

**AS
GERMAN
7661/2**

Paper 2 Writing

Mark scheme

June 2023

Version: 1.0 Final



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

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

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Section A

Guidance on level of accuracy in translations into the target language

A successful translation

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

Accuracy

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

Repeated errors

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

Alternative answers

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

Section A

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

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Before	Vor		Bevor
	a museum visit	einem Museumsbesuch	tolerate Museumsbesuch vor dem Besuch eines Museums	
	you must queue up	muss man anstehen	accept du and Sie Schlange stehen	
	for an hour	eine Stunde	für eine Stunde	
	or sometimes	oder manchmal		
	even longer.	noch länger.	sogar länger, auch länger	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	Exhibitions	Ausstellungen		
	with interesting artefacts	mit interessanten Artefakten		
	are an opportunity	sind eine Möglichkeit	eine Gelegenheit eine Chance	
	for everyone	für alle	jeden	
	to learn	zu lernen	erfahren	
	something about history.	etwas über die Geschichte.		

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	Last year	Letztes Jahr	Voriges Jahr	
	Berlin attracted	hat Berlin angezogen	zog ... an	
	tourists from all over Europe,	Touristen aus ganz Europa,	von	
	who	die		
	admired	bestaunten	bewunderten	
	the famous architecture.	die berühmte Architektur.		

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	A large number	Eine große Anzahl	Eine große Menge	
	of museums	der Museen	von Museen	
	in the German capital	in der deutschen Hauptstadt		
	show	zeigt	stellt aus tolerate plural	
	works of art	Kunstwerke	other plural nouns eg Gemälde, Bilder	Malerei
	from the distant past.	aus der fernen Vergangenheit.	Zeit von	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	The state	Der Staat	Die Regierung	
	will renovate	wird ... sanieren	restaurieren/renovieren	
	one	eines		
	of the	der		
	most important buildings	wichtigsten Gebäude		
	by 2023.	bis 2023.	vor	

[3 marks]

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

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

[15 marks]

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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Section B**Questions 02–17 Assessment criteria**

Each assessment objective should be assessed independently.

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

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

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

subordinate and relative clauses

conditional clauses

infinitive clauses with zu

prepositions with a non-literal meaning eg sich interessieren für

object pronouns

adjectival and masculine weak nouns.

The above examples are neither prescriptive nor exhaustive.

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

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

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

0 2

Heinrich Böll: *Die verlorene Ehre der Katharina Blum*

0 2 . 1

Wie und mit welchem Erfolg versuchen Katharinas Bekannte ihr zu helfen?

Sie können die folgenden Stichpunkte benutzen:

- Dr Blorna
- Gertrud Blorna
- Else Woltersheim
- Sträubleder.

[35 marks]

Possible content

- Blorna employs Katharina and helps her financially.
He breaks off his holiday to defend her and Götten.
He tries to dissuade Katharina from attending the interview with Tötges.
- Gertrud describes Katharina as loyal and proud.
She shows Katharina detailed architectural plans.
Gertrud's fury at the press and Lüding are to no avail.
- Else is Katharina's godmother, friend and confidante.
She organises the party where Katharina meets Götten.
She cannot prevent Katharina from reading press reports or offensive mail.
- Sträubleder is Katharina's Herrenbesuch.
He gives Katharina the key to his villa, where Götten is said to be hiding.
Sträubleder makes sure he is not named in the press, but does nothing for Katharina.

0 2 . 2

Untersuchen Sie die Rolle von Werner Tötges in dieser Erzählung. Wie beeinflusst er die Handlung?

Sie können die folgenden Stichpunkte benutzen:

- seine Zeitungsberichte
- die Folgen für Katharina
- Tötges im Krankenhaus
- Tötges' letztes Interview.

[35 marks]

Possible content

- Tötges is a journalist with no respect for the truth.
He twists words to change the meaning of statements.
His reports present opinion as fact.
- Katharina becomes a figure of hate.
She receives crude and offensive mail.
Anonymous telephone calls are threatening and upsetting.
- Tötges disguises himself to gain access dishonestly to the hospital.
He confronts Katharina's mother with criticisms of Katharina.
The mother dies that same night.
- Katharina offers Tötges an exclusive interview.
On arrival he is pushy and suggests they have sex.
Katharina shoots him and feels no remorse.

