

**AS**  
**GERMAN**  
**7661/2**

Paper 2 Writing

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**Mark scheme**

June 2022

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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.

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## **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 ... times	In ... Zeiten	In ... Jahren	
	past	vergangenen	In der Vergangenheit = 2 ticks	
	commercial aspects	kommerzielle Aspekte		
	only	nur		
	played a very small part	haben ... eine sehr kleine Rolle gespielt	spielten	keine Rolle
	in the celebrations.	bei den Festlichkeiten.	bei/in den Feiern bei/in dem Fest	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	On the day	Am Tag		
	before Christmas	vor Weihnachten		
	most German families	die meisten deutschen Familien	die meisten Familien in Deutschland	
	decorate	schmücken	dekorieren	
	the tree	den Baum		
	in the living room.	im Wohnzimmer.		

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	In December	Im Dezember		
	the Advent wreath ... is	ist der Adventskranz		
	with its candles	mit seinen Kerzen		
	an ... part	ein ... Teil	Bestandteil	
	important	wichtiger		
	of the preparations.	der Vorbereitungen.	von den/in den/bei den	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	How many people	Wie viele Leute		
	have ... thought	haben ... gedacht		
	ever	je	jemals	
	of the ... background	an den ... Hintergrund	an ... die Geschichte	
	biblical	biblischen	biblische	
	of the festival?	des Festes?	vom Fest	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	Of course,	Natürlich	Es stimmt, dass	
	[Christmas] remains	bleibt [Weihnachten]	ist [Weihnachten] gilt Weihnachten als ...	
	one	eine		
	of the most popular	der beliebtesten	populärsten	
	traditions	Traditionen		
	in all Germany.	deutschlandweit.	bundesweit in ganz Deutschland	

**[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]**

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<b>Conversion grid</b>	
<b>Number of ticks</b>	<b>Mark</b>
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.

<b>AO3</b>	
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.

<b>AO4</b>	
17–20	<b>Very good critical response to the question set</b> 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	<b>Good critical response to the question set</b> 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	<b>Reasonable critical response to the question set</b> 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	<b>Limited critical response to the question set</b> 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	<b>Very limited critical response to the question set</b> 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**

„Katharina hat es immer schwer gehabt.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Katharinas Eltern und Familie
- Katharinas Ehe
- die Rolle der Presse
- das Ehepaar Blorna.

**[35 marks]**

**Possible content**

- Katharina's father died when she was a child.  
Her mother was an embittered alcoholic.  
Her brother introduced her to the unreliable Wilhelm Brettloh.
- Katharina married Brettloh after knowing him only briefly.  
It is suggested she married to escape her mother.  
The marriage was an unhappy one and ended in divorce.
- Katharina suffers public abuse because of press reports.  
The press distorts the truth and knowingly print false information.  
They work hand-in-hand with the police.
- The Blornas are an exception to others' poor treatment of Katharina.  
They have employed Katharina in the past and helped her financially.  
They curtail their holiday to defend her and Götten.

0 2 . 2

Welche Figuren in diesem Werk würden Sie am stärksten kritisieren? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Katharinas Mutter
- Beizmenne
- Tötges
- Sträubleder.

**[35 marks]**

**Possible content**

- Katharina’s mother was an alcoholic, incapable of looking after her daughter.  
The mother could not hold a job down.  
Else had to take responsibility for Katharina in her teenage years.
- Beizmenne orders the storming of Katharina’s flat.  
He asks unnecessarily crude questions.  
He is an incompetent officer, who causes Katharina emotional upset.
- Tötges is a journalist with a penchant for distorting the truth.  
He uses deception to interview Katharina’s desperately ill mother.  
He crudely suggests intimacy before Katharina shoots him.
- Sträubleder is an unfaithful father of four.  
He is worried purely about his own reputation when he suspects Götten of having been in his villa.  
He ensures his name is kept out of the papers with no second thought for Katharina.

0 3

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

0 3

1

Finden Sie dieses Theaterstück eher optimistisch oder pessimistisch? Geben Sie Ihre Gründe an.

Sie können die folgenden Stichpunkte benutzen:

- „Die armen Leut‘ brauchen Courage.“ [Mutter Courage, Szene 6]
- Mutter Courage lebt vom Krieg
- der Krieg dauert dreißig Jahre
- Mutter Courage verliert ihre Kinder.

