

**AS  
GERMAN  
7661/2R**

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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## **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 student repeats the same error within a question, no further penalty will be imposed in awarding the mark.

#### **Alternative answers**

Alternative answers offered by the student – 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 |
|-------------|---------------------|-----------------------------|-------------------------------|----------------------|
| <b>01.1</b> | We know that        | Wir wissen, dass            |                               |                      |
|             | young people        | junge Leute                 | Jugendliche<br>junge Menschen |                      |
|             | use the internet    | das Internet...<br>benutzen | online gehen                  |                      |
|             | more and more often | immer öfter                 |                               |                      |
|             | to buy              | um...zu kaufen.             |                               |                      |
|             | their clothes.      | ihre Kleider                | Klamotten /<br>Kleidung       |                      |

**[3 marks]**

| Question    | English                      | Possible answer             | Other acceptable answers               | Unacceptable answers |
|-------------|------------------------------|-----------------------------|----------------------------------------|----------------------|
| <b>01.2</b> | Years ago                    | Vor Jahren                  | In früheren Jahren                     |                      |
|             | they used to try .....<br>on | probierten sie. .... an     | Accept perfect<br>tense                |                      |
|             | things                       | Sachen                      | Dinge                                  |                      |
|             | in shops                     | in Geschäften               | Läden                                  |                      |
|             | in town,                     | in der Stadt                | in der Stadtmitte /<br>im Stadtzentrum |                      |
|             | but not any longer.          | aber (jetzt) nicht<br>mehr. | nicht länger                           |                      |

**[3 marks]**

| Question    | English            | Possible answer      | Other acceptable answers         | Unacceptable answers |
|-------------|--------------------|----------------------|----------------------------------|----------------------|
| <b>01.3</b> | The price          | Der Preis            |                                  |                      |
|             | of online products | von online Produkten | im Internet<br>Internet-Produkte |                      |
|             | is one             | ist einer            |                                  |                      |
|             | of the clear       | der klaren           | deutlichen                       |                      |
|             | advantages         | Vorteile             |                                  |                      |
|             | for all shoppers.  | für alle Käufer.     | Kunden                           | Einkäufer            |

**[3 marks]**

| Question    | English                       | Possible answer                           | Other acceptable answers            | Unacceptable answers |
|-------------|-------------------------------|-------------------------------------------|-------------------------------------|----------------------|
| <b>01.4</b> | Many 18-year-olds             | Viele 18-Jährige                          |                                     |                      |
|             | express                       | drücken .....aus                          |                                     |                      |
|             | their opinions                | ihre Meinungen                            | Ansichten                           | Gefühle              |
|             | through                       | durch                                     |                                     |                      |
|             | new clothing                  | neue Kleidung                             | Kleider / Klamotten                 |                      |
|             | and this trend is increasing. | und diese Tendenz steigt.<br>dieser Trend | – Tendenz steigend.<br>...nimmt zu. |                      |

**[3 marks]**

| Question | English          | Possible answer           | Other acceptable answers                                     | Unacceptable answers |
|----------|------------------|---------------------------|--------------------------------------------------------------|----------------------|
| 01.5     | Although         | Obwohl                    | Obgleich                                                     |                      |
|          | half             | die Hälfte<br>eine Hälfte | 50% / Prozent (plus plural verb)                             |                      |
|          | of the items     | der Artikel / Produkte    | von den Artikeln / Dingen / Sachen                           |                      |
|          | are returned,    | zurückgegeben wird,       | zurückgeschickt wird<br>Accept: man gibt / schickt... zurück |                      |
|          | you don't need   | braucht man               | muss man (omit zu)<br>Accept du / Sie                        |                      |
|          | to pay anything. | nichts (zu) bezahlen.     |                                                              |                      |

**[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.

| <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.

| AO4   |                                                                                                                                                                                                                                                                                                         |
|-------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 17–20 | <b>Very good critical response to the question set</b><br>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><br>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><br>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><br>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><br>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

Wie zeigt Böll die Macht der Presse in diesem Werk?

Sie können die folgenden Stichpunkte benutzen:

- die Presse und die Polizei
- Katharinas Bekannte
- die Rolle von Tötges
- die Folgen der Presseberichte.

**[35 marks]**

**Possible content**

- The press work in tandem with the police.  
Press photographers attend the raid on Katharina's flat.  
The press and police use the same crude language and tactics.
- The press pursue others who are important in Katharina's life.  
The press accuse Gertrud of being a communist.  
Dr Blorna is so angry he wishes to bomb the newspaper offices.
- Tötges is determined to drag Katharina's name through the mud.  
His reports twist statements and distort the truth.  
He uses dishonest tactics to gain access to Katharina's mother in hospital.
- The public believe the reports and treat Katharina with disdain.  
Reputations are damaged by inaccurate reports.  
Katharina arranges an interview with Tötges and shoots him.

