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**A-level**  
**GERMAN**  
**7662/2**

Paper 2 Writing

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**Mark scheme**

June 2024

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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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from [aqa.org.uk](https://www.aqa.org.uk)

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## 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.

**Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. 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   |                                                                                                                                                                                                                                                                                               |
|-------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 17–20 | The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.              |
| 13–16 | 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.           |
| 9–12  | 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 language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task. |
| 5–8   | The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.                                               |
| 1–4   | The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language 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  
 subjunctive of indirect speech  
 prepositions with a non-literal meaning eg sich interessieren für  
 object pronouns  
 complex adjectival phrases eg die in Hamburg veröffentlichte Studie  
 adjectival and masculine weak nouns.

| AO4   |                                                                                                                                                                                                                                                                                                                                                                                                          |
|-------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 17–20 | <b>Excellent critical and analytical response to the question set</b><br>Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied. |
| 13–16 | <b>Good critical and analytical response to the question set</b><br>Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.                     |
| 9–12  | <b>Reasonable critical and analytical response to the question set</b><br>Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.     |
| 5–8   | <b>Limited critical and analytical response to the question set</b><br>Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.                      |
| 1–4   | <b>Very limited critical and analytical response to the question set</b><br>A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.              |
| 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 1

**Heinrich Böll: *Die verlorene Ehre der Katharina Blum***

0 1 . 1

Analysieren Sie, wie und warum Katharina sich in diesem Werk verändert. Inwiefern finden Sie diese Veränderung realistisch und glaubwürdig?

**[40 marks]**

**Possible content**

- As a young woman Katharina supported her mother and younger brother.
- She was hard-working and gained success at no-one else's expense.
- She meets Götten, who is wanted by the police, unbeknown to Katharina.
- She is rather prudish and does not like pushy men.
- Thanks to the Blornas, she is financially independent.
- Others describe her as conscientious, loyal and thrifty.
- Katharina suffers at the hands of the police and press.
- The press pursue Katharina's acquaintances and contribute to her mother's death.
- The public reaction to press reports makes Katharina's life a misery.
- Her experiences have turned her into a murderer with no regrets.

0 1 . 2

Bewerten Sie die Darstellung der weiblichen Nebenfiguren in diesem Werk. Welche Rolle spielen sie in der Erzählung?

**[40 marks]**

**Possible content**

- Statements by other female characters arouse our sympathy for Katharina.
- Gertrud Blorna is a loyal friend, who stands by Katharina throughout.
- Like Katharina, her reputation suffers through unfair press reports.
- Dr Blorna and Gertrud employ Katharina, helping her to become financially stable.
- After Katharina's divorce, Else Woltersheim gives her a home.
- Else speaks very positively about Katharina and defends her as best she can.
- She is angry and bitter about Katharina's treatment in the press.
- Katharina's mother is alcoholic and very ill; it is a genuinely sad situation.
- The female characters are generally supportive and deserve the reader's respect.
- Compared to male figures – except Dr Blorna – the females are shining examples.

0 2

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

0 2 . 1

Wie wird Mutter Courage in diesem Theaterstück porträtiert? Erklären Sie, warum Sie Mutter Courage bewundern oder kritisieren würden.

**[40 marks]**

**Possible content**

- Mutter Courage has laudable aims but fails to achieve them.
- Her priorities concerning business and family are at best questionable.
- She neither makes a good living nor protects her family from harm.
- Her deal with the Feldwebel costs Eilif his freedom.
- Her haggling with Yvette costs Schweizerkas his life.
- When Katrin is attacked she says coldly „*einen Mann kriegt sie nicht mehr.*“
- She goes off to buy more supplies and Katrin is shot while drumming.
- In a war environment she has become anaesthetised to death and loss.
- However, she shows that she can hold her own in a male dominated world.
- In the final scene she is determined to struggle on through the war alone.

0 2 . 2

Inwiefern ist Ihrer Meinung nach der Krieg das Hauptthema des Theaterstücks?