**[35 marks]**

**Possible content**

- Mutter Courage herself is hardly wealthy and got her nickname for her daring. She displays bravery, cunning and determination throughout the play. This play on words is both a critique of war and a comment on her career.
- Mutter Courage is “neutral” and trades with both sides in the war. She rejects the Cook’s offer to go to Utrecht and leaves him behind. At the end of the play she pulls the Planwagen alone to follow the army.
- The passage of time is shown on the posters in each scene. Mutter Courage and her children know no life other than war. The armies move to and fro across the years, but the war achieves nothing.
- Each of Mutter Courage’s children is a victim of the futile war. She bears some responsibility for each death, but accepts her loss stoically. Mutter Courage has a bleak and lonely future at the end of the play.

0 3 . 2

Untersuchen Sie die Rolle des Feldpredigers in diesem Theaterstück. Wie beeinflusst er die Handlung?

Sie können die folgenden Stichpunkte benutzen:

- sein Beruf
- seine Einstellung gegenüber dem Krieg
- seine positiven Handlungen
- seine negativen Handlungen.

**[35 marks]**

**Possible content**

- As a Protestant Chaplain he is a non-combatant in the Swedish army.  
He portrays the hypocrisy of religion.  
He blames the clothes of his job for exposing him to danger.
- He uses his position to justify the conflict as a religious war.  
He cynically suggests that war is necessary and it will find a way to continue.  
He says that Kings, Emperors and the Pope will always go to war.
- He shows gratitude to Mutter Courage by spotting the flag and helping her.  
He rips up the shirts and helps to treat the wounded farmers.  
He goes with Eilif when he is taken away and Mutter Courage is in town.
- He is basically a coward whose main concern is self-preservation.  
When the Catholics attack he changes his faith along with his clothes.  
He goads Yvette to criticise the Cook to improve his chances with Mutter Courage.

**0 4**

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

**0 4 . 1**

Was sind für Sie die lustigsten Elemente in diesem Theaterstück? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Claires Ankunft
- Claires Aussehen
- Claires Gefolge
- die Bürger, die auf Kredit kaufen.

**[35 marks]**

**Possible content**

- By pulling the emergency handle, Claire throws welcome preparations into disarray. She argues with the ticket master and offers him a bribe. The noise of the train drowns out the choir.
- Claire arrives ostentatiously dressed. With her artificial limbs and flaming red hair, she is comically grotesque. She has not aged well and is fat.
- Claire has given her entourage rhyming names. They speak in unison and act like marionettes. They have been castrated and blinded for past deeds.
- All citizens start to buy on credit from Ill's shop. Ill's family displays new-found wealth. Even the most prominent citizens purchase luxury items.

0 4 . 2

„Die wichtigsten Bürger sind auch die korruptesten.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

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

**[35 marks]**

**Possible content**

- The policeman refuses help when Ill tells him that his life is at risk.  
The policeman reassures Ill that no threat exists.  
He forces Ill to remain in the auditorium so that he will be killed.
- Claire tells the doctor that his next diagnosis should be “heart attack”.  
To his credit, he tries to dissuade Claire from pursuing her aim.  
However, he participates in Ill’s death by lying about the true cause.
- The priest tells Claire there is no longer a death penalty in Güllen.  
When Ill seeks his help, the priest merely points to the new church bell.  
The priest has unwittingly become part of Claire’s plan.
- The mayor reneges on his declaration of Ill as his successor.  
The mayor offers Ill a gun, with obvious implications.  
The mayor persuades the townspeople to accept Claire’s offer.



0 5

**Max Frisch: *Andorra***

0 5 . 1

Wie wichtig ist das Thema Religion in diesem Theaterstück? Begründen Sie Ihre Antwort.

Sie können die folgenden Stichpunkte benutzen:

- die Prozession im ersten Bild
- die Rolle des Paters
- die Rolle des Tischlers
- der Angriff der Soldaten auf Andri.

**[35 marks]**

**Possible content**

- The Andorrans kneel when the procession goes by.  
They believe they are showing their piety during the procession.  
They are worshipping images, contrary to religious teachings.
- The Pater, the symbol of the church, is initially respected and revered.  
He is weak, persuading Andri that he is a Jew before failing to correct this.  
He is the only one to admit any guilt in his Vordergrundszene.
- The Tischler is blatantly antisemitic and does not want Andri in the workshop.  
He dismisses his protests with a reference to the Klagemauer in Jerusalem.  
He prevents Andri becoming a carpenter like his Jewish ancestor Jesus.
- The Soldat mocks Andri by referring to the story of David and Goliath.  
The Geselle betrays Andri and sides with the soldiers, like Judas in the Bible.  
Andri does not overcome the Goliath figure and is himself injured on the temple.

