
**A-level
GERMAN
7662/2**

Paper 2 Writing

Mark scheme

June 2020

Version: 1.0 Final



2 0 6 A 7 6 6 2 / 2 / M S

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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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Assessment criteria

Each assessment objective should be assessed independently.

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

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

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

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

AO4	
17–20	Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
13–16	Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
9–12	Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
5–8	Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
1–4	Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

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

0	1
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Heinrich Böll: *Die verlorene Ehre der Katharina Blum*

0	1
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. 1 „Wie Gewalt entstehen und wohin sie führen kann.“ Ist Ihrer Meinung nach dieser Untertitel für dieses Werk geeignet?

[40 marks]

Possible Content

- Verbal and physical violence are caused by several factors.
- The ZEITUNG prints falsehoods and exaggerations.
- The police use aggressive tactics and language towards Katharina.
- Heavily armed police raid Katharina's flat.
- Tötges uses devious methods to interview Katharina's mother.
- Public reaction to press reports subjects Katharina to abuse.
- Else is outraged by the reports and her reputation suffers.
- Trude phones Lüding to call him a *Schwein*.
- Dr Blorna has violent feelings, strikes Sträubleder and loses his job.
- The ultimate result of violence is Katharina's murder of Tötges.

0	1
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. 2 „Böll präsentiert die männlichen Figuren in dieser Erzählung in einem völlig negativen Licht.“ Erklären Sie, warum Sie dieser Aussage zustimmen oder nicht.

[40 marks]

Possible Content

- Sträubleder is unfaithful, unreliable and utterly selfish.
- He is unworthy of his position of Chair of Christian Businessmen.
- He ruins Blorna's career.
- Beizmenne is professionally incompetent.
- He uses foul language and is sometimes aggressive.
- Tötges is largely responsible for the death of Katharina's mother.
- He changes actual quotations to suit his own purpose.
- The priest at Gemmelsbroich is weak and easily manipulated.
- He criticises and condemns Katharina's mother.
- Blorna is the only one to come out of the affair with credit.

0 | 2**Bertolt Brecht: *Mutter Courage und ihre Kinder*****0 | 2 . 1**

In der sechsten Szene sagt Mutter Courage, „Die armen Leut‘ brauchen Courage.“ Warum ist Ihrer Meinung nach diese Aussage von Bedeutung für die Hauptthemen dieses Theaterstücks?

[40 marks]**Possible content**

- There is a double meaning in this quotation.
- Mother Courage and her family can hardly be described as affluent.
- She got her nickname from her courageous exploits at Riga.
- There are repeated references to the oppression of the poor.
- Mother Courage is aware that war makes their lives even harder.
- She always looks out for the poorer conscripted foot soldiers.
- She can be relied upon to provide for everyone throughout the war.
- However, she makes no distinction between rich and poor customers.
- She refuses to hand over the officers’ shirts for bandages for the poor farmer.
- When she is needed to protect Eilif and Katrin, she is too busy dealing.

0 | 2 . 2

Analysieren Sie den Gebrauch des Verfremdungseffekts in diesem Theaterstück.

[40 marks]**Possible content**

- The Verfremdungseffekt is evident throughout the play.
- Mutter Courage represents the most accomplished example of the form.
- Various characters burst into song unexpectedly.
- The characters comment on events in the play.
- The stage is bare except for the Planwagen.
- The story boards pre-announce the action in the coming scene.
- Mother Courage and others address the audience directly.
- The device of Verfremdungseffekt has an intended impact on the audience.
- The audience may be aware that they are watching a performance.
- The Verfremdungseffekt is sometimes a source of humour.

0 | 3**Friedrich Dürrenmatt: *Der Besuch der alten Dame*****0 | 3 . 1**

Würden Sie dieses Stück eher als eine Tragödie oder eine Komödie beschreiben?
Begründen Sie Ihre Antwort.

[40 marks]**Possible Content**

- The play has comic and tragic elements.
- Claire's physical appearance is a source of humour.
- Her entourage speak in rhyming and repetitive language.
- Exaggeration adds to the visual and verbal humour.
- Actors play the part of trees in the Konradsweilerwald scene.
- Claire has brought a panther and coffin – darkly comic.
- It is tragic that humans lose their sense of proportion.
- People give in to greed because of dire circumstances.
- Moral values decline and eventually count for nothing.
- The ultimate tragedy is the planned death of a fellow citizen.