**0 2 . 2**

Inwiefern sympathisieren Sie mit Katharinas Situation?

Sie können die folgenden Stichpunkte benutzen:

- ihre Beziehung zu Götten
- die Polizei
- Tötges
- Sträubleder.

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

- Katharina meets Götten at one of Else's house parties and does not know he is wanted by the police.  
She helps him to escape.  
She wants to set up a business with him when they are released from prison.
- The police raid Katharina's flat mob-handed and armed.  
Beizmenne uses crude language in questions to Katharina.  
The police refuse her request for help against the press.
- Tötges goes to great lengths to find information about Katharina.  
Katharina's very ill mother dies after a visit from Tötges.  
He makes a lewd suggestion before he is shot by Katharina.
- Sträubleder is a cheating husband.  
He takes advantage of Katharina for his own ends.  
He betrays her trust by ensuring he keeps his own name out of the press.

0 3

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

0 3

. 1

„Mutter Courage interessiert sich nur für sich selbst.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Eilifs Verhaftung
- Schweizerkas und die Schatulle
- Kattrins Schicksal
- Mutter Courage am Ende des Theaterstücks.

**[35 marks]**

**Possible content**

- Eilif is arrested for killing a farmer in peacetime and is brought to see his mother. She has gone to buy more goods, but the soldiers cannot wait for her. Eilif is taken away to be tried.
- Mutter Courage tells Schweizerkas to leave the cash box in the Planwagen. He decides to hide the cash box by the river while she is buying supplies. He is seen by the spies, arrested and shot while his mother haggles with Yvette.
- In scene 11 Mutter Courage is in town buying more goods for the Planwagen. Kattrin tries to warn the town of an impending attack by drumming. She is successful in warning the town, but is shot by the soldiers.
- Mutter Courage tries her best to bring up her family in the theatre of war. She has an obsessive preoccupation with business. She is absent when all of her children are killed and cuts a lonely figure at the end.

03.2

Welche Symbole finden Sie wichtig in diesem Stück? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- der Planwagen
- die Schatulle von Schweizerkas
- die roten Schuhe von Yvette
- die Trommel von Katrin.

**[35 marks]**

**Possible content**

- The Planwagen is always on stage and provides continuity across the scenes. It symbolises all that the family possesses in a world of war and strife. Its dilapidated state at the end symbolises Mutter Courage's suffering.
- The cash box is symbolic of the money that Mutter Courage craves. She insists that Schweizerkas hides it, but he buries it for safety. Although he meant well, the spies see him and he is executed for stealing.
- Yvette wears red shoes when touting for business with soldiers. Katrin covets them and steals them so that she too can look attractive to men. After the assault she rejects them as she has no hope of marriage or children.
- Katrin is anxious to warn the citizens of Halle about the impending attack. As a mute she cannot shout, but her ever louder drumming rouses the city defences. The end of the drumming symbolises her death.

0 4

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

0 4 . 1

„Pfarrer und Polizisten helfen normalerweise Menschen in Not. In diesem Stück ist das aber nicht der Fall.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Claires Empfang
- Ills Bitte um Hilfe
- die Sprache des Pfarrers und des Polizisten
- die letzte Szene.

**[35 marks]**

**Possible content**

- The policeman admits to turning a blind eye if necessary.  
He has no loyalty to Gullen, calling it „ein trauriges Nest“.  
The priest tells Claire that the death penalty no longer exists in Gullen.
- The policeman tells Ill there is no threat.  
The policeman and the priest claim Ill is exaggerating the situation.  
Surrounded by luxury items, neither the policeman nor the priest offers any useful advice.
- The priest talks in religious soundbites.  
Initially the policeman talks respectfully to Ill.  
In the end the policeman uses violent threats and calls Ill a Schwein.
- The policeman and the priest both play a part in fulfilling Claire’s wish.  
The policeman forces Ill to stay at the meeting, ensuring the latter’s death.  
As his death is imminent, Ill asks the priest to pray for Gullen.

0 4 . 2

Inwiefern ist die Vergangenheit der zwei Hauptfiguren von Bedeutung in diesem Stück?

Sie können die folgenden Stichpunkte benutzen:

- Claire und Ill als Jugendliche
- Ills Leben in Gullen
- Claires Handlungen in vergangenen Jahren
- Claires Angebot und die Gemeindeversammlung.

