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# A-LEVEL German

7662/2 - Paper 2 Writing

Mark scheme

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June 2018

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Version/Stage: 1.0 Final

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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 Assessment Writer.

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

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

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

**Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

<b>AO3</b>	
17-20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13-16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9-12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5-8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1-4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

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

**Serious errors are defined as those which adversely affect communication.**

**Minor errors include:**

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

**Serious errors include:**

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

**Complex language includes:**

subordinate and relative clauses;  
 conditional clauses;  
 infinitive clauses with zu;  
 subjunctive of indirect speech;  
 prepositions with a non-literal meaning eg sich interessieren für;  
 object pronouns;  
 complex adjectival phrases eg die in Hamburg veröffentlichte Studie;  
 adjectival and masculine weak nouns.

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

?

IRRL = irrelevant

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

0 1

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

0 1 . 1

„Katharina steht dem unpersönlichen und gefühllosen Staat machtlos gegenüber.“  
Inwiefern stimmen Sie dieser Aussage zu?

**[40 marks]**

**Possible content**

- Katharina suffers at the hands of the police and Press, who are in cahoots
- She is told not to pursue her complaint
- Their language towards her is intimidating
- Their methods are questionable – surveillance and heavy-handed tactics
- She is the victim of hounding by the Press
- Her reputation is ruined by Press reports based on opinion and not fact
- Rich and powerful businessmen escape the treatment meted out to others
- Narrow-minded pastor in Gemmelsbroich makes unkind comments about Katharina’s parents

0 1 . 2

Analysieren Sie die Erzähltechnik in dieser Erzählung. Welche Methoden finden Sie besonders effektiv?

**[40 marks]**

**Possible content**

- The use of an anonymous and objective narrator
- The emphasis is on the reasons for the murder, not the murder itself
- The reader is interested in the web of connections surrounding an open-and-shut case
- The use of flashbacks and the chronology of events is interesting
- The setting provides tension; it takes place over the week of *Karneval*
- Interesting variety of characters
- Variety of language used by police, gutter-press, educated individuals
- The reporting style enables the reader to make their own mind up about Katharina

0 2

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

0 2 . 1

Brecht stellt Mutter Courage als eine Persönlichkeit dar, die vom Krieg profitiert. Inwiefern stimmen Sie zu?

**[40 marks]**

**Possible content**

- This is ostensibly a negative view of a complex character as she makes a living from war
- She provides food, drink and clothing to both sides and does not distinguish between them
- She has some redeeming features
- She tries to bring her children through a devastating war
- She is forced to disown her own son and cradles her dead daughter
- She shows courage and sheer determination
- She struggles alone in the wake of armies
- There is sympathy for her in that she is caught up in events beyond her control

0 2 . 2

Welche Aspekte von ‚Mutter Courage und ihre Kinder‘ finden Sie besonders effektiv? Warum?

**[40 marks]**

**Possible content**

- It is not a traditional drama with scenes and acts
- There is no plot as such involving exposition, development, and a dramatic climax
- This play is a series of scenes from the Thirty Years' War
- There are many different locations over a considerable period of time
- We are told in advance what will happen
- There are minimal props
- Brecht wants us to focus on process rather than outcome
- The focus of this play is the lives of ordinary people caught up in a war
- Points are emphasised by the occasional songs, sung by the main characters
- We can still empathise with the fate of Courage in the loss of her children

0 3

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

0 3 . 1

„Obgleich es vom Tod eines Menschen handelt, gibt es viele komische Elemente im Stück.“ Analysieren Sie den Humor im Stück.

**[40 marks]**

**Possible content**

- The play has serious messages conveyed in a comic way
- Comedy makes the audience reflect on events on stage
- Claire herself exemplifies several types of humour – physical appearance, for example
- There is exaggeration and elements of the grotesque
- Her entourage and their history provide some humour
- Visual humour when Alfred catches himself on Claire’s prosthetic limbs
- Characters act as trees, then as humans
- Black humour – she arrives with wreaths, coffin; there is mention of death throughout

0 3 . 2

„Claire Zachanassian ist kein Mensch mehr; sie ist eine Maschine mit einem einzigen Ziel.“ Wie stehen Sie zu dieser Aussage?

