surface contrasts with the darkness of the deep. Sounds and rhythms of poems replicate the movement of water. Heine uses hyperbole, questions and declamations.

0 6 . 2

Vergleichen Sie zwei Gedichte, in denen Heine über Träume schreibt.

Sie können die folgenden Stichpunkte benutzen:

- Inhalt
- Struktur
- Sprache
- Stil.

[35 marks]

Possible content

- Dreams are used as a mask to express the inner world of the poet.
Dreams are linked to fairy tales and the beautiful but dangerous imaginary world.
Dreams are also linked to the nightmares including fulfilled wishes.
- The collection has the younger poet dreaming at the start.
Heine contrasts dreams with reality in the structure of his poems.
The contrasts often provide ironic humour.
- Dreams are often related in more richly poetic language than prosaic reality.
Heine uses language in dreams to question morality.
The language referring to dreams is often more intense and compact.
- Heine uses humour to deflate the more pompous language of his dream world.
Dreams have a sweeping and inflated style to highlight imaginary characters.
Allegory and legend are used to create dreams.

0 7

Jana Hensel: *Zonenkinder*

0 7

1

Hat Hensel Ihrer Meinung nach das Leben in der DDR zu romantisch dargestellt?

Sie können die folgenden Stichpunkte benutzen:

- das Schulleben
- das Familienleben
- die Gesellschaft
- der Sport.

[35 marks]

Possible content

- Hensel employs much nostalgia in the representation of her school life. She hides her worry about her qualifications and future prospects. Defections to the west are portrayed as personal disappointment.
- She presents an idealised version of her family life. Her parents and her sisters are always represented as supportive. Day to day “issues” and challenges are ignored or presented positively.
- Hensel presents society from a child’s perspective. Accounts of the “Massenorganisationen” show her as happy. Society presented as a cohesive supportive community.
- Sporting activities seen as positive for friendship and for her self-esteem. “Leistungssport” and doping are ignored or treated indirectly. The significance of Hensel’s parents’ choice of sport for her is not explored.

07.2

Welchen Aspekt dieses Werkes haben Sie am interessantesten gefunden? Warum?

Sie können die folgenden Stichpunkte benutzen:

- die Beschreibung des Schullebens
- die Rolle von Freizeit und Sport für Jugendliche
- Kommentare über das wiedervereinigte Deutschland
- was in der DDR zur Zeit der Wende passierte.

[35 marks]

Possible content

- It is interesting to read about a different school system and era.
We see how little school learning has shaped Hensel's future.
The reader sees to some extent the role of the school in socialist society.
- Both social and elite sport are shown as important to GDR identity.
Participation in sporting activities was essential to progress socially.
Problems in elite sport are addressed indirectly.
- Comments on united Germany show the different attitudes.
The author comments on the pace of change and loss of the past.
Hensel's observations about culture clashes in the new Germany are humorous.
- The child's experience of the Wende leads the reader to rethink the official story.
The reader infers Hensel's parents' attitude to the GDR regime by their actions.
The reader sees the effect of the Wende on everyday life in the GDR.

0 8

Franz Kafka: *Die Verwandlung*

0 8

1

Untersuchen Sie die Rolle der drei Zimmerherren in dieser Erzählung. Wie beeinflussen sie die Handlung?

Sie können die folgenden Stichpunkte benutzen:

- ihr Aussehen
- ihr Benehmen beim Abendessen
- ihre Reaktion beim Anblick von Gregor
- die Aktionen des Vaters und deren Bedeutung für die Familie.

[35 marks]

Possible content

- The Zimmerherren are three very serious-looking bearded men. Their dress suggests an insistence on cleanliness and order. They look similar to each other and act as one.
- They eat in the living room; the Samsas must eat in the kitchen. They are served by the mother and Grete. They taste the food first to see if they like it.
- They are quite relaxed at the sight of Gregor. They complain about the dirty conditions of the house. They demand the return of previous rent.
- The father throws the Zimmerherren out. Herr Samsa has renewed authority. The family look forward to a brighter future.