**0 5 . 2**

Inwiefern ist die Suche nach der Wahrheit ein zentrales Thema in diesem Theaterstück?

Sie können die folgenden Stichpunkte benutzen:

- die Lüge des Lehrers über Andris Herkunft
- die Einstellung der Andorraner gegenüber Andri
- die Versuche der wichtigen Figuren, die Wahrheit zu sagen
- die Ereignisse bei der Judenschau.

**[35 marks]**

**Possible content**

- The original lie by the Lehrer is the reason for Andri's persecution.  
The Lehrer's lie has grown out of all proportion.  
He reinforces the lie by refusing to allow Andri to marry Barblin.
- The Andorrans have taken the Lehrer's story to be true.  
Their antisemitic prejudices come out as Andri enters adulthood.  
They all see Jewish attributes in Andri to convince themselves they are right.
- The Lehrer's alcohol-fuelled attempts to tell Andri the truth are in vain.  
The Pater convinces Andri that the truth is unbelievable.  
The Señora wastes clear opportunities to tell Andri the truth.
- When the Lehrer finally cries „Mein Sohn!“ it is already too late.  
The mother's explanation contradicts the predetermined outcome and is ignored.  
The Andorrans stand passively by as Andri is taken away and executed.

0 6

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

0 6 . 1

„Heine schildert die Liebe als junge Liebe, findet sie aber enttäuschend.“ Inwiefern stimmt diese Aussage Ihrer Meinung nach für das Werk?

Sie können die folgenden Stichpunkte benutzen:

- Themen
- Sprache
- Struktur
- Stil.

**[35 marks]**

**Possible content**

- Heine portrays the highs and lows of experiencing love.  
Many poems deal with unrequited love.  
The poet tries to show the timeless nature of his feelings.
- The work is structured chronologically to show how Heine matures.  
Many poems alternate extremes of passion and despair.  
Some youthful poetry contrasts with more distanced later poetry.
- Heine’s style is rhetorical and self-questioning.  
The older Heine uses irony in his own portrayal of extreme youthful experiences.  
Exclamations demonstrate the intensity of emotions felt.
- Heine uses hyperbole to emphasise the ecstasy and despair of love.  
Use of questions highlights the insecurity of love at every age.  
Verse rhythms show the ebb and flow of youthful passion.

0 6 . 2

Untersuchen Sie mindestens zwei Gedichte, in denen das Thema Tod wichtig ist.

Sie können die folgenden Stichpunkte benutzen:

- Themen
- Sprache
- Struktur
- Stil.

**[35 marks]**

**Possible content**

- Death is often represented by cold, darkness, rest, sleep or night.  
The young romantic poet sees death as an escape from unrequited love.  
The tragic and violent death of a protagonist is often seen as fate.
- Death of the protagonist is often the culmination of a poem.  
Changes in his attitude to death become apparent as Heine matures.  
He contrasts death of local country folk with the idealised death in legends.
- Later poetry uses irony to show Heine's fascination with death.  
Heine embellishes the feelings of passion linked to death.  
He uses rhetoric and hyperbole to portray a more violent experience.
- Metaphors of darkness and night are used to portray death.  
Extended language structures depict characters slipping into slumber.  
The moment of death is often marked by an exclamation.

0 7

**Jana Hensel: *Zonenkinder***

0 7 . 1

Wie schildert Hensel ihre Identitätskrise nach der Wende?

Sie können die folgenden Stichpunkte benutzen:

- als Schülerin und Studentin
- als Mitglied ihrer Familie
- als ehemalige DDR-Bürgerin
- als Deutsche.

**[35 marks]**

**Possible content**

- Hensel feels her qualifications have not prepared her for her new life.  
She cannot relate to communal experiences of her western counterparts.  
She developed skills for school life in the GDR that are no longer relevant.
- Hensel compares her family life unfavourably to that of her western peers.  
She finds her parents more distant than those of West German peers.  
Hensel portrays the generation gap arising from reunification experiences.
- Hensel misses the structure and communal aspect of GDR life.  
She identifies with sports people from the GDR.  
She now has to treat her former country as a tourist attraction.
- Hensel feels too much of the GDR has been destroyed since reunification.  
This has left her feeling “heimatlos”.  
She feels alienated from many aspects of the new German culture.