**[35 marks]**

**Possible content**

- Ill abandoned Claire when she was pregnant with his child.  
He bribed witnesses to lie in the paternity case.  
Claire left the town in shame.
- Ill married a rich woman and now owns a shop.  
He is now the most popular man in the town.  
Such is his reputation he is set to become the next mayor.
- Through several marriages in the past Claire has become hugely wealthy.  
She has bought and closed all the factories in town.  
She has bought the services of an entourage with connections to the past.
- Claire offers a fortune for the death of Ill.  
Her offer changes the attitude and behaviour of the town's citizens.  
Claire leaves with her wish fulfilled.



0 5

**Max Frisch: *Andorra***

0 5

. 1

Welche Rolle spielt die Mutter in diesem Theaterstück?

Sie können die folgenden Stichpunkte benutzen:

- ihre Beziehung zu dem Lehrer
- ihre Beziehung zu Andri
- ihre Reaktion auf die Wahrheit
- ihre Handlungen bei der Judenschau.

**[35 marks]**

**Possible content**

- The Mutter and the Lehrer have been happily married for twenty years.  
Like everyone else, she is deceived by the Lehrer's lie.  
She loves him and is concerned by his drinking.
- She is a pious woman who accepted Andri without question into the family.  
She cares for him and raises him in the same way as she does Barblin.  
The Mutter does not share the entrenched prejudices of the other Andorrans.
- At first, she cannot understand why the Lehrer refuses the marriage.  
When the Senora leaves she tells the Lehrer that he has betrayed the family.  
She explains to the Pater the difficulty of his task in explaining the truth to Andri.
- At the Judenschau she supports the Lehrer as they watch the Andorrans surrender.  
She stands up to the Judenschauer and defends Andri by giving him an alibi.  
Her moral stance defending the truth is in contrast to the Andorrans who deny it.

**0 5 . 2**

Nach Andris Gespräch mit dem Pater im neunten Bild sagt der Lehrer zu dem Pater: „Er war hier, Sie sind sein Zeuge.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- die Rolle des Lehrers
- die Situation des Paters
- der Mord der Senora
- die Ereignisse bei der Judenschau.

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

- The lie told by the Lehrer brings the Senora to Andorra to see him and Andri. He finally admits his affair and the truth about Andri's background. He promises to tell the truth to the Andorrans, but it is already too late.
- The Pater is in an impossible situation. He is asked by the Mutter to explain to Andri that he is a Jew. He fails to convince Andri of the real truth.
- The Lehrer reports the murder of the Senora and that the Wirt saw Andri do it. Andri was at home with the Pater, who can vouch for his whereabouts. The quote points to a future trial and is a plea to the Pater to speak up for the truth.
- The Judenschau is a farcical show trial to avenge the Senora's death. The Pater could be a witness in Andri's favour, but he chooses to hide in the church. The quote emphasises the ineffectiveness and hypocrisy of the Catholic church.

0 6

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

0 6

. 1

Wie benutzt Heine die Landschaft als Symbol in seinen Gedichten?

Sie können die folgenden Stichpunkte benutzen:

- der Berg
- der Fluss
- der Wald
- das Meer.

**[35 marks]**

**Possible content**

- The height of a mountain can represent the poet's feeling of superiority.  
Characters in poems climb mountains to escape.  
Mountains are a natural vantage point from which one can dominate.
- Rivers are portrayed as a powerful and natural force which overpowers men.  
They are also seen as sacred and mythical as many perish there.  
A person can get swept up and destroyed by powerful but beautiful emotion.
- The wood is used to create a fairy tale atmosphere of old Germany.  
Trees on their own are personified as vulnerable and lonely outcasts.  
Trees are personified to have different qualities due to their shape and movement.
- Sea conditions represent the highs and lows of emotion.  
Sea storms and shipwrecks contrast with the experience of everyday fishing folk.  
People are at the mercy of the dark and perilous sea, both in myth and everyday life.

**0 6 . 2** Wie stellt Heine im „Buch der Lieder“ verschiedene Emotionen dar?

Sie können folgende Stichpunkte benutzen:

- Glück
- Traurigkeit
- Bitterkeit
- Angst.

**[35 marks]**

**Possible content**

- Heine's poet figure is happy when in love.  
The poet uses metaphors of light and brightness to show feelings of happiness.  
Heine uses exaggeration to indicate intense feelings of youthful love.
- Heine's poet is sad when his love is unrequited or lost.  
He uses water depth and movement to show ebb and flow, loss and isolation.  
Stormy weather gives way to uneasy calm and sadness.
- As an older poet Heine is bitter when looking back at his youthful self.  
He shows bitterness by contrasting idealism and reality.  
Heine uses irony to portray bitterness and disillusion.
- Heine portrays his fear of the power of the natural world.  
He uses adjectives and exclamations to intensify these feelings.  
Heine emphasises how vulnerable individuals are when in extreme circumstances.

0 7

**Jana Hensel: *Zonenkinder***

0 7

. 1

Erklären Sie, wie Hensel in diesem Werk Verlust darstellt.