**[40 marks]**

**Possible content**

- The Thirty Years War provides the historical background to the scenes.
- The *Plakate* give details of actual campaigns during the protracted conflict.
- It is a religious war with constant to-ing and fro-ing across Europe.
- The Feldprediger represents the hypocrisy of religion in the theatre of war.
- All of the characters in the play are conditioned by war in some way.
- Mutter Courage exploits the business of war to make a profit.
- Eilif and Schweizerkas both join up and fall victim to the fortunes of war.
- Katrin is the victim of a soldier as a child and later of a gang of soldiers.
- The foot soldiers are expendable pawns at the commands of the officers.
- The farmers and peasants are collateral damage in the senseless brutality.

0 3

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

0 3 . 1

„Claire Zachanassian verwechselt Gerechtigkeit mit Rache und die Folgen sind tragisch.“ Nehmen Sie Stellung zu dieser Aussage.

**[40 marks]**

**Possible content**

- The question is whether Claire is seeking justice or mere revenge.
- She wants Ill to pay for his past treatment of her.
- She has planned all her life for this visit.
- She has bought the services of her entourage and made them suffer for their role in the paternity suit.
- Can her offer of a fortune for Ill's death be considered true justice?
- Her conversation with Ill in the woods strongly implies feelings of revenge.
- She makes her intentions clear by bringing a coffin to Gullen.
- The citizens succumb to her offer, leaving Ill abandoned and alone in the town.
- The town meeting does not adhere to the criteria of a just trial.
- Claire is, in effect, judge, jury and key witness in the affair.

0 3 . 2

„Der Gebrauch des Grotesken bringt die Zuschauer sowohl zum Lachen als auch zum Nachdenken.“ Wie stehen Sie zu dieser Aussage?

**[40 marks]**

**Possible content**

- The question notes it is Dürrenmatt's intention to use grotesque elements.
- The use of the grotesque exaggerates characters and situations.
- This method leads to many humorous moments in the play.
- The audience has to reflect on serious issues behind the humour.
- Claire has a grotesque physical appearance.
- Her offer of a fortune for the death of a human being is in itself grotesque.
- She has brought an entourage of grotesque figures from her past.
- The coffin anticipates later events.
- The lights dim as Ill is murdered in a grotesque ceremony.
- Claire's wish to take Ill to Capri sounds romantic, but is simultaneously grotesque.



0 4

**Max Frisch: *Andorra***

0 4 . 1

Der Soldat sagt vor dem Gericht aus: „Übrigens glaub ich noch heute, dass er einer gewesen ist.“ Analysieren Sie diese Aussage mit Bezug auf Andri's Schicksal.

**[40 marks]**

**Possible content**

- The Soldat says this in his statement in the witness box.
- He is one of the most vocally anti-Semitic Andorrans.
- He openly persecutes Andri for his Jewish background from the very beginning.
- He shows the most stereotypical anti-Semitic prejudices, describing Jews as greedy and cowardly.
- His bullying and victimisation of Andri extend to gratuitous violence and assault.
- Despite his boasts, the Soldat is the first to surrender when the Schwarzen invade.
- He is determined to see Andri identified by the Judenschau and executed.
- His words are applicable to all the Andorrans at the Judenschau.
- Although the truth about Andri's origins is well established, it is ignored by all.
- The Soldat shows that attitudes in Andorra are unchanged even after Andri's death.

0 4 . 2

Welche Aspekte der Gesellschaft kritisiert Frisch in diesem Theaterstück?

**[40 marks]**

**Possible content**

- Frisch stated „*Andorra ist der Name für ein Modell*“ and represents any society anywhere.
- Characters in the play are identified primarily by their professions.
- This makes criticisms of Andorran society more universally comparable with any other.
- Frisch has several key messages for his audience about prejudice and persecution.
- Holocaust comparisons can be easily made.
- Any persecution on faith grounds is morally wrong and unjustifiable.
- The invention of false images of man or God is a sin all too commonly seen today.
- Frisch insists that his audience is as much on trial as the Andorrans in the witness box.
- By implication, the audience is guilty of lying and cowardice, just like the Andorrans.
- The timeless themes of the play make it highly relevant today.

0 5

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

0 5 . 1

Analysieren Sie, wie und warum Heine Mythologie und Legenden in seinem Werk benutzt.