07.2

Was sind für Hensel die wichtigsten kulturellen und gesellschaftlichen Unterschiede der beiden Teile Deutschlands?

Sie können die folgenden Stichpunkte benutzen:

- Familienbeziehungen
- Mode und Jugendkultur
- Schule
- Freizeit.

**[35 marks]**

**Possible content**

- Hensel compares the relationships between parents and children in East and West Germany.  
She views western parents as more approachable and considerate.  
Hensel views the generation gaps as clearer in the East than the West.
- Hensel tells how teenagers in the East accessed youth culture in the West.  
Hensel envies the fashion of western teenagers that she only sees second-hand.  
Her interest in music is not rebellious or a desire for western individualism.
- Hensel focuses on the social aspect of school life rather than the curriculum.  
She sees schools in the West as those of a different country.  
She can only use second-hand experiences of western school systems and culture.
- Hensel presents western teenagers as having more leisure time to themselves.  
She presents the GDR youth organisations as well-ordered and effective time-fillers.  
She has an ambivalent attitude to youth sport in the East, in contrast to the West.

0 8

**Franz Kafka: *Die Verwandlung***

0 8

1

Halten Sie Grete für eine gute Schwester oder nicht? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Grete vor Gregors Verwandlung
- ihre Reaktion auf die Situation ihres Bruders
- Grete ändert sich
- Grete am Ende der Erzählung.

**[35 marks]**

**Possible content**

- Gregor feels close to Grete and wants to send her to a conservatory.  
Grete is concerned when Gregor does not get up for work.  
She is worried that something has happened to her brother.
- Grete takes on responsibility for looking after Gregor.  
She is very attentive and brings him what she thinks he needs.  
She makes space in Gregor's room so that he can move about.
- Grete rebukes Gregor for giving their mother a shock.  
She starts to neglect her brother and stops cleaning his room.  
In the end she calls him „es” and insists that he must go.
- Her warm relationship with her parents is in contrast to her relationship with Gregor.  
She no longer refers to her brother and there is no mention of mourning.  
She is a blossoming young woman looking forward to her own future.

**0 8 . 2**

Wer sind Ihrer Meinung nach die negativsten Figuren in dieser Erzählung? Geben Sie Ihre Gründe an.

Sie können die folgenden Stichpunkte benutzen:

- der Prokurist
- Gregors Eltern
- die Zimmerherren
- Grete.

**[35 marks]**

**Possible content**

- The Prokurist arrives to ask why Gregor has not taken the early train.  
He threatens Gregor with the loss of his job.  
On seeing Gregor, he is unsympathetic; he lacks understanding and flees.
- Gregor's father has become lazy and fat.  
He beats Gregor and bombards him with apples.  
The mother is weak and cannot cope at all with the situation.
- The tenants are very demanding but offer no thanks to the family.  
They take over the house, restricting the family to the kitchen.  
On seeing Gregor, they say the house is filthy and demand their rent back.
- Grete's concern for her brother is short-lived.  
She neglects Gregor, taking up typing and French.  
Grete utters the fatal words „Weg muss es!“



0 9

**Wladimir Kaminer: *Russendisko***

0 9 . 1

„In Kaminers Erzählungen genießen die Migranten ihr Leben in Berlin.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Freundschaft und Beziehungen
- die Arbeitswelt
- interkultureller Humor
- Sprachprobleme.

**[35 marks]**

**Possible content**

- New friendships are often forged through circumstances and chance. Friendships develop between migrants with their national peculiarities. Women often play a central role in the accounts, for example the Russian brides.
- Migrants work together in a resourceful way, spurred on by their instincts for survival. They put a positive spin on things, such as the Russian who buys a bankrupt restaurant. Migrants are resourceful in overcoming the hurdles set by German officialdom.
- There are multicultural misunderstandings, such as the Russian telephone sex calls. Another is provided by the card playing habits of the different nationalities. Despite the differences, migrants get on well together.
- Language barriers are an issue but also a source of positivity and humour. Many migrants fail the language test for German citizenship, even after eight years. Despite language problems, women play a crucial role in family life.

**0 9 . 2**

Untersuchen Sie die Bedeutung der weiblichen Figuren in Kaminers Erzählungen.

Sie können die folgenden Stichpunkte benutzen:

- Kaminers Mutter und seine Frau
- Beziehungen zu Männern
- die russische Braut
- Frauen im Alltagsleben.