0 | 3 . 2

Inwiefern ist Ihrer Meinung nach der Tod von Alfred III unvermeidlich?

[40 marks]**Possible Content**

- At the start Alfred is the most popular man in Güllen.
- He is to be the next mayor.
- He owns a shop and is married with children; life looks good.
- When Claire arrives, his past catches up with him.
- He did not face his responsibilities as a young man.
- Alfred is informed that his past debars him from being Mayor.
- The townspeople buy from Alfred's shop on credit.
- He is not allowed to leave the town by train.
- The Mayor gives Alfred a gun, implying the former's involvement in Claire's scheme.
- Alfred is denied help from those with influence.

0 | 4**Max Frisch: *Andorra*****0 | 4 . 1**

Analysieren Sie die Rolle von Barblin in diesem Stück. Wie beeinflusst sie die Handlung?

[40 marks]**Possible content**

- Although she appears in only five scenes, she has an important role.
- Barblin opens and closes the play, symbolically whitewashing Andorra.
- Barblin is pious and peace-loving in the way that the Pater thinks of Andorra.
- Barblin's love for Andri contrasts to the others' prejudices.
- The refusal to sanction marriage to Andri hints at the scene with Peider.
- Her assault at the hands of the Soldat is witnessed only by the audience.
- When the Schwarzen invade, she bravely hides Andri.
- She tries to defend Andri when the Soldat breaks in to take him away.
- At the Judenschau she is the only one with the courage to stand up to the Schwarzen.
- Despite her deranged state of mind, she utters the moving final words.

0 | 4 . 2

„Was du getan hast, tut kein Vater.“ Wie stehen Sie zu dieser Aussage von Andri?

[40 marks]**Possible content**

- In Bild 10, Andri's earlier respect for the Lehrer has all but disappeared.
- His words relate to the original lie and its many consequences.
- Andri feels betrayed by the Lehrer's past and present actions.
- He has been forced to live the lie in the same way as the Lehrer.
- He has suffered antisemitic prejudices.
- Andri's love for Barblin and his plans to marry her and leave Andorra are dashed.
- His hopes of becoming a furniture maker have been thwarted.
- His meeting with his real mother was a wasted opportunity.
- The accusation of cowardice applies more to the Lehrer than Andri.
- It can be argued that the Lehrer has condemned his own son to death.

0 5**Heinrich Heine: Gedichte – Buch der Lieder****0 5 . 1**

„Heine will durch seine Gedichte eine harmonische Welt schaffen.“ Nehmen Sie Stellung zu dieser Aussage mit Bezug auf **zwei** oder **drei** Gedichte der Sammlung.

[40 marks]**Possible content**

- Heine uses lyrical verse to create an over-simplified and beautiful world.
- He creates this world by using vocabulary, sounds and rhythms in his verse.
- The harmony is superficial and often cliched.
- The lyrical beauty barely covers over the darkly complex reality behind.
- Earlier poems show his naivety as a younger poet in using cliched harmony.
- Later poems reveal his dissatisfaction with this world.
- Heine desires the simplicity of existence.
- He wants to burst the romantic illusion of his early poetry.
- He uses the techniques of irony, contrast and register to destroy the illusion.
- Heine uses myths and legends to create and destroy harmony.

0 5 . 2

„Heine will sich durch Ironie und Humor von seinen Gedichten distanzieren.“ Erklären Sie mit Bezug auf mindestens **zwei** oder **drei** Gedichte dieser Sammlung, warum Sie dieser Aussage zustimmen oder nicht.

[40 marks]**Possible content**

- Through his poetry, the theme of travelling creates distance.
- In some poems Heine distances himself from nature.
- At other times, he portrays his direct experience of nature.
- Heine uses irony to distance himself from the content of the poem.
- He uses humour in his poems.
- Heine uses contrasts to create distance.
- References to reality destroy his romantic imagery.
- Themes and images echo hauntingly to create distance.
- In early poems Heine uses romantic images seriously; later he mocks this naivety.
- Heine uses characters from mythology and legend to create distance from reality.