**[40 marks]**

**Possible content**

- Mythology and legend give Heine's themes timelessness.
- Mythology and exotic characters elevate his poetry to a higher cultural level.
- Myths and legends express and reinforce the poet's intense feelings.
- Mythological content contrasts with the simplicity of German everyday people.
- The poet figure wants to portray himself as a traveller at home in all worlds.
- He wants to identify himself as German through folklore and tradition.
- Familiar mythology and legends create a bond of trust with readers.
- Heine's use of mythology allows him to comment indirectly.
- Myths and legends are portrayed in dream-like situations distanced from reality.
- Using mythology and legend allows Heine to explore a wider range of stylistic techniques and demonstrate his mastery of poetic language.

0 5 . 2

„Als junger Dichter hatte Heine eine idealistische Weltansicht, die später zu einem realistischen Weltbild geworden ist.“ Nehmen Sie Stellung zu dieser Aussage.

**[40 marks]**

**Possible content**

- He starts as a youthful and optimistic poet.
- Students might identify him as a Romantic idealist.
- Youthful poems deal with themes, such as death, love and passion.
- As the poet travels and experiences more life, he considers his role in society.
- The older poet figure uses irony to deflate his own youthful arrogance.
- Extreme emotions become less frequent in his later works.
- The passionate youthful poet sees death as painful fate following romantic rejection.
- For the older poet death is a peaceful rest from the turbulence and futility of life.
- As an older figure, the poet considers mortality more dispassionately.
- The older poet reflects on love more maturely than the younger poet.

0 6

**Jana Hensel: *Zonenkinder***

0 6 . 1

Analysieren Sie, wie Hensel in diesem Werk mit dem Thema Unsicherheit umgeht.

**[40 marks]**

**Possible content**

- Hensel experiences „*Heimatlosigkeit*“ on many levels.
- She feels insecurity due to the disappearance of her physical childhood environment.
- The sudden changes in social norms in the reunited Germany make her uneasy.
- As a student she feels a lack of common experience with West-European peers.
- The family unit becomes less important in post-reunification society.
- Hensel's previous aspirations and role models become less important.
- New expectations of success mean she challenges her previous values.
- Hensel also experiences the insecurity of moving from childhood into adulthood.
- Hensel presents her childhood as stable and secure in contrast to her life post-reunification.
- Hensel learns to manage the uncertainty and to look forward to the future.

0 6 . 2

Inwiefern hat Hensel als Kind eine andere Sichtweise auf das Leben in der DDR als im späteren Leben?

**[40 marks]**

**Possible content**

- Hensel creates „*ein schönes warmes Wir-Gefühl*“ of nostalgia around her childhood.
- She explains that gaps in the portrayal of her childhood are adult memory failure.
- Hensel portrays her childhood by focusing on the child's experience of everyday life.
- She combines this with adult memories of other GDR symbols important to her.
- Hensel recalls being given clear direction by adults in her GDR childhood.
- From an adult perspective, she bemoans the lack of everyday structure.
- Life is straightforward as a child in the GDR; life is more complicated now.
- As an adult she is not afraid to admit missing elements of life in the GDR.
- Political events are seen from a child's perspective to avoid commenting as an adult.
- She tries to make sense of reunification events retrospectively, both from a child and adult perspective.

0 7

**Franz Kafka: *Die Verwandlung***

0 7 . 1

Inwiefern hat Gregor Ihrer Meinung nach ein konfliktreiches Verhältnis zu seiner Familie?

**[40 marks]**

**Possible content**

- The family relies on Gregor for income.
- Gregor is close to Grete and plans to send her to a conservatory.
- The mother shows real concern when Gregor does not leave for work.
- Gregor's metamorphosis is the trigger for change in the family's relationships.
- On seeing Gregor, the mother calls him „*mein unglücklicher Sohn*“.
- The father reacts violently and bombards him with apples.
- Grete looks after Gregor at first and reports his condition to the mother.
- Eventually this duty becomes a burden and she refers to her brother as „es“.
- The father, mother and Grete find employment and Gregor is neglected.
- Gregor is totally forgotten as the family steps out into the sunshine.