0 3

Bertolt Brecht: *Mutter Courage und ihre Kinder*

0 3

1

Bewerten Sie die Rolle der Kinder in diesem Theaterstück.

Sie können die folgenden Stichpunkte benutzen:

- Eilif im Krieg und während der Friedenspause
- Schweizerkas und die Schatulle
- Katrin und ihre Instinkte
- die Beziehungen der Kinder zu Mutter Courage.

[35 marks]

Possible content

- The elder son is a simple lad.
He is praised for killing the farmers and stealing the cattle in wartime.
In peacetime he is executed for a similar deed.
- The younger son is less violent and more honest.
He joins the regiment as paymaster because of his reluctance to fight.
He is executed for not revealing where he hid the cash box.
- Katrin tries to warn Mutter Courage about Eilif, and Schweizerkas about the spies.
She saves the baby from the burning house and warns the town of the attack.
Despite her dumbness some may see her as a heroine.
- Eilif is much missed by his mother – she believes he is still alive.
In order to save herself and Katrin, Mutter Courage disowns Schweizerkas.
Katrin may be considered closest to her mother, who even pays for her burial.

0 3 . 2

Was sind Ihrer Meinung nach die wichtigsten Elemente in diesem Theaterstück?

Sie können die folgenden Stichpunkte benutzen:

- die kurzen Szenen
- die Rolle der Hauptfiguren
- das Thema Krieg
- die Lieder.

[35 marks]

Possible content

- The scenes are quite short to allow the audience to focus on the action.
They are episodic and separated in some cases by a considerable period of time.
The play has more of the structure of an epic poem than a traditional piece of theatre.
- The main characters provide the link between the scenes.
Mother Courage appears in 11 of the 12 scenes.
Characters who leave, such as the Koch, reinforce the idea of the passage of time.
- The war provides a constant backdrop.
The audience can draw parallels between this historical setting and more recent wars.
At the end of the play, the war continues and the future is uncertain.
- The songs play a crucial part in the audience's engagement in the action.
The songs interrupt the action yet provide a succinct critique of events on stage.
There is a poignancy in the final song which closes the play.

0 4

Friedrich Dürrenmatt: *Der Besuch der alten Dame*

0 4 . 1

„Geld heißt in diesem Stück Macht.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- die Stadt Gullen am Anfang des Stücks
- Claires Reichtum
- das Benehmen der Gullener
- die letzte Szene.

[35 marks]

Possible content

- The town is dilapidated.
Trains no longer stop at this graveyard of a town.
Claire has bought all the factories and closed them down.
- Claire has married many times to increase her wealth.
She has bought her entourage and dictates their life.
She offers a fortune for the death of one man.
- The offer is initially rejected on moral grounds.
Gradually the townspeople buy luxury goods on credit.
Alfred is abandoned by everyone, including his own family.
- Alfred is killed, thereby fulfilling Claire's wish.
Claire will take his body to Capri, as planned.
The town is revived, but at what price?

0 4 . 2

Inwiefern haben Sie Mitleid mit Alfred III? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Alfreds Vergangenheit
- sein Status in Güllen
- seine Versuche, sich zu retten
- die Gemeindeversammlung.

[35 marks]

Possible content

- Alfred was the father of Claire's child, but denied paternity.
He bribed witnesses to lie and left Claire to her fate.
He married Mathilde for her money.
- Alfred is a respected man in the town.
He is to be the next mayor of Güllen.
He owns a shop in the down-at-heel town.
- Alfred is abandoned by those whose duty is to help people.
He is given a gun by the mayor, with obvious implications.
The crowd do not let him board a train to leave the town.
- Alfred is murdered by the townspeople.
The doctor will issue a false death certificate.
Claire finally has her justice; or is it simply revenge?

0 5

Max Frisch: *Andorra*

0 5

1

Wie reagieren Sie persönlich auf die Judenschau?

Sie können die folgenden Stichpunkte benutzen:

- die Rolle des Judenschauers
- die Rolle des Soldaten
- die Handlungen Barblins
- der Pater, der nicht da ist.