Sie können die folgenden Stichpunkte benutzen:

- Freunde und Familie
- Freizeit und Sport
- Schule und Studium
- Alltag.

**[35 marks]**

**Possible content**

- Hensel feels a loss of connection to her parents' generation due to reunification.  
She feels sadness at being left behind by friends fleeing the GDR.  
She has no childhood memories in common with her Western counterparts.
- There is a loss of structure in her life when GDR youth organisations cease.  
Loss of elite sport is positive for Hensel, although she has lost her role models.  
She laments the loss of collective activities for society.
- Hensel has to adapt quickly to a new school system and set of values.  
School qualifications lose their meaning as they do not compare to Western versions.  
Hensel loses the camaraderie of school life.
- Infrastructure renovation means the loss of iconic symbols.  
Westerners want to see their expected GDR, not the GDR Hensel feels she has lost.  
GDR products and brand names have been lost as Western culture has taken over.

07.2

Welche Aspekte in Hensels Leben als Jugendliche finden Sie besonders interessant? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Schule
- Alltag
- Freunde und Familie
- Sport und Freizeit.

[35 marks]

### Possible content

- Hensel obtains her leaving qualification without studying.  
She uses school objects to create nostalgia for her childhood.  
Teachers leave for the West and she is abandoned by the system she once valued.
- Hensel uses brand names of food and drink with ironic humour.  
Children's communal activities are to benefit society.  
Hensel evokes nostalgia for past architecture, transport and lifestyle.
- Hensel's first crush leaves for the West, symbolising how young people felt abandoned.  
Hensel describes different East / West parent-child relationships.  
Hensel talks about different East / West childhood television characters.
- Holidays in the GDR holiday parks are recounted with self-deprecating humour.  
Hensel's contemporaries had much less freedom of choice of free-time activities than her western peers.  
Elite sport and sport stars symbolise Hensel's pride in her lost country.

0 8

**Franz Kafka: *Die Verwandlung***

0 8

. 1

Inwiefern haben Sie Mitleid mit Gregors Eltern?

Sie können die folgenden Stichpunkte benutzen:

- die Situation vor Gregors Verwandlung
- die Reaktion des Vaters auf Gregors Verwandlung
- die Beziehung der Mutter zu Gregor
- die Beziehung der Eltern zu Grete.

**[35 marks]**

**Possible content**

- The father is fat and lazy and is dependent on Gregor for family income.  
He has secret savings and exploits Gregor financially.  
The weak mother is genuinely concerned that Gregor has not left for work.
- The father's first reaction is to cry.  
However, he soon becomes very violent towards his son.  
The father finds a job and becomes the breadwinner again.
- The mother faints each time she sees Gregor.  
She calls Gregor „mein unglücklicher Sohn“.  
She relies on Grete for news of Gregor's condition.
- Gregor seems to have been forgotten now.  
The parents walk in the sunshine looking forward to Grete's future.  
They are proud of Grete, which was not the case with Gregor.

08.2

Welche Aspekte des Werks finden Sie besonders interessant? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Gregors Verwandlung
- die Figuren
- die Themen
- die Erzählweise.

[35 marks]

**Possible content**

- A human waking up as an insect arouses curiosity from the start.  
The insect's thoughts and feelings are simply described.  
The metamorphosis can be seen as humorous but with serious messages.
- There is a variety of characters both within and outside the family.  
The different characters provoke different reactions in the reader.  
The characters can be seen as representatives of different sectors of society.
- The work can be seen as one primarily concerned about relationships.  
Other themes include exploitation, conflict and isolation.  
Readers are invited to make their own personal interpretation of the work.
- The story is in three parts, each told in straightforward accessible language.  
It is told by an Er-Erzähler, giving insight into Gregor's feelings.  
There is use of symbols and motifs.



0 9

**Wladimir Kaminer: *Russendisko***

0 9

1

Wie schildert Kaminer das Leben der Migranten in seinen Erzählungen?

Sie können die folgenden Stichpunkte benutzen:

- Sprachprobleme und kulturelle Vielfalt
- Freundschaft und Beziehungen
- Unterkunft und die Arbeitswelt
- humorvolle Elemente des Lebens.

**[35 marks]**

**Possible content**

- Migrants mix together in Berlin despite different backgrounds and national peculiarities.  
They have their own habits and customs, such as card playing.  
With other migrants in a hostel, the language barrier is a problem and a source of humour.
- Migrants form friendships as they all seek work and a social life together.  
Marina provides an example of relationships with her adventures after her husband left her.  
Many Germans find a Russian bride as a solution to worldly problems.
- Efforts to find work and accommodation show a common instinct for survival.  
Despite spartan accommodation the migrants put a positive spin on life.  
An example of positivity is a Russian who thinks a bankrupt Turkish restaurant is a gold mine.
- Humour is at the centre of life for the migrants in all Kaminer's accounts.  
One example is the story of Russian telephone sex calls made by the women themselves.  
Kaminer's wife encounters a drunken tramp in Berlin, providing humour for the reader.

