



A-level
GERMAN
7662/2

Paper 2 Writing

Mark scheme

June 2021

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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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	<p>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.</p>
13–16	<p>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.</p>
9–12	<p>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.</p>
5–8	<p>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.</p>
1–4	<p>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.</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

? = unclear

IRRL = irrelevant

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

0 1

Heinrich Böll: *Die verlorene Ehre der Katharina Blum*

0 1 . 1

„In diesem Werk protestiert Böll vor allem gegen Sensationsjournalismus.“ Wie stehen Sie zu dieser Aussage?

[40 marks]

Possible content

- Criticism of the gutter press is a major element of the work.
- The ZEITUNG leads a campaign to smear Katharina.
- The press works hand-in-hand with the police.
- The ZEITUNG presents opinion as fact.
- Reporters change actual quotations into false statements.
- Public reaction to the reports subjects Katharina to abuse.
- Tötges is responsible for Katharina's mother's death.
- Sträubleder's name is kept out of the newspaper thanks to Lüding.
- Else Woltersheim and Gertrud Blorna suffer reputational damage.
- The press lacks any ethical standards.

0 1 . 2

Analysieren Sie die Darstellung von Alois Sträubleder in diesem Werk. Welche Rolle spielt er in Katharinas Schicksal?

[40 marks]

Possible content

- Sträubleder is a married man, but open to an affair.
- He allows Katharina to have a key to his second home.
- He worries that Götten is hiding in his house.
- He sends Katharina flowers and letters.
- The wealthy businessman is known for his charm.
- He is Chair of Christian Businessmen – highly inappropriate.
- He is desperate to keep his own name out of the newspaper, but shows no concern for Katharina's reputation.
- His professional relationship with Blorna ends when Blorna strikes him.
- He ruins Blorna's professional reputation.
- He is hypocritical, selfish and unreliable as a friend.

0 2

Bertolt Brecht: *Mutter Courage und ihre Kinder*

0 2 . 1

„Sie verliert ihre Söhne und ihre Tochter, aber das traurigste Opfer des Krieges ist Mutter Courage selbst.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- The loss of her children makes her very much a victim.
- The fact that each one dies at a different point compounds the sense of loss.
- She appears to take no more care of the remaining children after one dies.
- Her love-hate relationship with the war brings tragic consequences.
- Mutter Courage has to follow the battles across Europe to make her living.
- She does less well during the short period of peace than when the war rages.
- She is offered a life away from the war with *der Koch* but she refuses as she cannot take Katrin.
- By giving the *Offiziershemde* for bandages she will make no money.
- She is buying fresh supplies for her war-dependent business when Eilif is taken.
- This is also true for Katrin's death, and she cuts a tragic figure at the end.

0 2 . 2

Was finden Sie wichtiger in diesem Theaterstück – die Handlung oder die Figuren? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- “*Der Dreißigjährige Krieg*” of the play is based on historical fact.
- Brecht's anti-war views are clear in his treatment of atrocities committed.
- The action spans 12 years but the short scenes are concise and pacy.
- The songs are a key part of the action; they reinforce themes.
- The characters are key to the appeal of the play.
- There are few female figures, notably Mutter Courage, Katrin and Yvette.
- Mutter Courage is a sharp-witted profiteering businesswoman.
- Her two sons Eilif and Schweizerkas are portrayed as chalk and (Swiss) cheese but both end up sacrificed in the name of war.
- Katrin is a pathetic figure, but has at least inherited the courage of her mother.
- The soldiers of various ranks all illustrate the futility of the campaigns.

0 3

Friedrich Dürrenmatt: *Der Besuch der alten Dame*

0 3 . 1

Auf welche Faktoren ist der Erfolg dieses Theaterstücks zurückzuführen? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- The audience does not know at the start what will happen.
- Claire’s first appearance awakens interest in her as a character.
- The audience wants to know about her entourage.
- The grotesque plays an important role in maintaining audience interest.
- The theme of justice invites a personal interpretation.
- The audience is made to consider the question of moral values.
- Symbolism engages the spectator.
- A range of characters representing “types” provokes thought.
- The play has some tense moments.
- Humour sits alongside serious issues.

0 3 . 2

Wie behandelt Dürrenmatt das Thema Gerechtigkeit in diesem Stück? Finden Sie diese Behandlung effektiv?