[35 marks]

Possible content

- Der Judenschauer is a ludicrous figure allegedly able to identify Jews on sight.
The Doktor praises the Judenschauer, who identifies the Jemand as a Jew.
The Judenschau is a parody of Nazi antisemitic propaganda.
- The Soldat surrenders to the Schwarzen as soon as they invade Andorra.
He relishes the chance to persecute Andri and correct the Judenschauer.
Some may see him in the role of the SS in the anti-Jewish pogroms.
- Barblin is defiant and tries to persuade the Andorraner not to take part.
She shows courage in throwing her hood at the feet of the Judenschauer.
She is dragged off and shorn, echoing the fate of Jews in concentration camps.
- The Pater is praying in the church, fulfilling Andri's allegation in Scene 9.
As a person in a position of moral authority he may have been able to intervene.
Some may comment on Barblin's accusation when the Pater appears later.

0 5 . 2

Welche Rolle spielt der Geselle in diesem Theaterstück?

Sie können die folgenden Stichpunkte benutzen:

- seine Freundschaft mit Andri
- die Szene in der Werkstatt
- seine Vordergrundszone
- der Angriff auf dem Marktplatz.

[35 marks]

Possible content

- The Geselle represents the youth of Andorra; he is of similar age to Andri. Andri is taken in by him – “das ist toll, Fedri, dass du mein Freund bist.” The friendship is shallow and temporary.
- The Geselle breaks the rules by smoking Andri’s cigarettes. He does not admit which chair is his. He repeats Andri’s words to convince the Tischler that he knows about furniture making.
- His Vordergrundszone comes immediately after the workshop scene. Dressed in motorbike gear, the Geselle has made a success of furniture making. He admits he could not stand Andri, but denies any guilt himself.
- The Geselle associates closely with the Soldat and his companions. Andri feels betrayed by him – “Fedri ... Warum hast du mich verraten?” In the fight the Geselle is the first to kick Andri and continues to do so.

0 6

Heinrich Heine: *Gedichte – Buch der Lieder*

0 6

1

Vergleichen Sie **zwei** Gedichte, in denen Heine über Unglück schreibt.

Sie können die folgenden Stichpunkte benutzen:

- Themen
- Sprache
- Struktur
- Stil.

[35 marks]

Possible content

- Many poems are concerned with misfortunes or catastrophes.
The topics include misfortune in love or travel.
Misfortune or unhappiness is seen as fate.
- Use of exclamation and declamation build up feelings of despair.
Syntax is often simple.
Rhetorical devices enhance the effect on the reader.
- Poems often build up to a traditional climax.
Structure of the stanzas is determined by rhyme and metre.
Overly emotional verses are sometimes framed by ironic comments.
- Hyperbole intensifies the feelings of the reader.
Rhythm and metre are traditional.
Stanzas vary in length according to the desired effect.

0 6 . 2

Untersuchen Sie **zwei** Gedichte, in denen das Wetter wichtig ist.

Sie können die folgenden Stichpunkte benutzen:

- Themen
- Sprache
- Struktur
- Stil.

[35 marks]

Possible content

- The weather often reflects the poet's mood.
Storms represent anger, loss and disappointment.
Sun, heat and light represent happiness and contentment.
- Rhetorical devices enhance the intended effect.
Use of adjectives emphasises the effect on the reader.
Heine uses short exclamations to show the violence of the weather.
- The poet builds up storm intensity in the poem.
Some poems are structured by changes in weather, showing changes in mood.
Some poems have a glow of warmth and light, suggesting happiness.
- Adjectives and verbs show the violence or the calmness of the weather.
Heine uses traditional rhyme and metre.
Sentence structure is mostly simple.

0 7

Jana Hensel: *Zonenkinder*

0 7 . 1

„Hensel will in diesem Werk ihre Eltern kritisieren.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- die Mentalität der Eltern
- der Lebensstil der Eltern
- die Ambitionen der Eltern
- der Vergleich mit Eltern aus dem Westen.

[35 marks]

Possible content

- Hensel has an ambivalent attitude towards her parents for having embraced life in the GDR.
She is critical of them for not adapting to a reunified Germany.
However, she does not criticise their participation in the Monday demonstrations.
- Hensel tries to avoid criticism of her parents' lifestyle.
She enjoys a better lifestyle in the GDR because of her parents' commitment to the regime.
Hensel's mother is pleased when after-school clubs are cancelled.
- Hensel is frustrated that her parents' ambitions belong in the GDR.
Hensel would have liked them to have more western aspirations.
She is disappointed that they are no longer role models for her in the new society.
- Hensel's parents are portrayed as less loving than western parents.
Western parents are more open with their children.
Western parents seem more like friends to their children.