09.2

Untersuchen Sie die Rolle der menschlichen Beziehungen in Kaminers Erzählungen.

Sie können die folgenden Stichpunkte benutzen:

- Familie
- Berliner Bekanntschaften
- Frauen im Alltagsleben
- Karikaturen und Humor.

[35 marks]

**Possible content**

- Kaminer's mother takes advantage of the lifting of restrictions to travel.  
Kaminer's wife, Olga, survived a violent and difficult upbringing.  
German men seeking a family and a wife often marry Russian women.
- The author claims that in Berlin everyone is somehow connected to everyone else.  
Relationships are formed in theatres and clubs; Marina has a host of fleeting relationships.  
A Belarussian prostitute meets a man, takes him back home and marries him.
- Women play an influential role in many of the everyday situations described.  
Russian women are dominant and can be fierce, but are always loving and loyal.  
Lena, an old friend of the narrator, unexpectedly becomes a Countess in Rome.
- The author claims that caricatures prevail in Berlin.  
In a production of Titus Andronicus, the evil barbarians are all played by Russians.  
Russians, mistrustful of German doctors, believe a doctor should share the pain of a patient.

1 0

**Siegfried Lenz: *Fundbüro***

1 0

. 1

Welche Bedeutung hat Fedor Lagutin für den Roman?

Sie können die folgenden Stichpunkte benutzen:

- Fedors Freundschaft mit Henry
- Fedor und Barbara
- Rassismus
- das Verschwinden von Fedor.

**[35 marks]**

**Possible content**

- Henry returns Fedor's lost bag and they soon become friends.  
Both reject many of the facets of modern German society.  
Henry and Fedor offer a stark contrast to the harsh realities of a capitalist society.
- Henry's sister Barbara is attracted to Fedor and his polite nature.  
Spending time together, Barbara and Fedor grow close, yet a relationship never blossoms.  
Fedor and Barbara visit Henry's mother, who shows the racist attitude of the older generation.
- Fedor is attacked and wounded by a motorbike gang who call him "Cossack".  
He had never experienced racism at home.  
Fedor is abused verbally at an academic party, where guests say they can smell goat.
- Fedor considers this verbal abuse to be shocking and leaves abruptly.  
Fedor leaves a note for Barbara in which he states that verbal abuse cannot heal.  
We are left to wonder if Henry, Barbara and Fedor will ever meet again.

**1 0 . 2**

Wie und mit welchem Erfolg distanziert sich Henry Neff vom hektischen Alltag der modernen Gesellschaft?

Sie können die folgenden Stichpunkte benutzen:

- Henrys Familie
- Henry im Fundbüro
- Freundschaft mit Fedor
- Henry gegen die moderne Welt.

**[35 marks]**

**Possible content**

- In contrast to his affluent family, Henry has no ambition or career aspirations. His sister Barbara keeps a close eye on him and helps him out financially. Henry's mother typifies the older generation's covert racism, which Henry rejects.
- In the lost property office lost items are treasured and not thrown away. Henry's work colleagues care for each other and offer mutual support. Henry prefers the calm and supportive office to the bustle of modern society.
- Henry and Fedor have their own views and offer a foil and contrast to the modern world. The naïve, caring Fedor has never experienced racism or violence in his homeland. The racist attack on Fedor leads Henry to take a stance against such attitudes and behaviour.
- Henry rejects the modern world and criticises racist attitudes and intolerance. There is no room in the modern world for sentimentality. Henry feels contented at work, in contrast to the competitive nature of modern society.

1 1

**Bernhard Schlink: *Der Vorleser***

1 1 . 1

Welche Szenen finden Sie am wichtigsten für die Beziehung zwischen Hanna und Michael? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- in Hannas Wohnung im ersten Teil
- die Radtour
- Hanna vor Gericht
- Michaels Besuch im Gefängnis.

**[35 marks]**

**Possible content**

- Hanna shows concern for Michael's health and education.  
Hanna is obsessed by washing and cleaning.  
They develop a ritual of bathing, reading, sex.
- Michael and Hanna enjoy good times together, including the cycling tour.  
We realise that Hanna cannot read Michael's note.  
Hanna's frustration leads her to strike Michael.
- Michael is horrified by the sight of Hanna in court.  
Her dark past is revealed and Michael is shaken.  
Rather than admit her illiteracy, Hanna accepts the guilt of her co-defenders.
- Hanna keeps a photograph of Michael in her cell.  
Hanna learns to read and write, giving her a sense of pride.  
She decides to take her own life prior to release.