**[40 marks]**

**Possible content**

- She was once a young woman in love
- She was capable of warm feelings
- Her past has coloured her present; she unjustly lost the paternity case
- Her reputation suffered irreparably
- Since then she has had a fixation on revenge
- She has engineered situations to her own advantage, eg married several times to become fabulously wealthy
- She treats people as pawns in her own game
- She will not be dissuaded under any circumstances from her goal of seeing Alfred dead



0 4

**Max Frisch: Andorra**

0 4 . 1

Was wollte Frisch mit ‚Andorra‘ dem Publikum sagen? Inwiefern ist es ihm gelungen, seine Botschaft zu vermitteln?

**[40 marks]**

**Possible content**

- It is a parable play about making false images or stereotypes
- It is a play about dangers of racial prejudice
- The Andorrans ascribe to Andri all the negative stereotypical attributes of a Jew
- Their attitude and actions condition him into becoming incapable of believing the truth
- We need to look at ourselves and the characteristics we possess
- The play recalls events in Europe with the persecution of a particular race
- Extreme patriotism is dangerous; flags, uniforms, collaboration
- We must never let world-shattering events happen again
- War solves nothing

0 4 . 2

Analysieren Sie die Wirksamkeit der Vordergrundszenen.

**[40 marks]**

**Possible content**

- This is a play with two time schemes
- The Vordergrundszenen, interspersed with the Bilder, are set after main events
- Andorraner review what has happened and their part in it
- The audience can therefore act as their judges
- By and large they vainly try to exculpate themselves
- The Soldat is unrepentant, still believes Andri was a Jew and was only obeying orders!
- This device enables us to condemn the Andorraner
- The audience is forced to confront their own weaknesses
- The Pater symbolises the failure of Christians to aid the Jews in the 39-45 war

0 5

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

0 5 . 1

Welche **zwei oder drei** Gedichte in dieser Sammlung finden Sie beeindruckend und warum?

**[40 marks]**

**Possible content**

- An entirely open question allowing the candidate free rein
- Reasons could include the musicality poems, such as ‚*Die Loreley*‘
- Some possess outstanding qualities of the folk song or ballad
- There is also the lyrical beauty of certain poems
- There is escapism
- Heine exploits the contrast between the natural world and the emotions of the individual
- Heine often makes nature indifferent
- He deliberately breaks the mood and demonstrates the gap between the subjective and the objective world
- Lost or impossible love, viewed from a male perspective, is another major theme
- Candidates may also focus on Heine’s use of language and metre

0 5 . 2

Haben diese alten Gedichte dem modernen Leser etwas Wertvolles zu sagen? Geben Sie Ihre Gründe an.

**[40 marks]**

**Possible content**

- Question is what value is there in reading poems of the romantic age
- The poet’s focus on unreciprocated love of a man for a woman is rather conventional
- Lacks the sort of close intimacy, which seems more to current taste
- The social background and landscape belong very much to their time
- Poetic fashion has also moved away somewhat from the strict metre and regular rhyme schemes in which many of these poems are couched
- Youthful sorrows inspired by love are a permanent feature of human experience
- Heine explores the gap between private emotion and the reality of the outside world
- Nature is often quite indifferent to human emotions
- Women, sometimes personified by nature, reflect the same indifference or unattainability
- There is nothing in his poems that belongs exclusively to the 19<sup>th</sup> century

0 6

**Jana Hensel: Zonenkinder**

0 6 . 1

„In ‚Zonenkinder‘ geht es eher um die Gegenwart als um die Vergangenheit.“ Nehmen Sie Stellung zu dieser Aussage.

**[40 marks]**

**Possible content**

- Recounting childhood memories is her way of coming to terms with the changes in her life and her current rootlessness
- Hensel questions the validity of her own memories
- She disputes some propaganda about the past and current situation in the East
- She compares GDR-family relations with West German family relations
- She shows defiance about stereotypical views of the East, though she has stereotyped views of the West
- She is unable to find anyone to corroborate her memories
- Defiantly puts forward the idea that she currently is a survivor of the ‘Wende’
- She claims her relationship to the present is better than that of other generations
- “Zonenkinder” is also about others’ view of ‘Heimat’
- It is also about how she is able to face the future as a result of her past

0 6 . 2

„Die Erzählung ‚Zonenkinder‘ handelt hauptsächlich vom Konflikt zwischen den Generationen.“ Wie stehen Sie zu dieser Aussage?