[40 marks]

Possible content

- The play raises the question of justice versus revenge.
- Dürrenmatt asks if justice is corruptible.
- As a young man Alfred bought justice in the paternity suit.
- Claire was forced into a life she would never have chosen.
- Claire equates Alfred’s punishment with justice.
- In the past Claire has purchased justice many times.
- She knows her offer cannot be refused by the poor citizens.
- The sacrifice of personal and collective dignity is no guarantee of justice.
- People able to promote justice are complicit in Claire’s scheme.
- Wealth can alter the very essence of a justice system.

0 4

Max Frisch: *Andorra*

0 4 . 1

Was ist für Sie das interessanteste Thema in *Andorra*? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- Students may mention more than one theme but should justify the one they find most interesting.
- Prejudice and persecution is perhaps the most overt theme.
- All characters display anti-Semitic prejudices and may be roundly condemned.
- Passive acceptance of discrimination and persecution is morally reprehensible.
- Truth and deception are crucial to the action of the play.
- Andorra itself is the victim of Can's lie, but all characters lie further.
- The Andorrans' self-deception is repeatedly reinforced.
- Guilt and responsibility are powerful themes.
- Andorra is collectively guilty of causing and passively condoning Andri's death.
- Der Pater alone acknowledges his guilt.

0 4 . 2

Analysieren Sie die Darstellung des Doktors in diesem Schauspiel. Wie beeinflusst er die Handlung?

[40 marks]

Possible content

- Der Doktor is essentially a comic character with exaggerated mannerisms.
- He displays an arrogance and a superiority over his fellow Andorrans.
- However, he is barely competent, checking Andri's throat using a kitchen spoon.
- His overtly anti-Semitic views represent institutionalised racism.
- He is flustered when he learns that Andri is a Jew, but hardly apologetic.
- His misguided assurances betray an ignorance of reality.
- At the Judenschau we see his cowardice.
- His grovelling praise of the Judenschau and die Schwarzen is laughable.
- The episode of his missing shoes contrasts poignantly with Andri's shoes.
- His comment on Jews "*Sie sind nicht zu ändern*" has a tragic echo in his words at the Judenschau: "*Wenn die Judenschau vorbei ist, bleibt alles wie bisher.*"

0 5

Heinrich Heine: *Gedichte – Buch der Lieder*

0 5 . 1

„Heines Gedichte sind pompös und alle Selbstkritik fehlt.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- The examples will vary according to the poems selected.
- His poetry is lavish and elaborate, giving the impression of pomposity.
- Heine’s use of mythology and legends shows off his knowledge, but he often puts his own different slant on them.
- The earlier poems are more self-centred, with Heine as the young romantic hero.
- Heine creates hubris around the poet character, although he deflates this.
- Heine likes to insert humour using exaggeration and exclamation.
- He uses different tenses to distance himself from the poet character.
- Heine is self-deprecating with irony and contrasts between dream and reality.
- Waking up from dreams shows the distance between Heine and the poet character.
- Heine includes irony and humour to deflate pomposity.

0 5 . 2

Analysieren Sie mit Bezug auf **zwei** oder **drei** Gedichte die Techniken, die Heine benutzt, um Gefühle und Ideen zu äußern. Finden Sie diese Techniken effektiv?

[40 marks]

Possible content

- The techniques, language and stylistic devices will differ according to the poems selected.
- Heine uses imagery, allegory, legend and mythology, allusion and symbols.
- The contrast of high register and colloquialisms in many later poems show a move away from the self-absorbed poems.
- Heine uses different registers of vocabulary within the same poem to create humour.
- His poems have a great musicality with rhyme and rhythm.
- Heine used Romantic symbols especially in his early poems.
- In later poems, the same symbols are used ironically showing that he has “overcome” his youthful ideals.
- Heine uses irony to deflate imagined circumstances.
- Heine builds on literary heritage, especially the romantic hero figure.
- Heine makes fun of this hero later in the volume to show his greater maturity.

0 6

Jana Hensel: *Zonenkinder*

0 6 . 1

Was wollte Hensel mit diesem Werk erreichen? Inwiefern gelingt es ihr Ihrer Meinung nach?

[40 marks]

Possible content

- Hensel wanted to narrate her own personal experiences of her life pre and post-Wende.
- She wanted to help other “Ossis” come to terms with their ambivalence towards the East, the West, and ‘new’ Germany.
- The author wanted to show positively what life was like pre-Wende in the GDR.
- She wants to (re)create a collective positive feeling about the GDR.
- Hensel aimed to remove cynicism by narrating from a young person’s view point.
- It was successful to a certain extent as it recreates a picture of her life in the GDR pre-Wende.
- By using “Wir” she wants to speak for the whole generation.
- The author does not look at the politics and more controversial aspects of GDR.
- Hensel wanted to come to terms with her own past and its disappearance.
- It is unclear at the end if she has fully achieved her aim of preparing for life in the ‘new’ Germany.