**[35 marks]**

**Possible content**

- Kaminer's mother takes advantage of the lifting of travel restrictions from Russia. Olga, Kaminer's wife, is a strong character, surviving an often violent upbringing. The incident with the drunken tramp provides humour.
- Berlin is described as a city of relationships rather than of single people. Marina's husband left her and she moved on to several short relationships. Lena has become a Countess in Rome; her dead husband had mafia connections.
- Many German men solved their personal problems by marrying a Russian. Russian brides are strong and loyal. They can be extremely dangerous in an argument.
- Kaminer's many female friends appear in the accounts, both at work and in his leisure time. The author discusses women involved in telephone sex calls. Katja is a good example of the often chaotic but resourceful lives of the migrant women.

1 0

**Siegfried Lenz: *Fundbüro***

1 0 . 1

Untersuchen Sie die Figuren Hannes Harms und Paula Blohm und ihre Bedeutung für den Roman.

Sie können die folgenden Stichpunkte benutzen:

- Hannes als Chef des Fundbüros
- Hannes und Henry Neff
- Paula im Fundbüro
- Paula und Henry.

**[35 marks]**

**Possible content**

- Hannes is the quiet and loyal head of the lost property office.  
Hannes took the blame for an accident caused by an apprentice; he is a selfless character.  
He has a resigned nature and a passive character.
- Initially, Hannes is dubious about Henry's lack of ambition.  
Hannes takes Henry under his wing and comes to admire Henry and his qualities.  
Hannes offers Henry the role of his deputy in the lost property office.
- Paula Blohm is the heartbeat of the lost property office.  
Paula is the antithesis of her colleagues, but she is able to recognise their qualities.  
Paula is a measured character and struggles with Henry's impetuous nature.
- Henry is immediately attracted to Paula and she is flattered by his attention.  
Paula is willing to go out with Henry but she rejects a closer relationship.  
Paula's brother is linked to the racist motor bike gang, which Henry confronts.

1 0 . 2

Welche Aspekte des Fundbüros sind für den Roman besonders wichtig? Begründen Sie Ihre Antwort.

Sie können die folgenden Stichpunkte benutzen:

- Henry Neff im Fundbüro
- die Arbeitskollegen im Fundbüro
- das Fundbüro als Symbol von Verlust
- das Fundbüro und die moderne Gesellschaft.

**[35 marks]**

**Possible content**

- Henry Neff comes from an affluent family but is totally lacking ambition. Henry admires the teamwork in the lost property office, a stark contrast to the modern world. Henry rejects the idea of a throw-away society through his work.
- The employees of the office are all good-natured people who do not compete with each other. Hannes Harms shows loyalty to colleagues on several occasions. Paula Blohm offers an excellent foil to Henry and indeed to Hannes and Albert.
- Henry realises that every lost item is connected to a life story. The lost property office is about people fearing the loss of their livelihood. There are plans to nationalise the railway, which will involve job losses.
- Lenz is pleading for a return to a less hectic, less competitive society. There is little friction in the lost property office, in sharp contrast to the modern world. Henry stands for social justice and tries to help Albert when he is made redundant.

1 1

**Bernhard Schlink: *Der Vorleser***

1 1 . 1

Inwiefern haben Sie Mitleid mit Michael? Begründen Sie Ihre Antwort.

Sie können die folgenden Stichpunkte benutzen:

- Michael als Schüler
- was er im Gerichtssaal erfährt
- seine Beziehungen zu Frauen
- seine Versuche, Hanna zu helfen.

**[35 marks]**

**Possible content**

- Michael is an affable boy from a middle-class family.  
He becomes obsessed with a much older woman and is dominated by her.  
They share good times, but he sometimes suffers at her hands.
- Michael is devastated to learn of Hanna's past.  
He questions his own guilt for having loved a war criminal.  
He is forced to consider the guilt of past generations for having accommodated Nazi crimes.
- Michael constantly compares other women with Hanna.  
He is unable to form satisfactory relationships with the opposite sex.  
His own marriage ends in divorce after only five years.
- Michael sends Hanna tapes of him reading aloud.  
He makes thorough preparations for her release.  
He visits her only once in prison, at the request of the Governor.

1 1 . 2

Welche Elemente des Werks finden Sie am interessantesten? Geben Sie Ihre Gründe an.

Sie können die folgenden Stichpunkte benutzen:

- die Erzählweise
- die Handlung
- die Nebenfiguren
- die Themen.