**[40 marks]**

**Possible content**

- The titles of the chapters and the content of the book give an indication
- Hensel needs both to be equally important
- The “Erzählstruktur” is fragmented as is her experience of the generation gap
- Hensel’s memories of being rootless between two “homes”, the old and the new
- Hensel criticises teachers and older authority figures to a large extent
- Hensel has an ambivalent attitude to the older generation
- Hensel does not see her past as part of a long East German tradition of her parents
- In East and West the “Generationsgefälle, still exists “in den Köpfen”
- She wants to distance herself from the real “losers”, her parents’ generation
- Grandparents / Older generation will not need to adapt as they are at a different place in their lives

0 7

**Franz Kafka: Die Verwandlung**

0 7 . 1

Bewerten Sie die Methoden und Techniken, die Kafka benutzt, um die Geschichte von Gregor zu erzählen.

**[40 marks]**

**Possible content**

- Unusual content from the start captures the reader's interest
- The reader is keen to find out how and why the metamorphosis has happened
- There is human interest provided by family reactions and relationships
- The story is told mostly from Gregor's perspective – *Ich-Erzähler*
- It is a short work, whose language is uncomplicated, plain and descriptive
- The reader sees Gregor's thoughts that he cannot express in words
- Even in this short work there is an interesting variety of characters
- The story makes the reader think; it is open to personal interpretation

0 7 . 2

„Es gibt mehrere Verwandlungen in dieser Erzählung.“ Wie stehen Sie zu dieser Aussage?

**[40 marks]**

**Possible content**

- Most obvious change is in Gregor from human to insect but still capable of human feelings and emotions
- Gregor's father is lazy and overweight at the start of the story
- He was financially dependent on his son and has lied about his own situation
- He gains a new lease of life after Gregor's death; he is decisive as head of the household
- Grete was concerned for him after the metamorphosis
- She cared for him and brought him food
- She becomes less tolerant and suggest the family get rid of him
- The mother remains weak and ineffectual

0 8

**Wladimir Kaminer: Russendisko**

0 8 . 1

Wie und mit welchem Erfolg berichtet Kaminer in diesem Werk von den Überlebenstricks der Migranten in Berlin?

**[40 marks]**

**Possible content**

- Arriving in Berlin dirty, hung-over, disorientated the aim was to meet people and make contacts.
- Many migrants of varying nationalities in Berlin, eg Vietnamese and gypsies. They befriended them. They spoke no German
- Living conditions were isolated – ex-Stasi building in Marzahn with Vietnamese
- Author shows resourcefulness in an unoccupied flat in Prenzlauer Berg
- Survival instinct is depicted with humour in many accounts
- Often difficult to find work but somehow migrants get by
- Author finds work in a theatre group and eventually becomes a writer
- Most accounts provide graphic details of human relationships and provide a picture of life for the Russians in Berlin. All kinds of people from all walks of life
- Chaotic lives of migrants evident in all accounts as is their ability to survive
- Idea of adapting to point of taking up German citizenship seems a step too far

0 8 . 2

Inwiefern gelingt es Kaminer in diesem Werk, ein alternatives Bild des Berliner Alltagslebens zu zeigen?

**[40 marks]**

**Possible content**

- Jaundiced view of life in the West acquired from those in Soviet Union returning from visits to East Germany
- Accounts map out the author's experiences in Berlin from the summer of 1990
- The accounts include his experiences with Vietnamese, gypsies, Turks and other Russians, other eastern Europeans as well as with Germans
- Following author's arrival with Mischa in Berlin, accounts paint a vivid image of life for migrants in Berlin
- Many examples of migrants coming to terms with life in Berlin
- Russian who took a business course, the Russian telephone sex numbers and recorded messages for male compatriots, Russian disco organised monthly
- The author's accounts include difficulties in finding work
- Accounts detail a category of real life events and characters.
- Many Russians applied for German citizenship after 8 years of living and working in the country but many failed language test
- Author poses question: what is the point of citizenship? Survival possible as part of alternative culture, without citizenship

0 9

**Siegfried Lenz: Fundbüro**

0 9 . 1

Analysieren Sie Henrys Arbeit im Fundbüro im Kontrast zum hektischen Alltag in der modernen Gesellschaft.