**1 1 . 2**

Inwiefern ist Hanna Ihrer Meinung nach für ihr eigenes Schicksal verantwortlich?

Sie können die folgenden Stichpunkte benutzen:

- Hannas Beziehung zu Michael
- Hannas Analphabetismus
- im Gerichtssaal
- Hanna im Gefängnis.

**[35 marks]**

**Possible content**

- Hanna shows maternal instincts and concern for Michael.  
She is dominant and sometimes violent towards him.  
She disappears from Michael's life without saying a word.
- Hanna does not reveal anything of her past to Michael.  
She has rejected promotions because of her illiteracy.  
As a member of the SS she was involved in cruel acts.
- Michael realises that Hanna is illiterate but says nothing to the judge.  
Michael imagines her in her uniform and is horrified.  
Hanna hides her problem by accepting guilt for crimes she did not commit.
- Hanna learns to read and write and communicates with Michael.  
He makes preparations for her life after release from prison.  
Hanna chooses suicide over returning to society and facing the future.

## Section C

1 2

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

1 2 . 1

Untersuchen Sie die Rolle der von Alex erfundenen Welt in diesem Film.

Sie können die folgenden Stichpunkte benutzen:

- die Wohnung der Familie Kerner
- Ost-Produkte
- Christianes Geburtstagsparty
- Aktuelle Kamera.

**[35 marks]**

### **Possible content**

- The flat is “westernised” by Ariane and Rainer during Christiane’s coma.  
Alex has to rescue and reinstall the GDR furniture in Christiane’s room.  
The flat becomes a socialist enclave as Western influences develop around it.
- Christiane’s longing for East German products causes problems for Alex.  
Students may comment that this shows the pace of change after the Wende.  
Rainer’s Trabi is immediately available as a curiosity item, but Christiane waited years.
- All those attending the party are sworn to secrecy about the Wende.  
Rainer as a Wessi is least adept at the deception – he makes a lot of mistakes.  
The Ossis actually enjoy the party and sing along.
- The archive episodes support Alex’s lie and aid Christiane’s recovery.  
The new episodes created by Alex and Denis are as convincing as the originals.  
The original GDR propaganda broadcasts may be considered a deception in themselves.

**1 2 . 2** Wie effektiv finden Sie den Humor in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- die Figuren
- der Plan von Alex
- Christianes Geburtstagsparty
- die Darstellung des Mauerfalls und der Wende.

**[35 marks]**

**Possible content**

- The entertainment value of this fictional film owes much to its characters.  
Alex and Denis make an effective comedy duo.  
Ariane, Lara, Dr Klappprath and Rainer all contribute to comical scenes.
- Alex's plan is conceived with good intentions but becomes increasingly chaotic.  
It gives rise to a scenario for 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 scene.  
The atmosphere in the room is both amusing and touching.  
However, the central theme of family values is treated seriously throughout the film.
- Actual film footage documents social tension with a comic twist by Denis.  
The message of peaceful demonstration achieving real change is clear.  
The serious theme of successful integration – or social exclusion – is relevant today.



1 3

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

1 3

. 1

Wie und mit welchem Erfolg fördert Anton Grubitz seine Karriere in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- Grubitz und Wiesler am Anfang des Films
- Grubitz und Minister Hempf
- Grubitz und Christa Maria Sieland
- Grubitz nach dem Tod von Christa Maria.

**[35 marks]**

**Possible content**

- From the outset Grubitz uses Wiesler to further his own career prospects. His comments to Minister Hempf lead to Wiesler's surveillance of Dreyman's flat. Grubitz displays arrogance when he enters Wiesler's officer training lecture.
- Hempf, also using a colleague to further his own ends, shows disdain towards Grubitz. Grubitz is aiming to ingratiate himself with Hempf and is sycophantic in his attitude. When Christa Maria rejects Hempf he has no real further use for Grubitz.
- Grubitz exploits Christa Maria, using her pill addiction to force her betrayal of Dreyman. In his search for the typewriter's hiding place, Grubitz is outfoxed by Wiesler. Grubitz is ultimately thwarted by the death of Christa Maria in the street outside the flat.
- After Christa Maria's death, Grubitz ensures that Wiesler is demoted and shamed. It is presumed that Grubitz' career stagnates after the failure of the operation. Nothing more is heard of Grubitz once the Wall falls; we are left to conjecture about his future.

**1 3 . 2** Wie schildert der Regisseur das Leben der Künstler und Intellektuellen in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- die Karriere von Georg Dreyman
- Christa Maria Sieland
- das Berufsverbot und der Selbstmord von Albert Jerska
- die Dissidenten Hauser und Wallner.