**[35 marks]**

**Possible content**

- The „ich-Erzähler“ gives the story a personal dimension.  
The work is divided into three parts, depicting three stages of Michael's life.  
The reader is invited to reflect on events and themes of the novel.
- The relationship between a 15-year-old and a mature woman is controversial.  
The reader is keen to find out about Hanna's past.  
The reader is intrigued by events in Michael's and Hanna's life.
- Michael's father is a distant figure, who makes appointments to see his children.  
Sophie and others are used by Michael purely for his own gratification.  
Gertrud and Michael have a daughter, but the marriage fails.
- Michael and Hanna's relationship examines the themes of guilt and shame.  
The failure of human relationships is seen in all situations in the novel.  
The whole story looks at the impact of the past on the present.

**Section C****1 2****Good Bye, Lenin!: Wolfgang Becker (2003)****1 2 . 1**

„Dieser Film hat nichts Bedeutendes zu sagen – er ist reine Unterhaltung“.  
Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- die Figuren
- der Plan von Alex
- die Geburtstagsparty bei Christiane
- die Darstellung des Mauerfalls.

**[35 marks]****Possible content**

- The entertainment value of this film cannot be denied.  
Characters exploit the comedy of situations to good effect.  
Alex and Denis make an effective comedy duo.
- Alex's plan has good intentions but becomes increasingly chaotic.  
It gives rise to largely visual comedy which is very effective.  
The message is clear that the truth always comes out.
- The build-up to the party provides the backdrop for a comic event.  
The strained atmosphere in the room is both amusing and touching.  
The central theme of family values is very strong throughout the film.
- Genuine film footage documents social tension with a comic twist.  
The message of peaceful demonstration achieving change is clear.  
The themes of successful integration and social exclusion are relevant today.

1 2 . 2

Wie reagieren in diesem Film die verschiedenen Generationen auf die Wende? Finden Sie ihre Reaktionen eher positiv oder negativ?

Sie können die folgenden Stichpunkte benutzen:

- Ariane
- Rainer
- Doktor Klappprath
- Frau Schäfer.

**[35 marks]**

**Possible content**

- Alex's sister embraces the new opportunities most enthusiastically. She wastes no time giving up her studies to work at the new Burger King. She buys Western clothes and supervises the refurbishment of the flat.
- Rainer is enterprising and is sent by Burger King to manage the Berlin outlet. He moves in with Ariane and buys a Trabi. He is the father of a „gesamtdeutsches Baby“.
- Klappprath is the former headteacher at the school where Christiane worked. He was replaced after the Wende and turned to alcohol. His sad situation reflects the negative impact of the reunification.
- Frau Schäfer looked after the children and has real concern for Christiane. She misses the GDR and supports Christiane's letter-writing. She embodies real Ostalgie.



1 3

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

1 3 . 1

Welche Rolle spielt Minister Bruno Hempf in diesem Film? Wie beeinflusst er die Handlung?

Sie können die folgenden Stichpunkte benutzen:

- Hempf als Kultusminister
- Hempfs Machtposition
- Hempf und Christa-Maria Sieland
- Hempf nach der Wende.

**[35 marks]**

**Possible content**

- Hempf is Minister for Culture and a member of the Central Committee of the government.  
He is selfish and vain, treating subordinates and the public with disdain.  
He thinks he can side-line rivals in pursuit of his own ends.
- Hempf expects his orders to be obeyed.  
He abuses his position of power to further his own aims and personal desires.  
He orders the observation of Georg Dreyman for personal rather than political reasons.
- Hempf exploits Christa-Maria's weak character and conducts an affair with her.  
He invades Christa-Maria's personal space and makes her feel uncomfortable.  
He orders the arrest of Christa-Maria when she fails to appear at his hotel room.
- Hempf is the only character in the film who does not change.  
Even after reunification, Hempf remains an unpleasant character.  
He enjoys telling Dreyman that the government knew every last detail about his life.

1 3 . 2

Wie schildert der Regisseur in diesem Film die Arbeit der Stasi?

Sie können die folgenden Stichpunkte benutzen:

- die Bedeutung der Stasi für die Partei
- die Macht und Kontrolle der Stasi
- Verwanzung und Drohung
- Verhaftung und Verhör.