0 7 . 2

„Der Prokurist, die Zimmerherren und die Bedienerin spielen als Nebenfiguren eine bedeutende Rolle in dieser Erzählung.“ Wie stehen Sie zu dieser Aussage?

**[40 marks]**

**Possible content**

- The Prokurist arrives to enquire about Gregor's absence from work.
- He speaks in formal language and then flees at the sight of Gregor.
- He shows no feelings or understanding for Gregor or the family.
- The Zimmerherren speak and act as one, traits of a group mentality.
- They virtually take over the house, reducing the Samsas to subservience.
- On seeing Gregor they criticise the state of the house and demand their rent back.
- They do not even try to understand or sympathise.
- The Bedienerin is also subservient, carrying out the most basic tasks in the house.
- She calls Gregor a „*Mistkäfer*“ and announces his death to the family.
- All do not try to communicate with Gregor; their role is to reinforce the main themes of the work.

0 8

**Wladimir Kaminer: *Russendisko***

0 8 . 1

Analysieren Sie die Darstellung der multikulturellen Gesellschaft in Berlin in Kaminers Erzählungen.

**[40 marks]**

**Possible content**

- Kaminer soon befriends Vietnamese and gypsies despite language barriers.
- The migrants overcome most cultural divergences through their resourcefulness.
- Friendships forged through circumstance show the migrants' instinct for survival.
- Kaminer's depictions of a multicultural Berlin provide much humour in the work.
- A Russian who buys a bankrupt Turkish restaurant thinks it will make his fortune.
- Women often form a focal point in multicultural encounters, such as Russian brides.
- Marina has many multicultural relationships and adventures after her husband leaves her.
- German officialdom provides a difficult hurdle for many different nationalities in Berlin.
- Leisure activities, such as the disco, are important in the relationships of various nationalities.
- There are examples of various nationalities in theatres, clubs, and other social settings.

0 8 . 2

„Menschliche Beziehungen spielen eine bedeutende Rolle im Leben der Migranten.“  
Nehmen Sie Stellung zu dieser Aussage.

**[40 marks]**

**Possible content**

- Human relationships depict the difficulties of life for the migrants on arrival in Berlin.
- Family and friendship play a fundamental role in many of Kaminer's accounts.
- Marina enjoys a host of fleeting relationships following her husband's departure.
- Russian brides are a popular choice for many Germans seeking a loyal wife.
- Language barriers and cultural differences isolate migrant women in Berlin.
- Relationships are often fleeting and come together through circumstances.
- Russian women provide an interesting insight into the family culture of migrants.
- Love, it is claimed, is the most powerful force of all.
- Katja ends up in a psychiatric unit before returning home to raise two children and dogs.
- Lena has mafia connections and was elevated to the position of Countess in Rome.

0 9

**Siegfried Lenz: *Fundbüro***

0 9 . 1

Inwiefern spielen Henry Neffs Arbeitskollegen in diesem Roman eine bedeutende Rolle?  
[40 marks]

**Possible content**

- The station lost property office is a place of refuge for Henry.
- His colleagues are all important to him in differing ways.
- Henry is attracted to Paula, but she does not like his impetuous nature.
- Paula does not like spontaneity and acts as a foil to Henry.
- Paula's brother is linked to the racist motor bike gang which Henry confronts.
- Albert drinks secretly and depicts how difficult life can be for ordinary people.
- Albert is concerned about breaking the news of his redundancy to his ailing father.
- Henry is unhappy about Albert's redundancy and selflessly hands in his notice.
- Hannes, the leader of the office, comments on Henry's lack of ambition.
- Over time Hannes grows to admire Henry's qualities and offers him the role of deputy.

0 9 . 2

Analysieren Sie das Thema Verlust in diesem Roman.

[40 marks]

**Possible content**

- The theme of loss is central to the novel.
- For Henry every item lost on the train is connected with a life story.
- The lost property office is the perfect workplace for a philanthropist like Henry.
- Henry is captivated by the contact he has with those who have lost items.
- Through his work, Henry rejects the concept of a throwaway society.
- The novel is about losing and finding, and about people fearing the loss of their livelihood.
- Fedor is symbolic of the values that have been lost to the advance of modern society.
- Henry and Fedor take a stance against the loss of moral values following the racist incidents.
- Henry values people above status and offers his resignation when Albert loses his job.
- Lenz regrets that people have lost their „Zivilcourage“ to stand up against the cruelties of the modern world and in particular against racism.