0 6**Jana Hensel: Zonenkinder****0 6 . 1**

„Hensel möchte mit diesem Werk einen distanzierten Blick in die Kindheit werfen.“
Nehmen Sie Stellung zu dieser Aussage.

[40 marks]**Possible content**

- Hensel wrote the work at a distance from her childhood.
- The anecdotal and episodic structure keeps the reader at a distance.
- Hensel's anecdotes are a mixture of her own memories and those of others.
- Other people's memories maintain her objective distance.
- References to changes in life post-Wende make the past seem even more distant.
- Hensel is writing from the West, physically distant from her past life.
- Lack of common experience with Western peers distances her from her past.
- Hensel's childhood experiences were not common to all GDR children.
- She paints a soft-focus view of her childhood.
- She wants readers to feel the happiness of her past.

0 6 . 2

Inwiefern will Hensel einen Protest gegen die abrupte Modernisierung des Lebens machen? Begründen Sie ihre Antwort.

[40 marks]**Possible content**

- Hensel is angry that her previous life in the GDR has been erased.
- She feels that this has invalidated her previous life.
- Hensel mainly presents the positive side of her previous collective life.
- She thinks the GDR is in danger of being forgotten in the rush to westernise.
- The collective experience has been lost to the individual.
- Changes in the name of progress were not always positive.
- There were many victims in her parents' generation of these rapid changes.
- Hensel has to present her past as a tourist attraction.
- Change post-Wende did bring positive aspects to the life of former GDR citizens.
- Hensel has been able to adapt where others have not.

0 7**Franz Kafka: *Die Verwandlung*****0 7 . 1**

Wird Gregor Ihrer Meinung nach durch seine Verwandlung bestraft oder befreit? Geben Sie Ihre Gründe an.

[40 marks]**Possible Content**

- If it is a punishment, we must ask for what?
- Gregor's father had deceived him about money.
- Gregor has been the breadwinner for several years.
- Gregor does not enjoy his work anymore.
- After Gregor's transformation, Herr Samsa becomes violent.
- Gregor can now not send his sister to music school.
- He is capable of human thought, but cannot communicate.
- Grete removes furniture from his room and decides *Weg muss es*.
- His hopes and dreams are unattainable.
- His death represents a release from suppression and depression.

0 7 . 2

Analysieren Sie die Darstellung der männlichen Figuren in diesem Werk. Welche Bedeutung haben sie für die Erzählung?

[40 marks]**Possible content**

- The clerk arrives to see why Gregor is absent from work.
- He is impatient and officious.
- He represents the lack of sensitivity and individuality in society.
- The impatient clerk does not even try to communicate with Gregor.
- The Zimmerherren dress and act as one.
- They treat the family as subordinates; they are arrogant types.
- Herr Samsa is first seen as fat and lazy, dependent on Gregor.
- The father makes no effort to communicate with his son.
- With Gregor's death, he finds renewed authority.
- Herr Samsa is proud of his daughter, but was never close to his son.

0 8**Wladimir Kaminer: *Russendisko*****0 8 . 1**

„Wer Kaminers Erzählungen liest, wird die Welt der Migranten in Berlin sowohl humorvoll als auch seltsam finden.“ Wie stehen Sie zu dieser Aussage?

[40 marks]**Possible content**

- The first people Mischa and Kaminer met on arrival were gypsies and Vietnamese.
- Migrants settling in Berlin lived many different lives, sometimes at the same time.
- Migrants survive together despite their national peculiarities.
- The migrants are resourceful, despite sometimes being isolated and lonely.
- Kaminer was unemployed for long periods before finding work in a theatre group.
- Language barriers are an issue but also provide humour.
- Migrants have to deal with German officialdom.
- Accounts contain caricatures of migrants, many of which are a source of humour.
- Women often play a central role, for example Russian brides and prostitutes.
- Many failed the language test even after 8 years; what is the point of citizenship?

0 8 . 2

Analysieren Sie den Einfluss der weiblichen Figuren in Kaminers Erzählungen.