0 6 . 2

Analysieren Sie das Motiv des Reisens in diesem Werk.

[40 marks]

Possible content

- Entire concept is Hensel’s “journey” from an “Ossi” to being “German”.
- Travelling is both spatial and temporal.
- Travelling and transport are a metaphor for progress and improvement.
- All travel is seen as exotic before the Wende.
- Hensel travels between cultures in East and West Germany and observes past and present clashes.
- She cannot travel back in time as the past has been destroyed.
- Travel is a way to try to escape one’s past.
- Western travellers only want to see their own version of the GDR.
- While travelling, Hensel realises that old Western attitudes have not changed.
- Hensel does not feel German when travelling as she cannot relate to Western experiences.

0 7

Franz Kafka: *Die Verwandlung*

0 7 . 1

Analysieren Sie die Darstellung von Grete in dieser Erzählung. Wie überzeugend ist Ihrer Meinung nach diese Darstellung?

[40 marks]

Possible content

- The naive 17-year-old helps in the house and practises the violin.
- After Gregor's transformation Grete assumes responsibility for him.
- She initially treats him as a human being.
- She is caring and concerned.
- In time the duty of looking after her brother becomes burdensome.
- She takes on a job and learns French, leaving little time for Gregor.
- She starts to refer to him as "es".
- Grete removes furniture from his room and decides "*Weg muss es*".
- On hearing this, Gregor stumbles back into his room and dies.
- Grete can look forward to a bright future and possibly a husband.

0 7 . 2

„Es geht in dieser Erzählung um Kommunikationsprobleme nicht nur in der Familie, sondern auch in der Gesellschaft.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- Gregor does not identify himself as an insect, others do.
- He is capable of thoughts but incapable of communicating them.
- He tells the clerk he will open the door, but nobody understands a single word of what he is saying.
- The impatient clerk does not even try to communicate with Gregor.
- The Zimmerherren see Gregor as an example of the dirty household and make no effort to understand.
- Grete is closest to him and wants to make herself understood by him.
- She fails and resorts to calling him "es".
- The feeble mother is incapable of communication.
- The father does not directly address Gregor; he is merely violent.
- Not a single person can understand or communicate with Gregor.

0 8

Wladimir Kaminer: *Russendisko*

0 8 . 1

Wie beschreibt Kaminer die humorvollen Aspekte im Leben der Migranten in Berlin? Wie effektiv finden Sie diese Beschreibungen?

[40 marks]

Possible content

- Humour is engrained in all of Kaminer’s accounts, whatever the focus.
- Migrants find themselves in chaotic situations and near misses.
- They continue to appreciate humour and enjoy life.
- The humorous accounts document the survival instinct of the migrants.
- Kaminer’s father existed alone in Russia after his children and wife left for Berlin; he stored food in the bath tub before leaving for Berlin himself.
- The description of the narrator’s job in the *ABM-Theaterprojekt* involved a depressed Frenchman.
- Accounts document relationships and/or marriages, which involve amusing episodes.
- Many accounts feature the working world of the migrants, where humour abounds.
- The different national characteristics of migrants provide humour as they interact with each other.
- Language barriers lead to misunderstandings, many of which provide humour.

0 8 . 2

„In Kaminers Geschichten passieren keine spektakulären Dinge. Es ist die Erzählweise, die sie interessant macht.“ Analysieren Sie diese Aussage.

[40 marks]

Possible content

- Many of Kaminer’s accounts have strange titles and are written in the first person.
- Many accounts are only one page long and are not necessarily connected.
- Kaminer writes in an informal manner, making his accounts readable and life-like.
- Small stories depict the real turbulence of Berlin life after the fall of the Wall.
- Accounts document human relationships and vivid detail of the everyday life of migrants in Berlin.
- Migrants sustain their humour, especially when they come up against German officialdom.
- Kaminer uses his friendship circle and their predicaments to provide his clever account of life in Berlin.
- Kaminer studies the multicultural life of Berlin’s migrants and the “little people” in society.
- Some of Kaminer’s stories describe one-off incidents, like *Russischer Telefonsex*.
- Kaminer’s accounts show a keen eye for detail.

0 9

Siegfried Lenz: *Fundbüro*

0 9 . 1

Analysieren Sie den Einfluss des Fundbüros auf Henry Neff.