1 0

**Bernhard Schlink: *Der Vorleser***

1 0 . 1

Analysieren Sie die Rolle der Nebenfiguren in diesem Werk.

**[40 marks]**

**Possible content**

- Michael is not close to his father and must make an appointment to see him.
- The father figure brings up the question of the past and responsibility.
- His library fascinates Hanna and reveals more evidence of her illiteracy.
- Sophie is a close friend but Michael says that he is not available to her.
- Sophie illustrates Michael's inability to form relationships with women.
- Michael marries Gertrud but they divorce after five years.
- Leaving Gertrud and his daughter adds to Michael's feelings of guilt.
- The prison governor invites Michael to help with Hanna's rehabilitation.
- Her prime concern is to reintegrate Hanna into society.
- The aggressive Mercedes driver points to the horrors committed in the recent past.

1 0 . 2

Inwiefern ist Michael Berg Opfer seiner Beziehung zu Hanna?

**[40 marks]**

**Possible content**

- Michael's visits to Hanna's flat lead to a ritual of reading, bathing, sex.
- He becomes obsessed with her and starts to skip school.
- When Hanna leaves without notice, Michael is devastated and cannot forget her.
- He next sees her in court and his life changes again.
- He feels guilty for having loved a war criminal.
- To forget Hanna he resolves to work harder but that just makes him ill.
- All his adult life he cannot form satisfactory relationships with women.
- His marriage lasts only a short time and he feels he has neglected his daughter.
- He does not want to visit Hanna in prison, but still sends her tapes.
- He prepares for Hanna's release and carries out her final wish.

**1 1**

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

**1 1 . 1**

Inwiefern helfen die Off-Kommentare von Alex dem Zuschauer zu verstehen, wie es damals in der DDR war?

**[40 marks]**

**Possible content**

- They allow Alex to give voice to his feelings, particularly in the family scenes.
- Details of Robert's *Republikflucht* are revealed through the *Off-Kommentare*.
- They show Alex's deep affection for Christiane each time she falls ill.
- The comments provide key information about Christiane's activities in the Party.
- They present a cynical appraisal of GDR politics and the Party leadership.
- Supporting information is given to the historic events surrounding the *Wende*.
- Alex echoes the widespread jubilation at the fall of the Berlin Wall.
- They represent the frustration and disappointment felt later by many *Ossis*.
- Although at times biased, they introduce and often develop the film's humour.
- The comments express an ambivalent view of the *Wende* shared by many today.

**1 1 . 2**

Analysieren Sie die Rolle von Lara in diesem Film. Wie beeinflusst sie die Handlung?

**[40 marks]**

**Possible content**

- Lara helps Alex at the demonstration when he chokes on the apple.
- She is the intensive care ward nurse who tends Christiane in hospital.
- Lara represents the long-established links between the GDR and the USSR.
- Alex is captivated by her long legs and times his visits to match her shifts.
- Lara and Alex kiss and this seems to awaken Christiane from her coma.
- At first she supports Alex in his plan to conceal the truth from Christiane.
- They move into a flat and their relationship becomes a key element of the film.
- Later she feels he is going too far and urges him to give up his plan.
- Lara reveals the truth to Christiane in the hospital, but does not tell Alex.
- She and Alex are still together as he sends Christiane's ashes up in the rocket.



1 2

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

1 2 . 1

Analysieren Sie die Beziehung zwischen Gerd Wiesler und Christa Maria Sieland in diesem Film.

**[40 marks]**

**Possible content**

- Gerd Wiesler encounters Christa Maria Sieland when he is watching her on stage.
- She is, by association, involved in the surveillance operation on Dreyman's apartment.
- Wiesler is party to the intimate details of Dreyman and Christa Maria's life together.
- Wiesler tampers with the doorbell to alert Dreyman to her liaison with Hempf.
- Wiesler tells Christa Maria that she is a good person and that her public love her.
- He is tasked with interrogating her about the typewriter and the *Spiegel* article.
- Christa Maria tells him where the typewriter is hidden; she is released and given pills.
- Wiesler removes the machine from its hiding place and thwarts Grubitz's attempt to find it.
- Christa Maria runs into the street during the *Stasi* search and is killed by a passing vehicle.
- The relationship of Wiesler, Christa Maria and Dreyman can be described as a love triangle.