08.2

„Gregors Verwandlung stellt für andere Figuren einen Neubeginn dar.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- der Prokurist
- Gregors Vater
- Gregors Mutter
- Grete.

[35 marks]

Possible content

- The clerk comes to see why Gregor is absent from work.
The sight of Gregor shocks him and he flees.
Presumably he continues to work with no new beginning in life.
- The father is initially violent towards Gregor.
He takes on a new job to earn money.
He becomes head of the household again and makes decisions.
- The mother is a weak figure, fainting at the sight of her son.
She agrees with Grete it would be best if Gregor were not there.
She is proud of Grete and looks forward to a rosy future for her.
- Grete looks after Gregor, feeding him and tidying his room.
Tired of this chore, she declares, *Weg muss es!*
She becomes an independent and pretty young woman, whose parents are looking for a husband for her.

0 9

Wladimir Kaminer: *Russendisko*

0 9

1

Untersuchen Sie die menschlichen Beziehungen, die Kaminer in seinen Erzählungen beschreibt.

Sie können die folgenden Stichpunkte benutzen:

- Familie und Freunde
- Berlin als Beziehungskiste
- Frauen im Berliner Alltag
- multikulturelle Freundschaft.

[35 marks]

Possible content

- Family and friendship play an important part in many of the stories.
Kaminer's wife encounters a drunken tramp in an apartment in Prenzlauer Berg.
Kaminer's own mother travelled much after 1990. Freedom of movement was key.
- Marina recounts her experiences after her husband left her.
Many Germans found a Russian bride as a solution to worldly problems.
All of Kaminer's accounts provide details of human relationships in Berlin.
- Kaminer tells of his own female acquaintances, both at work and in leisure time.
Kaminer and his friend visit Lena and encounter interesting situations.
Migrant women in Berlin were often isolated because of language barriers and cultural differences.
- First encounters of Kaminer and Mischa were with gypsies and Vietnamese.
Many examples of friendships between migrants of different nationalities are depicted.
There is humour in all multi-cultural friendships despite difficulties and struggles.

0 9 . 2 Inwiefern konnte Kaminer für sich in Berlin ein erfolgreiches Leben aufbauen?

Sie können die folgenden Stichpunkte benutzen:

- Wohnung und Zuhause
- Familie und Freundschaft
- Arbeit und Karriere
- Freizeit.

[35 marks]

Possible content

- On arrival in Berlin, Kaminer met up with gypsies and Vietnamese migrants. They lived in old army barracks and unoccupied flats. The author set up home with his wife and family.
- The author's own family provide a good example of success. Russian women provide an interesting insight into the family culture of migrants. Friendship is often transitory but migrants all show a strong survival instinct.
- The author was long-term unemployed. Kaminer found work in a theatre group and ultimately became a writer. Jobs and the search for ways of earning money are prevalent in the accounts
- The Russian disco provides a good example of free-time activities. Kaminer describes encounters with females in theatres, clubs and other social settings. Story-telling and reminiscence play a significant role in leisure time situations.

1 0

Siegfried Lenz: *Fundbüro*

1 0

. 1

Untersuchen Sie die Beziehung zwischen Henry Neff und Paula Blohm.

Sie können die folgenden Stichpunkte benutzen:

- Paula als „Zentrum des Fundbüros“
- Paulas Beziehung zu ihrem Mann
- Paulas Reaktion auf Henrys Einladungen
- Paula als Kontrast zu Henry.