0 7 . 2

Von welcher Bedeutung war die Schulzeit für Hensels Leben vor und nach der Wende?

Sie können die folgenden Stichpunkte benutzen:

- Schulwissen und Schulfächer
- Gemeinschaftsgefühl
- Qualifikationen
- Sport.

[35 marks]**Possible content**

- In school, subject content was not seen as very important.
In the GDR, knowledge did not always determine future careers.
After reunification, Hensel had to adapt to the Leistungsgesellschaft.
- The collapse of the GDR meant she lost community feeling and camaraderie.
Teacher and student departures adversely affected the school community before and after the Wende.
The values of the GDR and its education system were irrelevant in reunified Germany.
- Hensel ridicules how she achieved her qualifications.
Her qualifications allowed her to study abroad and gain wider experience.
Hensel did not feel equal to western peers.
- School sport in the GDR was part of the system's ideology, values and control.
In school Hensel escaped elite sport, but now identifies with athletes' success.
Performances were for the state and not the individual.

0 8

Franz Kafka: *Die Verwandlung*

0 8

. 1

Welche Emotionen und Eigenschaften bemerkt man in der Person des Vaters im Verlauf dieser Erzählung?

Sie können die folgenden Stichpunkte benutzen:

- seine Faulheit
- sein Ärger
- seine Autorität
- sein Optimismus.

[35 marks]

Possible content

- The father sits around all day reading the newspaper.
He is happy for Gregor to be the breadwinner.
He has secret savings and exploits Gregor financially.
- Herr Samsa shows no sympathy at all for Gregor.
He drives Gregor back into his room with the use of a stick.
He bombards his son with apples, one of which lodges in Gregor's back.
- The father becomes head of the household again.
He finds work and is proud to wear the uniform.
He dismisses the maid and throws the lodgers out of the house.
- The father finds a new lease of life.
He walks out in the sunshine with his wife and daughter.
He is proud of Grete and looks forward to a bright future for her.

0 8 . 2 „Weg muss es!“ Wie kommt es dazu, dass Grete diese Idee äußert?

Sie können die folgenden Stichpunkte benutzen:

- Gretes Rolle in der Familie
- Gretes Beziehung zu Gregor unmittelbar nach der Verwandlung
- Grete im dritten Teil der Erzählung
- Grete am Ende der Erzählung.

[35 marks]

Possible content

- Grete is Gregor's younger sister, who appears naïve and child-like.
She sleeps late and helps with household duties.
She practises the violin.
- Grete tries at first to still see Gregor as her brother.
She understands his needs and treats him with respect.
She takes responsibility for caring for him.
- Grete takes a job and has less time for Gregor.
Her brother becomes more of a burden to her and she neglects him.
She starts to refer to Gregor as "Es".
- Grete is a blossoming young lady.
She learns French and typing to improve her job prospects.
She views Gregor's death as a relief for her and her parents.

0 9

Wladimir Kaminer: *Russendisko*

0 9

1

„Nach ihrer Ankunft in Berlin war das Leben für Migranten sehr problematisch.“
Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Beziehungen
- Sprachprobleme
- Unterkunft und Arbeit
- Bürokratie.

[35 marks]

Possible content

- All accounts provide examples of relationships depicting difficulties of life on arrival in Berlin.
Migrants of different nationalities mix together.
On arrival, Mischa and the author live in a hostel with other migrants.
- The language barrier is a key problem but also a source of humour.
Language difficulties cause problems of isolation for women in particular.
Contact with Germans is difficult and many fail the language test for citizenship.
- Accommodation is spartan, often in former military barracks.
The author is unemployed for a long time but survives before working in the theatre.
Several accounts provide details of working situations, such as Russian Telephone Sex.
- Migrants show resourcefulness in dealing with German rules and regulations.
The language test contains a sub-text of how migrants could adapt to life as a German.
The author questions the point of becoming a German citizen.

09.2

Untersuchen Sie die humorvollen Elemente in Kaminers Erzählungen.