1 2 . 2

„Der Film zeigt, wie es der Stasi nie gelungen ist, totale Kontrolle über die DDR-Bevölkerung auszuüben.“ Wie stehen Sie zu dieser Aussage?

**[40 marks]**

**Possible content**

- Brutal *Stasi* methods are seen in Wiesler's interrogation of a detainee at the start of the film.
- Artistic members of society had a fragile existence, shown by the surveillance of Dreyman.
- The power of the regime is also evidenced by Minister Hempf's affair with Christa Maria.
- Christa Maria is addicted to pills; *Stasi* control ultimately ruins her life.
- Albert Jerska is banned from working because of his opposition to the GDR regime.
- Frau Meinecke is petrified by Wiesler's threats to cancel her daughter's university place.
- The control exercised by the prostitute over Wiesler shows the frailty of the regime.
- Chinks in the *Stasi*'s armour are seen in Wiesler's discussion with the boy in the lift.
- Wiesler's final view of Dreyman and Christa Maria exemplifies the lack of total control.
- Hauser ridicules Hempf, and Dreyman writes an article for the West German *Spiegel* magazine about suicide rates in the GDR.

**1 3**

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

**1 3 . 1**

Wie wird Jan in diesem Film porträtiert? Inwiefern gelingt es ihm, seine Ziele zu erreichen?

**[40 marks]**

**Possible content**

- Jan is the driving force behind the young rebels' actions.
- He questions the social system and wants to change society.
- Plenty of examples in the early part of the film show his commitment to the cause.
- He is fun-loving, but serious about his aims.
- His plans go awry when Hardenberg returns home unexpectedly.
- Despite his stated aims, he is totally unprepared for such situations.
- In the mountain hut he flirts with Peter's girlfriend Jule, causing a rift between the three.
- Jan discusses idealism and the real world with Hardenberg.
- He is clueless about what to do with Hardenberg, so agrees to release him.
- The last scene is ambiguous and the future is uncertain for Jan.

**1 3 . 2**

Analysieren Sie den Gebrauch von Humor in diesem Film. Wie effektiv finden Sie dieses Mittel?

**[40 marks]**

**Possible content**

- Weingartner uses humour to convey a serious message.
- The audience is made to reflect on why they are laughing.
- Jan and Peter in their battered van laugh as they go about their nocturnal activities.
- The reactions of the shop manager and the diners in Jule's restaurant illustrate Jan's point.
- Their enjoyment is clear as they leave a mess in the houses of the rich.
- Redecorating the flat and the scene in Hardenberg's pool are pure comedy.
- But these amusing scenes are the start of Jan's problematic relationship with Peter.
- After the kidnapping the tone becomes more serious, but there is still some humour.
- In the mountain hut Hardenberg shares a joint with the rebels.
- It is odd that the victim makes coffee and breakfast for the kidnappers.

1 4

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

1 4 . 1

„Am Ende des Films ist Hüseyin wieder zu Hause.“ Inwiefern stimmen Sie dieser Aussage zu?

**[40 marks]**

**Possible content**

- Hüseyin leaves his family behind in Anatolia when he travels to Germany in the 60s.
- As a guest worker Hüseyin is focused on earning money and sending it home.
- When his family arrive in Germany the cultural differences are highlighted.
- Travelling back on holiday there are tensions between the children and their friends over goods brought from Germany.
- The second and third generations are well integrated into German society.
- Younger members of the family, notably Cenk, cannot speak a word of Turkish.
- Hüseyin accepts German citizenship after his initial protests to Fatma.
- Hüseyin buys a house in his village in Turkey and the whole family agree to travel.
- He dies and is buried in his home village; the family resolves to renovate the house.
- The story has come full circle for Hüseyin; he has experienced many adventures and created a large family in Germany but now he is back home in his village.