[35 marks]

Possible content

- Henry is immediately attracted to Paula.
Paula provides an excellent foil, both to Henry at work and to Hannes and Albert.
Paula recognised Henry’s ability and recommended him as deputy to Hannes.
- Her relationship with her husband appears distant.
Her husband is a voice-over actor, not often at home
Paula is happy to accept Henry’s attention without allowing matters to develop.
- Paula is flattered by the attention of a slightly younger man.
She is willing to go out to eat with him and to see a film.
Paula rejects a closer relationship and refuses to go away on a trip with Henry.
- Paula does not like Henry’s impetuous nature.
Unlike Henry, Paula does not like spontaneity.
Paula’s brother is linked to the racist motor bike gang, which Henry confronts.

1 0 . 2

Inwiefern sind Albert Bußmann und Hannes Harms von Bedeutung für den Roman?

Sie können die folgenden Stichpunkte benutzen:

- Albert als erfahrener Mitarbeiter des Fundbüros
- Henrys Reaktion auf Alberts Kündigung
- Hannes als loyaler Chef des Fundbüros
- die Einstellung von Hannes gegenüber Henry.

[35 marks]

Possible content

- The experienced Albert likes his job but drinks secretly at work and depicts how difficult life can be for ordinary people.
He always finds the owner of a lost item.
When he hears the news of his redundancy, he thinks of how he will break the news to his father.
- Henry offers to take his place to preserve Albert's job and hands in his notice.
Henry's attempts are in vain as Albert suffers a stroke.
Henry shows his selflessness through his attempts to help Albert.
- Hannes is the quiet and loyal head of the lost property office.
He took the blame for an accident caused by the mistake of an apprentice.
He will do anything to maintain the integrity of the Fundbüro.
- Initially, Hannes viewed Henry and his lack of career ambition with scepticism.
Hannes comes to admire Henry and his qualities; he supports him well at work.
Hannes offers Henry the role of his deputy in the lost property office.

1 1

Bernhard Schlink: *Der Vorleser*

1 1 . 1

Inwiefern haben Sie Mitleid mit Hanna? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Hanna hilft Michael
- die guten Zeiten
- Hannas Vergangenheit
- Hanna im Gefängnis.

[35 marks]

Possible content

- Hanna cares for Michael when he is ill.
She makes sure he gets home safely.
She insists he does his schoolwork for his own sake.
- Hanna enjoys Michael reading to her.
She visits Michael's home and wonders at the library.
They plan a cycle tour.
- Hanna rejected promotion because of her illiteracy.
She joined the SS and worked in a concentration camp.
She was responsible for many deaths.
- She has become old and has put on weight.
She learns to read and write.
She commits suicide just before her release.

1 1 . 2

Wie wichtig sind die Nebenfiguren für die Hauptthemen in diesem Werk?

Sie können die folgenden Stichpunkte benutzen:

- Michaels Vater
- Gertrud
- Sophie
- die Überlebende des Kirchenbrands.

[35 marks]

Possible content

- Michael's father is distant and very formal.
Michael seeks his advice during Hanna's trial.
To Michael he is representative of a guilty generation.
- Michael never tells Gertrud about Hanna, but makes comparisons.
They marry but divorce after five years.
Michael feels guilty about neglecting their daughter.
- Michael is fond of Sophie, a former school friend.
Michael makes it clear that he is not available to her.
She is representative of Michael's inability to form relationships after Hanna.
- Michael and the survivor talk about Hanna and the trial.
Michael is to give her the money left by Hanna.
She is representative of Hanna's efforts to make amends for actions of the past.

Section C

1 2

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

1 2 . 1

Inwiefern hatte Alex eine glückliche Kindheit? Begründen Sie Ihre Antwort.

Sie können die folgenden Stichpunkte benutzen:

- die ersten Szenen
- Christianes Heimkehr vom Krankenhaus
- seine Interessen als Kind
- die Party bei seinem Vater.