**[40 marks]**

**Possible content**

- Henry is content to take job in lost property office of station – peace and quiet
- Henry has no career aspirations – he is 24 and rejects life in affluent family business
- Henry is happy dealing with people and helping to resolve their problems – selflessness v modern society
- Work colleagues enjoy harmonious relationship – help each other
- Hannes Harms took blame for someone else's mistake in former career as train driver
- Albert Bussmann – looks after his senile father – peaceful quiet man – drinks at work but great detective with lost property
- Paula Blohm – relationship with Henry good – romantically goes nowhere – married but husband rarely at home
- Lost property office is a bubble or in a time warp – total contrast to the selfish, aspirational world outside
- End of novel – the lost property office and its withdrawn atmosphere cannot prevent Henry from finally getting involved and encouraging others to do so

0 9 . 2

Inwiefern spielen Menschenliebe und Hilfsbereitschaft eine bedeutende Rolle in dem Roman?

**[40 marks]**

**Possible content**

- Colleagues and Henry there to help others find their lost items – no self-seeking here
- Colleagues help and care about each other – Paula and Henry, Albert and Henry, Hannes and his colleagues
- Paula and Henry have a close relationship and Henry would like this to develop romantically
- Paula is married and does not let this happen; this does not spoil their close friendship
- Friendship between Fedor and Henry epitomises love and respect for fellow man
- Friendship cannot prevent racism towards Fedor on part of academic colleagues and motor bikers (general public)
- Lack of humanity and helpfulness in modern society stark contrast to lost property office
- Albert has problems with his senile father and Henry shows genuine concern
- When Albert Bussmann is given early retirement due to railway re-structuring, Henry is deeply concerned and not happy to assume the role of Hannes' deputy
- Henry encourages others to do same when he stands up to the motor bikers after the racist attack on the Nigerian postman

1 0

**Bernhard Schlink: Der Vorleser**

1 0 . 1

Untersuchen Sie das Thema Liebe in diesem Werk. Wie effektiv finden Sie Schlinks Behandlung dieses Themas?

**[40 marks]**

**Possible content**

- Theme of love pervades the whole novel and is a major element of the work
- Through his first experience of a love affair, Michael becomes confident
- In the first part love is purely physical
- Michael is not close to his parents; no mention of love here
- Love changes lives; emotional attachment remains despite lack of physical contact
- Michael retains a fascination with Hanna throughout his life
- Michael is unable to form satisfactory relationships with other women
- Hanna is able to detach herself from any emotional ties; her past seems to lack any feelings of love

1 0 . 2

Aus welchen Gründen hatte das Werk viel Erfolg? Finden Sie persönlich den Roman überzeugend?

**[40 marks]**

**Possible content**

- Work deals with important themes of recent past
- Novel forces reader to ask serious questions and to reflect
- Content itself is interesting, even if it could be seen as an unlikely situation
- Story is told in three distinct parts, representing phases of Michael's life
- The *Ich-Erzähler* gives the work a personal feel
- There is a strong element of human interest in Michael's relationships
- The reader is interested in complexity of Hanna's character
- Effective use of motifs / symbolism – water, bathing, reading

1 1

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

1 1 . 1

Inwiefern ist Christiane ein Symbol der sterbenden DDR?

**[40 marks]**

**Possible content**

- After Robert's defection she devoted her energies to supporting DDR-style socialism
- She was decorated for her support for the regime
- After Alex's arrest her heart attack is indicative of the breakdown of her health and that of the state
- Christiane's precarious clinging to life represent the final days of the DDR
- By the time that she emerges from a coma into a brief remission, the DDR has gone
- Nostalgic attempts to re-create a fictional DDR are ultimately doomed to failure
- The witnessing of the Coca-Cola advert and the removal of Lenin's statue are the writing on the wall!
- Lara tells her just before her death of the new German reality
- The state has acquired new identities and parameters

1 1 . 2

Alex meint, die falsche DDR, die er für seine Mutter schafft, sei die DDR, die er sich in der Realität immer gewünscht hat. Wie stehen Sie zu dieser Meinung?