[40 marks]

Possible content

- Henry Neff has no ambition to enter the family porcelain business.
- Unambitious Henry lands in a perfect place when he starts work in the *Fundbüro*.
- Henry never ceases to be astonished by the things that people leave or lose in trains.
- Henry is captivated by the contact he has with those who have lost items and by the teamwork in the lost property office.
- Through his work, Henry meets Fedor Lagutin; their friendship has an effect on Henry.
- Henry is attracted to Paula Blohm, but she refuses to take things too far.
- Henry shows concern for Albert who is made redundant; Henry rejects the economic idea of rationalisation, which destroys human lives.
- Hannes does not understand Henry's lack of ambition but values his good qualities.
- Henry learns to value the role that items have played in someone's life.
- Through his work, Henry rejects the throw-away consumer society, in which he grew up.

0 9 . 2

„Siegfried Lenz hat einen kleinen Roman über große Dinge geschrieben.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- Henry Neff works in a mundane lost property office in a station – a backwater in modern society.
- The office is filled with both amazing and ordinary items that people lose on their travels.
- The employees act as a good team and show dedication, commitment and loyalty.
- The people who find their items are the winners - in contrast to the losers of modern society who remain behind, the employees of the office.
- Henry believes that everything is replaceable, in contrast to the view of his boss.
- Through his relationship with Fedor, Henry plays an active role against racism and youth crime.
- Henry offers to resign his job to avoid Albert Bußmann being made redundant.
- The novel offers a clear critique of many of the curses of modern society.
- By the end of the novel, Henry's view of things being replaceable has changed.
- Every item has a meaning for someone.

1 0

Bernhard Schlink: *Der Vorleser*

1 0 . 1

„Michael hätte mehr machen können, um Hanna zu helfen.“ Erklären Sie, warum Sie dieser Aussage zustimmen oder nicht.

[40 marks]

Possible content

- Initially Michael is very keen to be with Hanna.
- He reads to Hanna and organises a cycle tour.
- At the trial he is horrified and feels nothing for her.
- He recognises Hanna's illiteracy but does not intervene.
- Michael seeks his father's advice instead of talking to the judge.
- When Hanna is in prison, Michael does not visit her at first.
- He sends Hanna tapes of readings from great works.
- He visits Hanna at the request of the prison governor.
- He agrees to help to prepare for Hanna's release.
- He takes Hanna's donation to the surviving prisoner.

1 0 . 2

Wie behandelt Schlink das Thema „Scham und Schuld“ in diesem Werk? Ist diese Behandlung Ihrer Meinung nach effektiv?

[40 marks]

Possible content

- The work explores individual and collective guilt and how to deal with it.
- Hanna's guilt has its roots in her role in the SS.
- She is ashamed of her illiteracy.
- She accepts being guilty of all charges in court.
- Hanna could be accused of having intimate relations with a minor.
- Michael feels guilty of having chosen and loved a criminal.
- He is sorry for not having intervened in the court case.
- He is sorry for hurting Sophie's feelings.
- He is aware of constantly comparing all other women with Hanna.
- Michael's generation blames others for the horrors of the past.

1 1

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

1 1 . 1

Analysieren Sie die Rolle von Denis Domaschke in diesem Film.

[40 marks]

Possible content

- Denis is a Wessi despite his East-German sounding surname.
- He represents Western capitalism in the new market in the East.
- The way the company teams him up with Alex hints at reunification ideals.
- His “sideline” of filming events is a private enterprise unheard of in the old DDR.
- The strength of the friendship is shown when Denis helps Alex to refurbish the flat on the eighth floor, despite the lift not working.
- It is Denis’ idea for Christiane to watch old news broadcasts, which he then prepares.
- Denis provides brilliant technical support as reporter, cameraman and presenter.
- He finally edits and produces the masterpiece Sigmund Jähn footage.
- The friendship is vital to Alex’s plan – they “hit it off” from the start and Alex alone could not have produced the material.
- Denis represents the positive side of West German support and engagement in the East after the *Wende*.

1 1 . 2

Inwiefern ist Ihrer Meinung nach *Good bye, Lenin!* ein passender Titel für diesen Film? Begründen Sie Ihre Antwort.

[40 marks]

Possible content

- Lenin represents the socialist system of the original USSR and of the defunct DDR.
- Students might comment on the departing statue.
- Christiane’s death is also the death of the DDR and Soviet influence.
- Events in Berlin are depicted prior to the opening of the checkpoints.
- Students might mention the peaceful demonstrations in cities such as Leipzig.
- The 40th Jahrestag celebrations are shown as irrelevant.
- Ariane symbolically says goodbye when she takes a job at Burger King.
- The D-mark replacing the Ostmark reinforces the departure of the regime.
- Alex cannot change Christiane’s hidden money; there is no going back and the goodbye is final.
- The firework display to mark the reunification is similar to New Year, saying goodbye to the old and welcome to the new.