Sie können die folgenden Stichpunkte benutzen:

- das Alltagsleben
- kulturelle Missverständnisse und Sprachprobleme
- die Arbeitswelt
- Karikaturen.

[35 marks]

Possible content

- All accounts provide a humorous insight into the everyday life of migrants in Berlin. Accounts of problems facing migrants and how they deal with them are humorous. Many of the prime issues revolve around language, money and accommodation.
- Nationalities are mixed together; language barriers usually provide humour. The way Russian women operate telephone sex lines shows cultural misunderstandings. Cultural divergence is shown in card-playing habits of the different nationalities.
- There are many examples of the resourcefulness of migrants in their search for work and a way to earn money. The ways of making a living are a rich source of humour. The case of a Russian, who sold drinks at inflated prices to save up for a car, is humorous.
- The Russian bride is seen as a strong and reliable but potentially dangerous partner. Stereotypes often prevail in Berlin, for example the stage production of Titus Andronicus. Russians living in Berlin did not trust German doctors, who were seen as overconfident.

1 0

Siegfried Lenz: *Fundbüro*

1 0 . 1

Inwiefern hat Fedor Lagutin einen großen Einfluss auf Henry Neff?

Sie können die folgenden Stichpunkte benutzen:

- Begegnung von Henry mit Fedor
- Vergleich zwischen Henry und Fedor
- Ausländerfeindlichkeit
- das Verschwinden von Fedor und Henrys Reaktion darauf.

[35 marks]

Possible content

- Fedor jumps from a train in the station and loses his bag; Henry delivers it to him in his hotel.
Fedor shows gratitude to Henry for his kindness but Henry is simply doing his job.
Henry invites Fedor to an ice hockey game in which Henry is playing.
- Henry is wise to the ways of the modern world; Fedor is naïve and innocent.
Henry is robust and physically strong. Fedor is fragile and sensitive.
Henry is practical and Fedor an academic.
- Fedor is attacked by a motorbike gang and is physically and verbally abused.
Henry confronts the gang; Fedor cannot understand how people can behave in such a way.
Fedor becomes increasingly ill at ease in Germany.
- Fedor has disappeared to return home.
Fedor says that you can pull out the piercing arrow, but words stay forever.
Henry is angered by the circumstances which lead to Fedor's disappearance.

1 0 . 2

Untersuchen Sie die Rolle von Barbara Neff in dem Roman.

Sie können die folgenden Stichpunkte benutzen:

- Barbara bei der Arbeit
- Barbara und Fedor Lagutin
- Barbaras Beziehung zu Henry
- die Mutter von Barbara.

[35 marks]

Possible content

- Barbara Neff is head of the purchasing department of the family's porcelain company.
She enjoys a good relationship with her brother despite their contrasting lives and ambitions.
Because of her job and status, she is able to assist Henry financially and does so.
- Barbara falls in love with Fedor but there is no romance between the two.
Barbara likes Fedor's politeness and his old-fashioned ways; she visits his lectures.
Barbara dreams one day of visiting Fedor in his homeland.
- Despite a good relationship, Henry thinks that Barbara takes life too seriously.
Barbara is present on many of the occasions when Henry meets up with Fedor.
Their common concern is Fedor's welfare and well-being, which unites the siblings.
- Barbara's mother is a vain character, who pays great attention to her appearance.
Barbara is annoyed that her mother ignores Fedor's injuries after the attack.
The mother speaks condescendingly to Fedor in broken German.

1 1

Bernhard Schlink: *Der Vorleser*

1 1 . 1

Inwiefern gelingt es Michael, sich an ein Leben ohne Hanna zu gewöhnen?

Sie können die folgenden Stichpunkte benutzen:

- Michael im ersten Teil
- im Gerichtssaal
- seine Beziehungen zu anderen Frauen
- Hanna im Gefängnis.

[35 marks]

Possible content

- Hanna offers Michael experience and self-confidence.
They go on holiday and have other good times together.
They develop a ritual of reading, sex, bathing.
- Michael does not miss a day of Hanna's trial.
He claims to feel nothing at all for her.
He realises Hanna is illiterate but does nothing about it.
- Michael does not enjoy close relationships with others.
He divorces after five years because he compares his wife to Hanna.
He flirts with Sophie and others but there are no permanent relationships.
- Michael sends tapes to Hanna.
He has helped to prepare for her release.
After her suicide he visits the grave only once.