[40 marks]**Possible content**

- Women are seen at work, at leisure and in bars and clubs.
- For Kaminer's mother freedom to travel was key, regardless of destination.
- Olga, Kaminer's wife, had to learn to defend herself from violence.
- Marina provides an example of broken and fleeting relationships in Berlin.
- A Russian bride was the solution to all problems! Many Germans had such a bride.
- The Russian woman was protective, encouraging and potentially dangerous.
- The story of a Belarussian prostitute, who is loved by two German men, is a source of humour.
- In telephone sex calls, Russian women often called the men.
- Katja practised a kind of magic and ended up in a psychiatric unit.
- Widowed and with mafia connections Lena became a Countess in Rome.

0 9**Siegfried Lenz: *Fundbüro*****0 9 . 1**

Inwiefern spielt Verlust eine bedeutende Rolle in dem Roman?

[40 marks]**Possible content**

- Henry Neff starts work in the lost property office of the station.
- Henry is astonished by the things that people leave or lose in trains.
- Every item lost is connected in some way with a life story.
- Henry is captivated by the concept of lost and found.
- Through his work, he rejects the idea of a throw-away society.
- The story is about losing and finding and about people fearing the loss of their livelihood.
- There are plans to rationalise the railway, including the lost property office.
- Henry loses his friend Fedor, symbolic of the loss of moral values.
- At the student party, a table next to Fedor's speaks of a loss of common decency.
- By standing up to the motorbike gang Henry protests against the loss of social justice.

0 9 . 2

Analysieren Sie die Bedeutung von Paula Blohm für den Roman.

[40 marks]**Possible content**

- Paula is the heart of the lost property office; everything revolves around her.
- She is around 30 and married to a voice-over artist, who is rarely at home.
- Paula is flattered by Henry's attention but she rejects a trip away with him.
- Paula, unlike the impetuous Henry, does not believe in new beginnings.
- Paula would never act on impulse.
- She has a great affection for Henry but does not want to start a relationship.
- She does allow Henry to take her back to her flat after a cinema trip.
- Paula recommends Henry as Hannes Harm's new deputy.
- Henry and Paula work together during the incident with the doll stuffed with money.
- Paula criticises Henry for attacking the gang members, which included her brother.

1	0
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Bernhard Schlink: *Der Vorleser*

1	0
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. 1 Welche Techniken benutzt Schlink, um ein interessantes Werk zu schaffen? Wie effektiv finden Sie diese Techniken?

[40 marks]

Possible content

- The story of a young boy's affair with an older woman is controversial.
- It is a personal reflective account from Michael's point of view.
- The *Ich-Erzähler* makes the reader feel personally addressed.
- The reader is invited to answer questions – *was war ich für sie?*
- The three parts to the work depict stages in Michael's life.
- Three generations are represented.
- The themes are thought-provoking.
- Flashbacks illuminate the story.
- It is written in clear, uncomplicated language.
- Symbolism, such as water and washing, is used to good effect.

1	0
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. 2 „Zwischen Michael und allen anderen Personen im Roman bleibt immer eine Distanz.“ Erklären Sie, warum Sie dieser Aussage zustimmen oder nicht.

[40 marks]

Possible content

- Michael's family is not close.
- Michael had to make appointments to see his father.
- His relationship with Hanna leads to neglecting school friends.
- He cannot form relationships with other females.
- Gertrud is continually compared to Hanna.
- Michael feels guilty about neglecting their daughter.
- He abandons Sophie and is sorry for hurting her feelings.
- He immerses himself in work at the expense of relationships.
- In the courtroom he claims to feel nothing at all for Hanna.
- He visits Hanna in prison only at the request of the authorities.

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

1	1
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. 1 Sind alle Figuren Ihrer Meinung nach bereit, „Good Bye, Lenin!“ zu sagen? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- Political systems were changing.
- After her heart attack, Christiane is least prepared for the new order.
- Her time in a coma means that she can wait longest to say “Good Bye, Lenin!”
- Herr Ganske regrets the impact on the older generation and misses the GDR.
- Ariane is most ready to bid the old regime goodbye.
- She can hardly wait to embrace new capitalist job opportunities.
- Lara has already taken up her new job in West Germany.
- Because of his plan, Alex feels he cannot just say “Good Bye, Lenin!”
- Despite his repeated criticism of the GDR, he recreates it willingly for Christiane.
- Only after saying goodbye to Christiane can the Kerner family say “Good Bye, Lenin!”

1	1
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. 2 Alex sagt, „Mama, ich hab’ dich lieb!“ Wie wichtig sind diese Worte für den ganzen Film?