[35 marks]

Possible content

- The early scenes on Super-8 film show Alex and Ariane in a happy family. At home Alex and Christiane share the triumph of Sigmund Jähn on TV. The viewing is interrupted by the Stasi visit about Robert's *Republikflucht*.
- The children visit Christiane every day in hospital. Alex and Ariane prepare a "welcome home party" for Christiane's recovery. This marks a turning point for Christiane and the children.
- Alex's main interest is space. His other interest is TV. Christiane encourages him in the "*Junge Pioniere*" and the "*Junge Raketen-bauer*".
- When Alex visits Robert his half-brother and sister are watching TV. Robert's explanation of his letters and him waiting three years for news of the family takes Alex – and the viewer – back to his childhood. Robert is the father that Alex never had as a child.

1 2 . 2

Wie entwickelt sich die Beziehung zwischen Alex und Lara in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- ihre erste Begegnung
- ihr Wiedersehen im Krankenhaus
- ihr Zusammenleben in der alten Wohnung
- worüber sie streiten.

[35 marks]

Possible content

- Alex is treated by Lara as he chokes on an apple during the protest. His attempts to further the contact are frustrated. Lara does not see Alex get arrested or Christiane collapse, but these events are the link to their next meeting.
- Alex visits his mother in hospital to find that Lara is a nurse treating her. He times his visits so that they coincide with Lara's shifts. Alex and Lara share their first kiss at Christiane's bedside.
- Alex and Lara find the deserted flat and decide to move in together. Their new future together contrasts with old DDR-foodstuffs in the cupboards. Despite his new life with Lara in "their" flat, he sees Christiane each day.
- When Christiane lies about her father's job Lara storms out of the party. There is more argument when she leaves Alex in plaster in the bath. It is Lara who tells Christiane later about the *Wende*.

1 3

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

1 3 . 1

Wie und mit welchem Erfolg kontrollieren Minister Hempf und Oberstleutnant Grubitz das Leben von Christa-Maria Sieland in dem Film?

Sie können die folgenden Stichpunkte benutzen:

- Hempfs Affäre mit Christa-Maria
- Grubitz und die Tablettensucht von Christa-Maria
- die Durchsuchung von Dreymans Wohnung
- der Tod von Christa-Maria Sieland.

[35 marks]

Possible content

- Hempf orders the observation of Christa-Maria's partner.
Hempf abuses his own position of power to pursue an affair with Christa-Maria.
Christa-Maria remains an unwilling participant in the affair and ultimately refuses to meet with him.
- Christa-Maria is arrested because she refused to meet with Hempf.
Grubitz exploits Christa-Maria's tablet dependency.
He reminds her that she has made a powerful enemy.
- Christa-Maria reveals the location of Dreyman's typewriter.
The typewriter has been removed by Wiesler.
The raid on the flat is unsuccessful.
- When the hiding place is discovered, Christa-Maria runs out of the flat.
She is knocked down and killed by the delivery van.
It is unclear whether this is suicide or an accident.

1 3 . 2

Inwiefern spielt Gerd Wiesler die Rolle eines linientreuen Stasi-Offiziers in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- die Verhörmethoden von Gerd Wiesler
- die Überwachung von Georg und Christa-Maria
- die Verwanzung der Wohnung
- das Privatleben von Gerd Wiesler.

[35 marks]

Possible content

- Wiesler is shown as cold and emotionless during the interrogation of *Häftling 227*. His sole aim is to get prisoners to confess. Wiesler's methods include depriving prisoners of sleep over long periods.
- Wiesler dislikes the "arrogant" Dreyman and organises an observation of the couple. He ensures Dreyman witnesses Christa-Maria's affair with Hempf. Wiesler's dedicated methods contrast to those of his sloppy colleague.
- Wiesler oversees the bugging of Dreyman's apartment. Wiesler notices Frau Meinecke spying through her door. Wiesler warns Frau Meinecke that she should tell nobody of what she saw or her daughter will lose her university place.
- Wiesler's life is dedicated to his work with the Stasi. He lives alone in his bare flat and the impression is of a sad existence. Wiesler orders a prostitute, not only for sex but also for company.