**[40 marks]**

**Possible content**

- At the beginning of the film Alex offers us a critical view of the ageing leadership of the DDR
- Alex participates in a demonstration demanding freedom of movement and expression
- He is forced into pretending that the DDR still exists in order not to shock his fragile mother
- What Alex creates is a major comic element, but on another level suggests what he would have liked the DDR to become
- Notable in this respect is his inverted explanation of the influx of West Germans into East Berlin
- Using the spoof Sigmund Jähn as the new leader, he explains that border controls have been relaxed to allow entry to those seeking refuge from the evils of capitalism
- Alex has mixed feelings about re-unification
- The worthlessness of Christiane's life savings as a reflection on her life makes him angry



1 2

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

1 2 . 1

Inwiefern gelingt es dem Regisseur in seinem Film, die Macht der DDR-Regierung zu zeigen?

**[40 marks]**

**Possible content**

- Minister Hempf and his corrupt actions – exploitation of Christa-Maria Sieland
- Power of Stasi as “Sword and Shield of the Party” - surveillance, interrogation methods, omnipresence
- Mistrust and fear amongst the population – Frau Meinecke, artists
- “Arbeitsverbot” for dissidents
- Manipulation of statistics – no official suicide statistics in the DDR
- Surveillance of a loyal citizen and noted writer (Dreymann)
- Wiesler loses his rank and status because he dares to challenge the official thinking
- Even after re-unification, former Minister Hempf enjoys a position of power – self-preservation

1 2 . 2

Wie schildert der Regisseur die Beziehung zwischen Kunst und Politik in der DDR? Inwiefern ist diese Beziehung von Bedeutung für den Erfolg des Films?

**[40 marks]**

**Possible content**

- Uneasy relationship – the arts and their patrons are privileged if they toe the line
- The arts “normalize” and “humanize” the DDR regime
- Dreymann and Christa-Maria Sieland as arch examples of loyal citizens with privileges
- Uneasy relationship shown through comments and anger of dissident Paul Hauser
- Albert Jerska – banned from working because of his opposition to regime – ultimate suicide
- Exploitation of Christa-Maria by Minister Hempf – feeds her pill addiction to pursue his affair
- Relationship of Hempf / Stasi with Dreymann – surveillance of a loyal citizen for corrupt ends
- Wiesler - captivated by the arts during his surveillance of Dreymann – changes his entire viewpoint and life direction
- Relationship - juxtaposition of DDR government machine and humanity / sensitivity

1 3

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

1 3 . 1

„Weingartners Sympathie steht ganz auf Seiten der jungen Revolutionäre.“ Nehmen Sie Stellung zu dieser Aussage.

**[40 marks]**

**Possible content**

- Except for the old man on the tram, other adults are unsympathetic
- The shop manager is uncomprehending and fussy
- The diners in the restaurant are condescending towards Jule
- Hardenberg has a duplicitous nature and is responsible for Jule's plight
- The police are seen as heavy-handed and on the side of the likes of Hardenberg
- The young rebels' difficult circumstances contrast starkly with the life of the wealthy
- The young rebels have endearing qualities; they have a sense of fun and adventure
- Although somewhat naïve, they have youthful idealism and a sense of justice
- They are constantly smiling, cracking jokes and are optimistic and have a positive outlook

1 3 . 2

„Politisches Kino kann auch Spaß machen.“ Erklären Sie, warum Sie dieser Aussage zustimmen oder nicht.

**[40 marks]**

**Possible content**

- The film has serious points to make and the comedy causes the audience to reflect
- The film is about the rich versus the poor; there is the serious theme of equal / unequal distribution of wealth
- The film criticises the way we treat the less fortunate
- It asks to what extent political action is justified
- Comedy pervades the film via banter between Jan and Peter, for example
- They joke in the van and the next minute they are putting on masks
- There is an element of comedy even in the break-ins and how they rearrange furniture
- We can smile at their naïve attempts to change the world
- Jan and Jule have fun even during the break-in at Hardenberg's house

1 4

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

1 4 . 1

„Wir sind alle von unserer Vergangenheit geprägt.“ Inwiefern ist diese Aussage von Bedeutung im Film?