**[35 marks]**

**Possible content**

- Georg Dreyman is a successful playwright considered to be loyal to the GDR. Wiesler immediately suspects that Dreyman might be too good to be true. Dreyman enjoys privileges because he has friends in high places, such as Margot Honecker.
- Dreyman lives with renowned actress Christa Maria Sieland with whom Hempf seeks a relationship. She starts a relationship with Hempf, but ultimately refuses to continue this liaison. Christa Maria's betrayal of Dreyman ultimately leads to her untimely death.
- Albert Jerska is banned from working because of his subversive views. The *Sonate* leads to a transition in Wiesler and impacts on the outcome of Wiesler's surveillance. Albert's suicide leads Dreyman to write about GDR suicide for a West German magazine.
- Hauser is involved in an angry exchange with Minister Hempf at Dreyman's birthday party. Hauser helps Dreyman to check that his flat is not being bugged. Wallner and Hauser do not trust Christa Maria and scoff at the *Stasi* agent who follows them.

1 4

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

1 4

. 1

Untersuchen Sie die Rolle von Jule in diesem Film.

Sie können die folgenden Stichpunkte benutzen:

- Jules finanzielle Probleme
- der Einbruch bei Hardenberg
- Jules Beziehung zu Jan und Peter
- in der Berghütte.

**[35 marks]**

**Possible content**

- Jule has serious financial problems with Hardenberg.  
She cannot afford the rent on her flat.  
She loses her job in the restaurant.
- Jule shares the same idealism as Jan.  
Jule joins Jan in breaking into Hardenberg's house, leaving a mess behind.  
She is the catalyst for later action by trying to retrieve her phone.
- Jule is Peter's girlfriend.  
She flirts with Jan before starting a more serious relationship with him.  
Hardenberg makes sure Peter finds out, causing a split in the three friends' relationship.
- It is fortunate that Jule's relative owns the mountain hut.  
Hardenberg promises to cancel her debt to him.  
Jule is as clueless as the others about what to do with Hardenberg.

**1 4 . 2**

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

Sie können die folgenden Stichpunkte benutzen:

- in der Straßenbahn
- der Einbruch bei Hardenberg
- in der Berghütte
- die letzte Szene des Films.

**[35 marks]**

**Possible content**

- Jan defends an old man without a ticket.  
Jan is furious that nobody has tried to help the man.  
The scene shows Jan's commitment to fairness and social justice.
- Jan and Jule cause chaos in Hardenberg's house.  
Jule leaves her phone behind, necessitating a disastrous second visit.  
Hardenberg is knocked out and kidnapped.
- Hardenberg sympathises with the rebels' youthful idealism.  
He gets on well with them, making coffee and smoking a joint.  
He tells the rebels they must learn to live in the real world.
- Jan, Peter and Jule are reunited in friendship.  
Hardenberg in a police car is ambiguous and open to students' interpretation.  
The scene asks where the rebels go from here.

**1 5****Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)****1 5****. 1**

„Canan ist eine zentrale Figur in diesem Film.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Canan als Erzählerin
- Canan und ihr Freund
- Canan und Hüseyin
- Canan und Fatma.

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

- Canan acts as the storyteller in the film relating the backstory of Hüseyin. She explains that Hüseyin arrived as the 1,000,001st guest worker. She responds to Cenk's demand to know if he is German or Turkish.
- Canan has an English boyfriend, David, and she is pregnant. The boyfriend does not appear in the film which shows the difficulty of such a relationship. Canan travels to Turkey despite her pregnancy, showing the influence of the Turkish family.
- Canan and Hüseyin enjoy a close relationship and she has great respect for her grandfather. She tells her grandfather she is pregnant, but he has already guessed. After Hüseyin's death, Canan helps Cenk to prepare his speech on behalf of his grandfather.
- Fatma, Canan's grandmother, arranges German citizenship for Hüseyin despite his protests. Canan does not tell Fatma of her pregnancy, revealing the real power base of the family. Canan's grandmother recalls her own romantic escapades with Hüseyin in Anatolia.

**1 5 . 2**

Inwiefern ist es der Familie Yilmaz gelungen, sich in die deutsche Gesellschaft zu integrieren?

Sie können die folgenden Stichpunkte benutzen:

- die Ankunft und die ersten Jahre in Deutschland
- die zweite und dritte Generation der Familie
- die Einbürgerung von Hüseyin und Fatma
- die Verbindung mit der Heimat.