1 4

Die fetten Jahre sind vorbei: Hans Weingartner (2005)

1 4 . 1

„Außer den drei Rebellen interessiert sich in diesem Film niemand für die Armen.“
Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- die Szene im Schuhgeschäft
- der Manager im Restaurant
- der Besitzer von Jules Wohnung
- die Szene in der Straßenbahn.

[35 marks]

Possible content

- Jan and Peter protest about shoes being made in sweatshops.
The shop manager tries to throw them out.
Heavily armed police arrive to eject the rebels.
- The manager tells Jule she must tidy her hair for the customers.
He fires Jule and the chef.
The heartless manager will not listen to Jule's pleas.
- Eviction papers are delivered to Jule by the landlord.
Jule says the rent has been paid, but is six weeks in arrears.
The landlord will not listen to any reasons why the rent is late.
- The tram inspector insists the old man must have a ticket.
The inspector tells Jan to mind his own business.
Nobody but Jan offers any help to the poor man.

1 4 . 2

Welche Rolle spielt Peter in diesem Film? Wie wichtig ist seine Rolle in der Gruppe der Rebellen?

Sie können die folgenden Stichpunkte benutzen:

- Peter im Beruf
- seine Freundschaft mit Jan und Jule
- die Entführung von Hardenberg
- die Szenen in der Berghütte.

[35 marks]

Possible content

- Peter is an electrician.
He has installed many alarm systems in the *Reichenviertel*.
He is interested in progressing his career.
- He is Jule's boyfriend.
He is Jan's flatmate and drives the van on night protests.
Peter is less intense and less bitter than Jan.
- Jan and Jule phone Peter for advice when they knock out Hardenberg.
He is just as clueless as the others about what to do.
He realises they are out of their depth.
- There is a major row when he finds out about Jule and Jan.
He says he no longer believes in free love.
He agrees to let things be and to return Hardenberg home.

1 5

Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)

1 5

. 1

Untersuchen Sie die Rolle von Fatma in dem Film.

Sie können die folgenden Stichpunkte benutzen:

- die Klischees aus ihrer Heimat über Deutschland
- das frühe Leben in Deutschland
- das Familienleben
- die deutsche Einbürgerung.

[35 marks]

Possible content

- Fatma brought many preconceived ideas about their new home with her. Fatma found it amusing that Germans took dogs for walks. She thought that Germans all ate pork and drank coca cola.
- Fatma and Hüseyin encountered prejudice like many Gastarbeiter. Fatma enjoys positive experiences when shopping despite language barriers. Fatma's first German contacts speak a fictitious language, which was not understood by a German audience.
- Fatma and Hüseyin had four children and their family life was traditional. They did not feel uncomfortable about leaving their homeland despite the complexity of a "life between two worlds". The family was not overly religious and accepted aspects of German life willingly.
- Hüseyin and Fatma are granted German citizenship and receive their passports. Fatma is much happier and more relaxed about this new status than her husband. The German nationality of the old couple makes things difficult back home following Hüseyin's death.

1 5 . 2

Inwiefern kann man den Film als eine Komödie beschreiben?

Sie können die folgenden Stichpunkte benutzen:

- sprachliche Schwierigkeiten
- kulturelle Unterschiede
- Familiensituationen
- Nostalgie und Identitätsfragen.

[35 marks]

Possible content

- In the early days language barriers obviously played a significant role. Fatma encountered helpful Germans when shopping and comedy is provided by the attempts to understand each other. Language difficulties diminish with the younger generations of the family.
- Comedy is provided by cultural differences and misconceptions. Toilets and cleanliness play a significant role, as do food and drink. Religious differences are important, despite the fact that the family is not very religious.
- The traditional view of Hüseyin being head of the family and a figure of authority prevails but with an element of comedy. Comedy is provided in the scenes en route to Anatolia. Family scenes show cultural differences between Turks and Germans.
- The scene in Cenk's school provides comedy and pathos. Hüseyin has bought a ruined house in Anatolia. Muhamed stays in the village to re-build the house; the issue of identity lives on.