[40 marks]

Possible content

- The young Alex says these words at the hospital on a visit to see Christiane.
- As she is recovering from the coma, he is prepared to turn back time for her.
- Alex’ love for his mother is one of the key themes of the film.
- He spends a great deal of time and money recreating his “Scheinwelt”.
- He constantly invents new ways to prevent her from finding out the truth.
- His dedication to Christiane affects others close to him.
- Even after he moves into the empty flat with Lara he visits Christiane every day.
- He refuses to tell Christiane the truth, but knows there is no alternative.
- Alex’ love for his mother brings about the rapprochement with his father.
- He sends her ashes up in the rocket as a link to his childhood.

1	2
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Das Leben der Anderen: Florian Henckel von Donnersmarck (2006)

1	2
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1. 1 Inwiefern war das Leben der Künstler sowohl glücklich als auch privilegiert?**[40 marks]****Possible content**

- Artists were privileged if they were seen to toe the line.
- The tenuous liberty afforded to artists is seen by Jerska's ban.
- Christa-Maria Sieland and Dreyman live in relative comfort and luxury.
- The only way for artists to talk openly was in an open space, such as the park.
- Christa-Maria is exploited by Hempf for his own satisfaction.
- Christa-Maria is driven to suicide, thinking that she has betrayed her partner.
- Wiesler discovers a new truth through Brecht and music.
- Wiesler tells Christa-Maria that she is a great actress and that she is much loved.
- Dreyman succeeds in having his article published in West Germany.
- Life as a playwright continues for Dreyman after the end of the GDR.

1	2
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2. 2 Was für einen Eindruck bekommt man in diesem Film vom Leben in der DDR?**[40 marks]****Possible content**

- The opening scenes set the tone for the rest of the film.
- The regime runs the country with the aim of collecting information about everyone.
- The brutal efficiency of Stasi officials causes people to live in fear.
- Jerska's fate proves that no criticism or opposition is tolerated.
- Grey pervades many scenes, showing how life is miserable for the majority.
- Frau Meinecke fears the consequences of informing Dreyman of the bugging of his flat.
- Christa-Maria is exploited first by Minister Hempf and later by Grubitz.
- Dreyman feels he must write the article about suicide in the GDR.
- Some hope and positivity is offered by the transformation in Wiesler.
- There is hope at the end of the film for Dreyman and Wiesler.

1	3
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Die fetten Jahre sind vorbei: Hans Weingartner (2005)

1	3
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. 1 „Der Film schildert das Scheitern des Idealismus.“ Wie stehen Sie zu dieser Aussage?**[40 marks]****Possible content**

- The rebels' ideal is to achieve social justice.
- They believe in peaceful methods.
- They are successful until caught unexpectedly by Hardenberg.
- Without a plan, they panic and kidnap Hardenberg.
- Hardenberg was once an idealist, who knew Rudi Duschke.
- He admires their idealism, but says it leads nowhere.
- He tells them that life experiences change you.
- He has become rich by working hard in the real world.
- Unable to work things out, the rebels take Hardenberg home.
- The ending is ambiguous and we do not know if their idealism survives.

1	3
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. 2 Jule will „wild und frei“ leben. Inwiefern gelingt es ihr, dieses Ziel zu erreichen?**[40 marks]****Possible content**

- Jule is massively in debt.
- She works extra hours to try to earn more money.
- She is evicted from her flat.
- Jule moves in with Peter and his flatmate, Jan.
- She has great fun redecorating the flat with Jan.
- She joins in the night-time break-ins.
- Leaving her mobile at Hardenberg's house leads to the kidnap.
- Jule is unfaithful and a fierce row ensues when Peter finds out.
- She is just as clueless as the others about what to do next.
- The ending is ambiguous and Jule's fate is not clear.

1 4***Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)*****1 4 . 1**

„Dieser Film ist vor allem eine multikulturelle Komödie.“ Erklären Sie, warum Sie dieser Aussage zustimmen oder nicht.