**[35 marks]**

**Possible content**

- Wiesler exemplifies the work of the Stasi as protector of the regime and its policies. The Stasi pervade all aspects of life in the GDR; it is all-seeing and all-powerful. They work hand in glove with the government to maintain control and order in society.
- The Stasi can ensure that dissidents like Albert Jerska are unable to work. Their methods create an atmosphere of fear and mistrust. The Stasi can ruin a person's life and ambitions at will.
- The Stasi operatives can bug a flat in a matter of minutes. Wiesler and Udo observe Dreyman's apartment round the clock without his knowledge. Wiesler issues a threat to Frau Meinicke if she were to speak out.
- The film begins with the menacing interrogation scene in the Stasi prison. The Stasi use brutal interrogation techniques, such as sleep deprivation. Citizens can be arrested at will, for example Christa-Maria.

1 4

**Die fetten Jahre sind vorbei: Hans Weingartner (2005)**

1 4 . 1

Haben Sie einen positiven oder negativen Eindruck von Jan? Begründen Sie Ihre Antwort.

Sie können die folgenden Stichpunkte benutzen:

- Jans Engagement
- seine Beziehung zu Peter und Jule
- die Entführung von Hardenberg
- die letzte Szene des Films.

**[35 marks]**

**Possible content**

- Jan is genuine about his commitment to his ideals.  
Justice and fairness are extremely important to him.  
He insists on peaceful means to get the rich to consider the less fortunate.
- Peter is Jan's best friend and they both get on well with Jule.  
The rebels, led by Jan, have fun in all they do at first.  
Jan betrays Peter's trust by starting an affair with Jule.
- When Hardenberg returns unexpectedly, Jan resorts to physical force.  
He relies on Peter's advice on what to do with the unconscious Hardenberg.  
In the mountain hut, he is as clueless as the others about the next steps.
- The ending is unclear and ambiguous.  
Have Jan's planning and actions jeopardised the future of all three?  
Students might argue that Jan's idealism has been in vain.

1 4 . 2

Welche Themen in diesem Film haben den größten Eindruck auf Sie gemacht?  
Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Liebe
- Gerechtigkeit
- Idealismus
- Generationskonflikte.

**[35 marks]**

**Possible content**

- The film depicts a love triangle.  
Jan forms a relationship with Peter's girlfriend.  
After a row, the three come together and love has conquered all.
- Social justice is the clear aim of the rebels.  
They want to draw the attention of the rich to the plight of the have-nots.  
Many early scenes show the huge wealth gap in society.
- The rebels are fighting globalisation and exploitation.  
Although disruptive, they only use peaceful means to achieve their goal.  
The discussion with Hardenberg shows how we must live in the real world.
- The young rebels do not share the values of the older generation.  
Early scenes show the older generation do not want the status quo overturned.  
Hardenberg represents the older generation and his views seem to prevail.

1 5

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

1 5 . 1

Untersuchen Sie die Rolle von Cenk in diesem Film. Ist er Ihrer Meinung nach eine positive oder negative Figur?

Sie können die folgenden Stichpunkte benutzen:

- Cenk und Canan
- Cenk und seine Identität
- Cenk und Hüseyin
- die Reise nach Anatolien

**[35 marks]**

**Possible content**

- Canan tells Cenk the story of his family when he returns home from school with a black eye.  
The story is central to the film, reflecting the story of Turkish integration into German society.  
The story is told in German so that Cenk can understand it.
- Cenk was teased by classmates, who said he was neither German nor Turkish.  
Cenk's mother is German, but Turkish traditions remain central to his upbringing.  
Through Cenk we see how far the family has travelled on their journey in life.
- There is a very close bond between Cenk and his grandfather.  
It is clear how important his grandfather is to him and his identity.  
Cenk is very proud of his grandfather and delivers Hüseyin's speech in Berlin.
- The distance to Anatolia is symbolic of the distance between the two worlds.  
Cenk cannot converse with the young Turkish boy, showing the identity crisis facing Cenk.  
At the end of the film, Cenk understands the reality of his family situation.

1 5 . 2

Inwiefern ist das Thema Familie in diesem Film von Bedeutung?

Sie können die folgenden Stichpunkte benutzen:

- die erste Generation und ihre Ankunft in Deutschland
- die Bedeutung der Familienwerte
- Identitätskrise für die Familie
- Anatolien.