1 6

Sophie Scholl – Die letzten Tage: Marc Rothemund (2005)

1 6 . 1

Welche verschiedenen Emotionen bemerkt man in der Person von Sophie in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- Sophie als lebenslustige junge Frau
- ihre Angst
- ihr Mut
- ihre Traurigkeit.

[35 marks]

Possible content

- Sophie listens to swing music.
She dances with Gisela in the flat.
She enjoys Gisela's company, chatting and laughing together.
- Sophie is worried when she learns of Hans' arrest.
She clasps her hands under the table when questioned by Mohr.
In the cell she hears screams and prays to God.
- She carries out dangerous work by distributing leaflets.
Sophie shows courage by adhering to her beliefs throughout.
In court she openly challenges Nazi ideology.
- In conversations with Else she weeps.
Sophie is desperately sad about the fate of Christoph Probst.
She is sad to learn her execution will take place that same day.

1 6 . 2

Inwiefern ist Else Gebel eine wichtige Figur in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- Else im Gefängnis
- die erste Szene in der Zelle
- Diskussion über Freiheit
- in der Zelle vor dem Gerichtsprozess.

[35 marks]

Possible content

- Else is a communist.
She is working for the Gestapo.
She has to ensure that Sophie does not harm herself.
- Else tries to give Sophie hope.
She says Mohr admits the country needs people like Sophie.
Sophie is afraid and weeps.
- Sophie talks about her vision of freedom.
Else has some sympathy with Sophie and agrees with her.
She tells Else about her fiancé.
- Sophie describes her dream of the child in the white dress.
Else tells Sophie that she must accept Mohr's offer.
Else says Sophie must live for her ideas.

1 7

Lola rennt: Tom Tykwer (1998)

1 7

. 1

Was bedeuten die Symbole in diesem Film? Wie wichtig sind sie?

Sie können die folgenden Stichpunkte benutzen:

- die Farbe Rot
- die Farbe Grün
- das Kreuz
- die Spirale.

[35 marks]

Possible content

- Colours are used traditionally but often with multiple meanings.
Red symbolises danger, love and death.
In the “red scene”, red is for danger for the relationship.
- Green stands for harmony and calm, contrasting with the red.
The dark green in the bank ironically denotes tradition and stability.
Lola’s pale green top hints that she is calm on the surface and less traditional.
- The cross symbolises divine intervention and fate.
Crosses also appear in all parts of the film symbolising decision points.
Crosses in the background create a mysterious atmosphere.
- The spiral shape and movement symbolises fatality, dizziness, breathlessness and tension.
The repeated staircase animation shows the possibility of altering fate.
The casino roulette shows importance of the “Glücksspiel”.

1 7 . 2

„In *Lola rennt* geht es eher um Misserfolg als um Erfolg.“ Inwieweit stimmt diese Aussage?

Sie können die folgenden Stichpunkte benutzen:

- Lola
- Manni
- Lolas Vater
- der Penner.

[35 marks]

Possible content

- Lola’s lack of success in the first two episodes results in death.
In the third run, she learns from her errors and saves lives.
At the end, Lola’s relationship may yet fail despite her successful mission.
- Manni’s failure as a small-time criminal is the catalyst of the film.
His failure to resolve the situation in the first two episodes leads to death.
Manni’s success is counterbalanced by potential “Misserfolg” for the “Penner”.
- Lola’s father has been successful in the bank and in society.
His success in fathering a child with his mistress means the destruction of his family with the adopted Lola.
His successful position at the bank is destroyed by Lola.
- The “Penner” is a failure in society without job and money.
In episode three, he “gains” a loaded gun despite “losing” Manni’s money.
The audience is left to question if this is success or further failure.