1 1 . 2 Welche Aspekte des Werks finden Sie besonders interessant? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- die Figuren
- die Handlung
- die Themen
- die Erzählweise.

[35 marks]

Possible content

- Hanna is a mysterious figure, who holds the readers' interest.
Michael's whole life is affected by his relationship with Hanna.
The secondary characters play a small but significant role.
- The story is controversial and intriguing.
Readers want to know more about Hanna's past.
The ending cannot be predicted and adds surprise.
- The theme of guilt causes readers to examine their own conscience.
The novel shows how the past shapes the present.
Love and responsibility are other themes that engage the reader.
- It is written in the first person from Michael's perspective.
The reader feels personally addressed – "was war ich für sie?"
The language is uncomplicated and easy to understand.

Section C

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

1 2 . 1 Welche Vor- und Nachteile bringt der Fall der Mauer für die Familie Kerner in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- die Produkte in den Geschäften
- die Arbeitsgelegenheiten
- die Freiheiten
- das Ende des DDR-Regimes.

[35 marks]

Possible content

- The supermarket shelves are full of Western goods.
The Coca-Cola banner is symbolic of the spread of consumerism.
There is a feeling of Ostalgie for the old East German products.
- The factory closes and Alex loses his job.
He quickly finds new employment with Denis.
Ariane gives up her studies to work at Burger King.
- Alex and Lara visit West Berlin just because they can.
Alex is able to visit Robert in Wannsee.
The television pictures at the checkpoints are reversed for Christiane.
- Alex throws Honecker's picture out into the rain.
The removal of the statue of Lenin symbolises the end of an era.
Alex's Off-Kommentare reveal a pent-up frustration about the old system.

1 2 . 2

Von welcher Bedeutung ist Christianes Lüge in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- der Anfang des Films
- das Leben ohne den Vater
- die Szene im Garten der Datsche
- das Treffen mit Robert.

[35 marks]

Possible content

- The start of the film shows footage of happy family life.
This contrasts with the Stasi interview with Christiane.
She comes home from hospital and throws Robert's clothes away.
- Alex and Ariane grew up believing Robert abandoned them for another woman.
Christiane's immersion into Party and State activities impacted on their childhood.
Even as grown-ups they do not question Christiane's version of events.
- The family return to the dacha in a mirror version of the early scene.
Christiane admits her lie to an incredulous Alex and Ariane.
Christiane's revelation leads to her health worsening and she is readmitted to hospital.
- Ariane finds the letters with Robert's address and Alex visits him on his birthday.
Robert agrees to see Christiane in hospital in a symbolic reunion.
Christiane's lie is a vitally important element in the film.

1 3

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

1 3 . 1

Untersuchen Sie die Beziehung zwischen Georg Dreyman und Gerd Wiesler in diesem Film.

Sie können die folgenden Stichpunkte benutzen:

- die Theaterszene am Anfang des Films
- die Überwachung von Dreyman und Christa-Maria Sieland
- Wiesler und die Schreibmaschine
- Dreyman und Wiesler nach der Wende.

[35 marks]

Possible content

- Dreyman is acclaimed on stage at the end of the performance.
Wiesler finds him arrogant and typical of an enemy of the state.
Wiesler is eager to begin an observation operation against Dreyman and Sieland.
- In the attic, Wiesler makes meticulous notes about the couple's life.
Gradually, he empathises with the appreciation of literature and love of music.
Wiesler ensures that Dreyman learns about Christa-Maria and Minister Hempf.
- Wiesler removes the typewriter from its hiding place before Dreyman's flat is searched.
Christa-Maria denounces Dreyman, and Wiesler's career is over when the operation fails.
The article is published; Wiesler is assigned to opening and reading people's post.
- Dreyman discovers the extent of the surveillance operation against him and realises that he has been saved by a Stasi officer.
Wiesler has a lowly status but is a free man.
Dreyman has dedicated his latest work to Wiesler and the latter purchases a copy.

1 3 . 2 Wie schildert der Regisseur die Macht der DDR-Regierung?

Sie können die folgenden Stichpunkte benutzen:

- die Verhörmethoden der Stasi
- die Überwachung und Verwanzung
- die Angst und das Misstrauen in der Gesellschaft
- die Macht der Politiker und Stasi-Offiziere.