1 4 . 2

Inwiefern spielen die Kinder von Hüseyin und Fatma eine bedeutende Rolle in diesem Film?

**[40 marks]**

**Possible content**

- On arrival in Germany the children suffer a cultural shock when faced with the German lifestyle.
- They soon adapt and wish to celebrate Christmas in the same way as their German friends.
- The children feel like strangers when they visit former friends in their home village in Anatolia.
- Hüseyin's children enjoy a relatively liberal upbringing, compared to that of their own parents.
- The grown up children are well integrated in German society.
- However, they stay subservient to their father, Hüseyin, who remains head of the family.
- Family ties remain of paramount importance for Hüseyin's children.
- On a trip to Anatolia we see the difficulties of cultural identity for the children.
- Despite difficulties the children are determined to bury Hüseyin in his home village.
- Muhamed stays to renovate the house in honour of his father; the children remain firmly connected to their roots.

**1 5**

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

**1 5 . 1**

Analysieren Sie die Darstellung von Mohr in diesem Film. Inwiefern ist er eine sympathische Figur?

**[40 marks]**

**Possible content**

- Mohr is a wily and experienced Gestapo officer.
- He has a son at the eastern front, arousing some sympathy perhaps in the audience.
- He cross-examines Sophie three times, using different tactics.
- Twice he closes the window in his office to shut out the light.
- He appears initially sympathetic and believes Sophie's first statement.
- His belief is shattered by the findings of the search of her flat and the studio.
- He engages in an argument about conscience versus Nazi law.
- Mohr is visibly impressed by Sophie's commitment.
- He offers her a more lenient sentence in return for information.
- He is present at Sophie's execution, implying admiration for her.

**1 5 . 2**

Wie effektiv ist Ihrer Meinung nach der Gebrauch von Symbolen und Motiven in diesem Film?

**[40 marks]**

**Possible content**

- The swing music at the start symbolises resistance, freedom and choice.
- Red can represent danger; the red of the Nazi flag is seen everywhere.
- The stamps, which help to incriminate Sophie, are red.
- Mohr's neck tie is red, as are the ranting judge's robes.
- Sophie's scarf and cardigan are red, indicating her impending fate.
- Light and dark are significant; Mohr shuts out the light in his office.
- In the cell with Else, Sophie looks up through a sunlit window towards heaven.
- The sunlit execution yard symbolises future hope; „*die Sonne scheint noch.*“
- Sophie is representative of civil courage and justice.
- The hysterical judge typifies a brutal regime.

1 6

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

1 6 . 1

Wie wichtig sind Lolas Entscheidungen in diesem Film für sie und andere Figuren?

**[40 marks]**

**Possible content**

- At the start of the film, Lola's decisions have isolated her from her family.
- Lola's decisions affect other characters in the film.
- However, the role of fate is just as important for the outcomes.
- In the last two runs, Lola anticipates problems for the lives of the secondary characters.
- Lola reacts more in the first two runs and she is more proactive in the third run.
- Lola's decision to go to the casino means she can save Manni.
- In the second run Lola's decisions result in an unsatisfactory outcome.
- In the third run, her potentially disastrous decisions are superseded by fate.
- At the end, the fact that no life or money is lost is partly due to Lola's decisions.
- The red scenes show that Lola questions rather than decides her future.

1 6 . 2

„Dieser Film ist veraltet und hat uns heutzutage nichts mehr zu sagen.“ Nehmen Sie Stellung zu dieser Aussage.

**[40 marks]**

**Possible content**

- Because of the film's age, some events in the film seem predictable to a modern audience.
- Tykwer wanted to create a film to appeal to young people at the time.
- The animation and special effects might appear outdated to younger viewers today.
- Some physical comedy in the film is predictable and, therefore, outdated.
- The idea of fate intervening in the third run may seem clichéd today.
- The themes, such as love, growing up and family breakdown, transcend eras.
- Some audiences might enjoy the tripartite structure of the film.
- The audience can relate to Lola's situation as she tries to save the person she loves.
- Lola is a less stylised heroine than current audiences may expect.
- A modern audience might identify with some of the moral and emotional issues.