**[35 marks]**

**Possible content**

- Hüseyin arrives in Germany and experiences a great cultural shock.  
When Hüseyin's family arrive in Germany, the cultural differences are highlighted.  
The crucifix, the toilet and the dogs being taken for a walk amuse and bemuse the family.
- Ali has a beautiful blond German wife and Cenk, their son, cannot speak a word of Turkish.  
Canan has an English boyfriend and Ali cannot eat spicy Turkish food.  
Despite the level of integration, the patriarchal nature of the Turkish family is paramount.
- Despite Hüseyin's protests his and Fatma's passports are received.  
Hüseyin then announces to the family that he has bought a house in their Anatolian village.  
Difficulties ensue with Hüseyin's burial because of his newly acquired German citizenship.
- Canan's storytelling reveals a strong link for the family with the home village.  
Identity difficulties surface when the family returns on holiday armed with German goods.  
The link to the past is confirmed when Muhamed stays behind to complete the house renovation planned by his late father.

1 6

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

1 6

. 1

„Es gibt in diesem Film keine Gewinner, nur Verlierer.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- die Arbeit der Gruppe
- die Verhöre
- im Gerichtssaal
- die letzte Szene des Films.

**[35 marks]**

**Possible content**

- The group's aim is to warn of the dangers of the Nazi regime.  
They succeed to an extent by distributing leaflets.  
Hans and Sophie are caught in the act and arrested.
- Sophie and Mohr represent conscience versus the rule of unfair law.  
Sophie rejects Mohr's offer of a more lenient sentence.  
Sophie is devastated by the news of the arrest of others in the group.
- The trial is a farce with a predetermined outcome.  
On this occasion brutality defeats moral rectitude.  
Sophie tells the judge that one day he will have to answer for his actions.
- Sophie, Hans and Christoph pay with their lives.  
Mohr and Sophie's parents attend the execution; are they all losers?  
Christoph Probst claims it was not all in vain.

**1 6 . 2** Welche Stärken bemerkt man in der Person von Sophie in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- Sophies Rolle in der Gruppe
- die drei Verhöre
- in der Zelle mit Else
- im Gerichtssaal.

**[35 marks]**

**Possible content**

- Sophie wants to participate in the group's dangerous ventures.  
She believes she will be less conspicuous as a female.  
Sophie's courage and determination are clear.
- Sophie argues coherently and consistently for her beliefs.  
She is not afraid to argue with a high-ranking Gestapo officer.  
Mohr is impressed with her honesty and openness.
- Sophie keeps her faith and prays to God.  
She talks of her fiancé and looks forward to seeing him again.  
Else tells Sophie that the country needs people like her.
- Sophie stands up bravely to Nazi brutality and injustice.  
She tells the fanatical judge that he will soon be in the dock.  
She shows great humanity in her concern for the fate of Christoph Probst.



1 7

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

1 7

. 1

Untersuchen Sie Lolas Beziehung zu ihren Eltern in diesem Film.

Sie können die folgenden Stichpunkte benutzen:

- Beziehung zur Mutter
- Beziehung zum Vater, erste Variante
- Beziehung zum Vater, zweite Variante
- Beziehung zum Vater, dritte Variante.

**[35 marks]**

**Possible content**

- Lola has a distant relationship to her mother.  
We do not see the face of Lola's mother and we learn little about her.  
Lola uses this distant interaction to time her leap down the stairs in the scenarios.
- In the first scenario, Lola's father mockingly reveals her parentage.  
Lola realises she must solve her own problems with Manni.  
Her reaction to her father's news affects her decision-making and ends fatally for her.
- In the second scenario Lola's outburst leads her father to help her.  
She still behaves like a child and does not take control of the situation.  
The second run ends tragically for Manni, who is dependent on Lola.
- In the third scenario, Lola and her father do not meet in person.  
Lola has to solve her problems alone; her father suffers a fatal car crash.  
Fate takes over as a liberated Lola wins the required money in a casino.

**1 7 . 2**

Wie verändert sich Lola im Verlauf des Films? Ist diese Veränderung Ihrer Meinung nach eher positiv oder negativ?

Sie können die folgenden Stichpunkte benutzen:

- ihre Beziehung zu ihrem Vater
- ihre Beziehung zu Manni
- ihr Selbstbewusstsein
- ihre Zukunftsperspektive.

**[35 marks]**

**Possible content**

- Lola depends on her father in scenario 1 and is devastated by his revelation. In the third scenario, Lola no longer acts like the child, so the roles are reversed. Lola is more powerful, and this affects the outcome for her positively.
- At the start Lola is insecure and an incompetent Manni exploits this weakness. After the fatal conclusion of scenario 1, Lola questions her love for Manni. Her positive approach in scenario three could indicate that Lola loves Manni.
- In scenario three a self-assured Lola tackles the challenge better. She anticipates better and is better prepared to gamble to achieve her goal. Lola makes her own luck; fate appears to reward her for this positive approach.
- The confidence Lola now has in her life is still fragile. It is unclear if fate will continue to work in her favour. Money and resilience may not be enough to end her struggles.