**[40 marks]**

**Possible content**

- Film centres around question of identity – from Hüseyin’s arrival in Germany to his death
- Canan utters words at end of film – concluding remark to initial question re identity posed by Cenk
- Canan relates story of family to Cenk - 3rd generation migrant still posing question re identity
- Cultural and language differences highlighted, immersion into German culture
- Comedy of arrival in Germany and different symbols – dogs, toilets, crucifix
- Image of 2nd and 3rd generation with German / British partners and marriages
- Lasting significance of homeland and heritage, Hüseyin as head of family
- Acceptance of Hüseyin’s will to travel back to Anatolia together to see house he has purchased
- Comedy of journey – Ali can’t stomach food in Turkey, Cenk cannot converse with young Turkish boy at café
- Death of Hüseyin and burial question (German passport)
- Return to village for burial and Muhamed’s decision to remain in Anatolia to re-build the house – return to roots and seal identity

1 4 . 2

Analysieren Sie die verschiedenen Methoden, die die Regisseurin in ihrem Film benutzt. Inwiefern ist es ihr gelungen, einen erfolgreichen Film zu drehen?

**[40 marks]**

**Possible content**

- Timelines and flashbacks – documentation of life of Hüseyin and his sense of nostalgia and longing for the homeland – preservation of identity and belonging to somewhere other than Germany
- Multiculturalism - mixed-culture marriages / partnerships – breeding ground for misunderstandings, problems and comedy
- Comedy pokes fun at German traditions and culture and also at Turkish ones
- Film bridges cultural gaps and celebrates ethnic eccentricities
- Language used humorously – Turks speaking German
- Story-teller – Canan relates the story of Hüseyin and his family’s journey to Cenk
- Contrast of urban and rural landscapes – strong message in film
- Music – light-hearted tones in humorous moments and slower more powerful music in times of grief
- Film provides great detail of issues surrounding migrant families caught between two worlds

1 5

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

1 5 . 1

„Sophie hat zwei gefährliche Eigenschaften – Treue und einen festen Glauben.“  
Wie stehen Sie zu dieser Aussage?

**[40 marks]**

**Possible content**

- Sophie has endearing qualities and is seen at the start of the film as „normal“ young woman
- Sophie stands up for her beliefs and religious convictions throughout
- She knows war is morally wrong and is steadfast in this belief
- She makes the very dangerous utterance that Germany cannot win the war
- She rejects Mohr’s offer of a deal to lessen her sentence
- She is unafraid during the farcical show-trial and warns the court prosecutors that they will have to answer to God one day
- She is unfailingly loyal, determined and conscientious but pays the price
- She has an unshakeable faith in God
- Her characteristics could be seen to play a significant part in her fate

1 5 . 2

Welche Faktoren tragen Ihrer Meinung nach zum Erfolg dieses Films bei? Erklären Sie warum.

**[40 marks]**

**Possible content**

- It is a gripping story based on true events
- Authentic props, dress and hairstyles successfully recreate the period
- The use of music heightens or relieves tension
- Colours are symbolic (red = danger; grey = soullessness of Nazi regime)
- The use of lighting is effective to transform the mood of the scene
- The window motif is interesting; it lets the light in when Sophie is in the cell but Mohr shuts it out during the interrogation
- Camera angles and close-ups concentrate on key characters in tense situations
- There is an interesting variety of characters
- There is a clear presentation of two differing points of view to engage the audience

1 6

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

1 6 . 1

Wie thematisiert Tykwer die Zeit in ‚Lola rennt‘? Inwiefern ist er Ihrer Meinung nach damit erfolgreich?

**[40 marks]**

**Possible content**

- Quotes about time before and during the film point to its importance
- Real time and *erzählte Zeit* are the same
- Time as a theme and a structuring feature – does time move forward?
- Musical beat emphasises passing of time
- Hectic pace of film shows time is short not only in Manni's situation but in life itself
- Techniques used by the director manipulate the viewer with contrasts in pace and time / timing to entertain
- Images of time throughout the film
- Director plays with time in the narrative – circularity, starts and restarts

1 6 . 2

Inwiefern ist ‚Lola rennt‘ Ihrer Meinung nach ein positiver Film?

**[40 marks]**

**Possible content**

- Structure / narrative – (purposeful) movement towards a “Happy end”
- Film is entertaining and visually appealing for audience – animation, pace, action and colour
- Music and animation are “feel good” elements versus silence
- Chance and choice influence the life's outcomes (Game theory) eg the fate of the minor characters
- Theme of love with Manni and Lola
- Lola as a “starke Frau”
- Role of tradition and family situation in the post-modern film
- No clear-cut morality of good / evil message for society
- Individual morality in the film with choices