**[35 marks]**

**Possible content**

- Hüseyin arrives in Germany alone; the patriarchal nature of Turkish families is evident.  
Fatma and her children arrive in Germany and experience cultural shocks.  
The contrast between German culture and Turkish family structure is key to the film.
- Despite the passing of time in Germany, traditional Turkish family values persist.  
Hüseyin and Fatma acquire German citizenship but do not lose Turkish family values.  
Hüseyin is supportive of Canan when she announces that she is pregnant.
- The younger members of the family have become assimilated into German life and culture.  
They respect their father as the head of the family but they are torn between two worlds.  
Cenk highlights the identity crisis when his name is placed on a blank wall at school.
- The difference between family life and values in the two societies is depicted clearly.  
Despite the protests of some family members, the whole family travels to Anatolia.  
When Hüseyin dies suddenly, his son Muhamed stays behind to rebuild the house.

1 6

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

1 6

. 1

Welche Szenen in diesem Film finden Sie besonders spannend? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- die Szene in der Universität
- Sophies Verhör durch Mohr
- Sophie im Gerichtssaal
- die Hinrichtungen.

**[35 marks]**

**Possible content**

- Hans and Sophie put themselves in danger in a very tense scene.  
Sophie stays to distribute the last of the leaflets.  
The janitor spots Sophie and takes her to the Rektor.
- The interviews with Mohr present ideological differences.  
The interviews show different personalities; Mohr is wily, Sophie naïve.  
Sophie defends her ideals and will not betray her conscience.
- In a room full of uniformed Nazis the odds are stacked against the accused.  
The ranting and biased judge is representative of a repressive regime.  
Sophie tells the judge that he will soon have to answer for what the regime has done.
- Sophie's parents attend the execution and say how proud they are of her.  
Mohr's presence shows some humanity and his admiration for Sophie  
Hans is heard to shout, „Es lebe die Freiheit!“ – a major theme of the film.

1 6 . 2

Welche Figuren spielen die wichtigste Rolle in Sophies Leben? Begründen Sie Ihre Antwort.

Sie können die folgenden Stichpunkte benutzen:

- Hans
- Christoph Probst
- Else Gebel
- Sophies Eltern.

**[35 marks]**

**Possible content**

- Hans has served at the front and is the leading light of the organisation. He realises the danger of missions involving his sister. His fight for truth and freedom has inspired Sophie.
- Christoph, a close friend, is a staunch member of the organisation. He suffers from depression and has a wife and three children. Sophie is inconsolable at his fate.
- Else is to make sure Sophie comes to no harm in the cell. Else and Sophie share revealing conversations. Else is impressed by Sophie's commitment and encourages her.
- Sophie's parents have instilled deep faith in her. Sophie comforts her mother at the execution. Her father is proud of her and would have her do the same again.



1 7

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

1 7

1

Welche Rolle spielt das Schicksal für die Figuren in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- Lola
- Manni
- Lolas Vater
- andere Nebenfiguren.

**[35 marks]**

**Possible content**

- Lola's three scenarios show the consequences of her decision changes.  
The timing in her runs leads to different fates for Lola and others.  
Lola appears to have almost supernatural powers in life-threatening situations.
- Manni's incompetence brings about the initial situation.  
His actions in the first two scenarios show him to be passive.  
Manni takes more control of his own destiny in the third scenario.
- The scenarios show different possible relationships between Lola and her father.  
Lola's father takes decisions which affect Lola and also his own partner.  
Despite this, Lola's father is shown not to be in any control of his own fate.
- The flash-forwards for secondary characters show various possible lives.  
The "Penner" has fleeting prosperity, which is then taken from him by Manni.  
In the ambulance, the security guard's fate is controlled by a 'supernatural' Lola.

1 7 . 2

Welche Aspekte dieses Films sind Ihrer Meinung nach am interessantesten? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- die drei Geschichten von Lola
- die Pausen zwischen Lolas Geschichten
- das Ende des Films
- die Rolle der Nebenfiguren.

**[35 marks]**

**Possible content**

- The three scenarios have different outcomes due to actions or decisions.  
The different scenarios allow Tykwer to explore the role of fate.  
The scenarios develop differently due to character decisions and circumstances.
- The intervals show Lola reflecting on her situation.  
We learn more about Lola's personality in these scenes.  
The intervals provide contrast with the fast-paced scenarios.
- The ending does not provide closure.  
We are not sure what will happen to Lola and Manni in the future.  
We are unsure what we should feel about Lola and Manni after the ending.
- The secondary characters add humour to the film.  
They demonstrate the role of fate in changing a person's future.  
The film's pace is broken up by flash-forwards involving them.