[35 marks]

Possible content

- The forbidding atmosphere of the Stasi detention centre and the well-versed routine of the system are clear in the opening scene.
The emotionless Wiesler's sole aim is to get prisoners to confess.
Wiesler's methods are unscrupulous and include sleep deprivation.
- Dreyman's attic is full of listening equipment and someone occupies the station round the clock.
The apartment has been bugged and every detail is noted and reported.
The well-practised Stasi operatives can bug an apartment in a matter of twenty minutes.
- The population fears the Stasi and a climate of mistrust pervades the land.
Wiesler warns Frau Meinecke menacingly that she should tell nobody of what she saw.
Even low-ranking Stasi officers live in fear of their superiors.
- Minister Hempf is all powerful and is able to bug Georg Dreyman in order to further his personal pursuit of Christa-Maria.
Grubitz is able to coerce the betrayal of Dreyman from Christa-Maria by taking advantage of her tablet addiction.
Grubitz is able to destroy Wiesler's career when the operation against Dreyman fails.

1	4
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Die fetten Jahre sind vorbei: Hans Weingartner (2005)

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Welche Themen in diesem Film finden Sie besonders interessant? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- die Kluft zwischen Armen und Reichen
- die Liebe
- die Politik
- der Generationskonflikt.

[35 marks]

Possible content

- The rebels are fighting social injustice by peaceful means.
Nobody else seems to be interested in the poor.
There is a stark contrast between lifestyles shown in the film.
- Jule is Peter's girlfriend, but soon falls for Jan.
Hardenberg reveals the affair and there is a serious row.
Love conquers all and all three rebels survive as good friends.
- Hardenberg was once a socialist but now votes CDU.
He believes you make your own way in life, not relying on politicians.
He tells the rebels that revolution and anarchy lead nowhere.
- Older figures do not share the rebels' view of society.
The young rebels are enthusiastic and idealistic.
Hardenberg represents the real world and its demands.

1 4 . 2

„Hardenberg ist eigentlich kein schlechter Mensch.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Hardenberg im Beruf
- der Einbruch bei ihm
- die Szenen in der Berghütte
- die letzte Szene des Films.

[35 marks]

Possible content

- Hardenberg is a wealthy top manager.
He has worked hard and made sacrifices in his life.
His success in business has brought him great wealth.
- Jan and Jule cause chaos in Hardenberg's house.
Hardenberg and his family are shocked and upset by the scene.
Hardenberg is knocked out and kidnapped.
- Hardenberg discusses his former idealism with them.
They seem to get on well and he smokes a joint with them.
He deviously reveals Jule's infidelity to Peter.
- Hardenberg had promised to cancel Jule's debt and not call the police.
The shot of him in a police car outside the rebels' apartment is ambiguous.
He can be seen as a victim or a duplicitous and unreliable character.

1 5

Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)

1 5 . 1

Untersuchen Sie die Beziehung zwischen Hüseyin und Fatma in diesem Film.

Sie können die folgenden Stichpunkte benutzen:

- ein junges Paar in Anatolien
- Ankunft in Deutschland
- Einbürgerung
- der Tod von Hüseyin.

[35 marks]

Possible content

- As a young man in his home village in Anatolia, Hüseyin courts his future wife. She initially rebuffs his advances but eventually they marry. Hüseyin departs for Germany, leaving his wife and children at home.
- Fatma encounters some prejudice during their early life in a foreign country. Fatma enjoys good experiences when shopping despite the language barriers. Fatma finds German dogs and flushing toilets extremely strange.
- Fatma and Hüseyin have four children and their family life is traditional. They do not feel uncomfortable about leaving their homeland despite the complexity of a life between two worlds. Fatma talks Hüseyin into accepting German citizenship.
- Hüseyin tells the family that they are all going to Anatolia but dies en route. The German nationality of the old couple makes things difficult in Anatolia. The crisis of identity is highlighted by red tape problems.

1 5 . 2

„Die türkische Kultur bleibt für die Familie wichtiger als die deutsche.“ Wie stehen Sie zu dieser Aussage?

Sie können die folgenden Stichpunkte benutzen:

- Sprache und Traditionen
- die jüngeren Familienmitglieder im Vergleich zu den älteren
- die Frage der Einbürgerung
- die Reise in die Heimat.