[40 marks]**Possible content**

- Hüseyin arrived as the 1,000,001st guest worker from Anatolia – a comic moment.
- The crisis of identity and the life between cultures are a rich source of comedy.
- The language barrier, flushing toilets, dogs on leads are all sources of comedy.
- The family is faced with German traditions and the film pokes fun at them.
- Hüseyin as the authoritarian head of the family is another good source of comedy.
- En route to Anatolia comic episodes epitomise the conflict of identity and culture.
- The crisis of identity is highlighted by meeting a Turkish boy at a roadside café.
- Hüseyin cannot be buried in a Muslim cemetery as he has a German passport.
- Muhamed stays behind to rebuild the house in the village; having grown up in Germany, the story turns full circle when Muhamed returns “home”.
- Comedy is used to illustrate serious points and pose serious questions.

1 4 . 2

Analysieren Sie das Thema Identität in diesem Film.

[40 marks]**Possible content**

- The focal point of the film is the crisis of identity felt by all members of the family.
- The scenes of Hüseyin and Fatma in their home village show a stark contrast to the life awaiting them in Germany.
- Acceptance of German citizenship does not mean that the issue of identity has been resolved.
- Family members accept the traditional structure of their Turkish family and heritage.
- In school Cenk cannot pin a flag on his homeland.
- The film switches between German and Turkish language, emphasising the confusion felt by the migrants with regard to their identity.
- The scenes en route to the village highlight the crisis of identity.
- We learn of the pregnancy of Canan, the father being English.
- Turkish authorities refuse to let Hüseyin be buried in a Muslim cemetery.
- Muhamed re-builds the property as the other family members return to Germany.

1	5
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Sophie Scholl – die letzten Tage: Marc Rothemund (2005)

1	5
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. 1 Finden Sie Sophies Widerstand sinnvoll oder sinnlos? Erklären Sie warum.**[40 marks]****Possible content**

- The aims of the group are praiseworthy.
- Sophie believed the campaign would gain widespread support.
- There was some success in distributing the leaflets.
- Leaflets carried messages of resistance to the regime.
- Sophie is eventually detained by the authorities.
- Her first encounter with Mohr almost ends in her release.
- Material evidence means she cannot deny her role in the group.
- Sophie rejects Mohr's offer of a lighter sentence.
- Sophie, Hans and Christoph are tried and executed.
- We assume the brutality of the regime continues.

1	5
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. 2 „Dieser Film ist unendlich deprimierend.“ Wie stehen Sie zu dieser Aussage?**[40 marks]****Possible content**

- Sophie and Gisela listen to music and dance – a happy scene.
- After Sophie and Hans have been arrested there is no humour, happiness or joy in the film.
- The interrogation room and scenes in her cell are dark and claustrophobic.
- In the cell Sophie talks to Else, weeps and prays.
- Sophie is distraught at the news of Christoph's arrest; he has three children.
- The courtroom scene shows the impossibility of a fair trial.
- Nazi presence in the film is constant and stifling.
- Prior to execution she meets her loving parents.
- The final scene is a blank screen with the sound of the guillotine.
- Hans manages to shout “Es lebe die Freiheit.”

1	6
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Lola rennt: Tom Tykwer (1998)

1	6
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1 . 1 „Der Film schildert, welche Folgen persönliche Entscheidungen für das Leben haben.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]**Possible content**

- Tykwer plays with the possibilities of life.
- The situation is extreme and pushes Lola to her limits.
- Tri-partite structure allows Lola to improve her decisions.
- The three runs allow Tykwer to play with the traditional happy ending.
- Lola's choices affect the lives of other characters.
- By the final run we can still only speculate on what will happen.
- Tykwer shows how small decisions can affect destiny of others.
- Changes in tempo and soundtrack allow for reflection.
- Computer game animation sequences highlight the impact of decisions.
- The casino scene is a game within a game to demonstrate the role of chance.

1	6
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2 Analysieren Sie das Ende des Films. Finden Sie das Ende des Films unerwartet?

[40 marks]**Possible content**

- By the third run we can anticipate potential endings.
- Our predictions gradually firm up with clues as events unfold.
- The events in the third run allow us to anticipate a happy ending.
- Tykwer challenges our expectations of cinematic tradition.
- The ending of the film is ambiguous.
- Lola's direct look to camera creates a “Verfremdungseffekt”.
- The range of emotions experienced in the third run does not allow us to feel relieved.
- The ending does not provide moral answers.
- The ending poses more questions about Lola's future.
- A completely happy ending would be seen as giving in to our expectations.