[35 marks]

Possible content

- In the early days of life in Germany, language barriers play a significant role. Fatma and her children find some German traditions and customs strange. Language difficulties diminish with the more westernised younger generations of the family.
- The younger generation members are comfortable with German life, language and traditions. Hüseyin is the head of a patriarchal family and commands respect. The younger members of the family show how traditions are watered down.
- Fatma persuades Hüseyin to apply for German citizenship, a big step in terms of breaking with the past and their homeland. Ironically, Hüseyin purchases a ruined house in Anatolia, which he insists the family visits. Family scenes allow us to see cultural differences between Turks and Germans.
- On learning of Cana's pregnancy, Hüseyin offers his support. After Hüseyin's death nostalgia and crises remain, as seen by Cenk's question. The difficulties about Hüseyin's burial raise the question of identity and culture.

1 6

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

1 6 . 1

„Sophie hatte die Wahl zwischen Leben und Tod.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Sophies Rolle in der Gruppe
- Sophie im Verhör
- Sophie und ihr Gewissen
- die Bedeutung ihres Glaubens.

[35 marks]

Possible content

- Sophie is the only female with a leading role in the group.
She defies the risks of being so involved in the group's work.
She delays leaving the university in order to distribute the leaflets.
- Sophie tries at first to lie her way out of the situation.
She is told of Hans' confession and admits all thereafter.
She rejects Mohr's offer of a more lenient sentence.
- Sophie has inherited strong beliefs from her parents.
She defends her beliefs in the cell with Else and in the courtroom.
Sophie is unshakeable in her beliefs.
- Sophie is condemned to death along with her brother and Christoph.
She is distraught at Christoph's fate.
Her parents acknowledge her actions and are proud of her.

1 6 . 2

Mit welchen Figuren außer Sophie haben Sie am meisten Mitleid? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Mohr
- Hans
- Christoph Probst
- Sophies Eltern.

[35 marks]

Possible content

- Mohr offers Sophie the chance of a lighter sentence.
He has a young son at the Russian front.
Mohr attends the execution, implying admiration for Sophie.
- Hans has served at the Eastern front.
Because of his experiences, he is totally committed to the cause.
He shows courage in undertaking dangerous work for the group.
- Christoph is himself quite ill with depression.
He has a sick wife and three children at home.
Sophie is devastated when she hears of Christoph's arrest.
- Sophie's parents are refused entry to the trial.
They have great faith, which they pass on to their children.
They lose two children sentenced to death, but feel very proud of them.

1 7

Lola rennt: Tom Tykwer (1998)

1 7 . 1

„Lola hat keine positiven Beziehungen in ihrem Leben.“ Inwiefern stimmt diese Aussage für den Film?

Sie können die folgenden Stichpunkte benutzen:

- Manni
- Lolas Vater
- Lolas Mutter
- ihr Bild von sich selbst.

[35 marks]

Possible content

- Lola's relationship to Manni has negative consequences for her.
Her love for him puts her in a dangerous or potentially fatal position.
She questions their relationship during the red sequence.
- Lola has a complex relationship with her (step) father.
He supported her financially and emotionally as a child.
The revelation of his infidelity and angry feelings distances her.
- Lola's mother is alcohol-dependent.
Lola does not have her mother's support.
The emotional distance is shown by the physical distance between them.
- Lola has little self-confidence and self-esteem.
She gains it by helping others.
She has rebelled against her family's expectations.

1 7 . 2

Welche Szenen in diesem Film haben Sie besonders interessant gefunden? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- die Szenen in der Bank
- Lolas Rennen auf den Straßen
- die Spielhalle
- die „rote“ Sequenz.

[35 marks]

Possible content

- Sequences show three different and worsening relationships with her father.
Each time Lola takes more control of her situation.
They contrast her youth and vitality with the traditional formality of the bank.
- The flash-forwards with secondary characters are entertaining and thought-provoking.
The small changes highlight the role of chance.
The montage builds tension.
- The casino is vibrant and full of possible dangers.
It demonstrates the role of chance in the film.
The music and the techniques add to the tension.
- The calmness of the red sequence contrasts with the hectic action.
It allows Lola to reflect on her situation.
The scene is inconclusive.