1 2

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

1 2 . 1

Inwiefern ist die Suche nach der Wahrheit ein wichtiges Thema in diesem Film?

[40 marks]

Possible content

- Wiesler, a dedicated Stasi officer, searches for the truth when interrogating detainees.
- His interrogation methods result in forced confessions.
- The truth is often twisted for the Party's own ends.
- Dreyman wishes to expose the truth of the suicide statistics.
- The Stasi operations are fully engaged in ensuring that the population is "sauber".
- Wiesler seeks a new truth when he begins to discover the arts.
- The juxtaposition of art and the state apparatus highlights the conflicting nature of the truth.
- Dreyman searches for the truth about the alleged observation operation carried out by the Stasi against Christa-Maria and himself.
- Dreyman meets Hempf, who reveals the extent of the bugging of Dreyman's flat.
- Dreyman visits the Stasi archives and discovers the truth of Wiesler's protection.

1 2 . 2

„Am Ende des Films ist Gerd Wiesler ein glücklicherer Mensch als am Anfang.“
Inwieweit stimmen Sie dieser Aussage zu?

[40 marks]

Possible content

- Wiesler, a loyal Stasi officer, dedicates his life to the service of the "sword and shield".
- Wiesler's life is driven by facts and to get prisoners to confess.
- He loathes arrogant types like Dreyman and is happy to observe him and his partner.
- He feels a sense of "schadenfreude" at revealing Christa-Maria's affair with Hempf.
- Anton Grubitz provides a good foil for Wiesler – the former is interested in self-climbing the Stasi career ladder, the latter is dedicated to doing a thorough job.
- In his private life, Wiesler is lonely and lives in a bare and drab flat.
- He experiences a change when he takes a copy of Brecht's poems from Dreyman's flat.
- Wiesler hears Dreyman playing the "Sonate vom guten Menschen" and starts to consider what it means to be a good human being.
- Grubitz suspects that Wiesler has become disloyal, leading to the latter's demotion.
- Wiesler feels a certain justification for his actions when he sees Dreyman's dedication in his novel; he has been rewarded for being a good person.

1 3

Die fetten Jahre sind vorbei: Hans Weingartner (2005)

1 3 . 1

Dieser Film besteht aus zwei Teilen – die Handlung vor und nach der Entführung von Hardenberg. Welchen Teil finden Sie interessanter und warum?

[40 marks]

Possible content

- The first part vividly depicts the gap between the “haves” and “have-nots”.
- In the first part the scenes are in the city and the *Reichenviertel*.
- The rebels have fun breaking into houses and rearranging furniture.
- There is continuous action accompanied by lively music.
- The pacy first half involves much fun, laughter and enjoyment.
- After the kidnapping the scene moves to a quiet mountain hut.
- Hectic action is replaced by dialogue.
- Relationships between the rebels become more tense but more relaxed with Hardenberg.
- The rebels are no longer certain of their tactics.
- Instead of harassing rich people, they are forced to confront one of them.

1 3 . 2

Wie wird Hardenberg in diesem Film charakterisiert? Hat er Ihrer Meinung nach sowohl positive als auch negative Eigenschaften?

[40 marks]

Possible content

- Hardenberg is targeted by the rebels for being rich.
- He owns a villa with a swimming pool and collection of cars.
- He is responsible for Jule’s financial problems.
- Until his kidnapping he is depicted as a rather uncaring figure.
- In the mountain hut Hardenberg admits to admiring their idealism.
- He was once a rebel but has now changed his views.
- Hardenberg mixes with the rebels, making coffee and meals.
- His role in uncovering Jule’s affair with Jan is underhand.
- He assures Jule he will wipe off the debt and not inform the police of what has happened.
- At the end Hardenberg could be seen as unreliable and not a man of his word.

1 4

Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)

1 4 . 1

Inwiefern ist das Leben in Deutschland für Hüseyin ähnlich und doch anders als das Leben für die jüngeren Mitglieder seiner Familie?

[40 marks]

Possible content

- Hüseyin receives his German passport 40 years after his arrival.
- The scenes of village life show the stark contrast between those who left and those who stayed.
- The film centres on Cenk's question for his grandfather; "am I Turkish or German?"
- All family members have different attitudes towards their identity and different levels of assimilation into German culture and life.
- Hüseyin enjoys a traditional attitude shown towards him as head of the family.
- Family members are surprised when Hüseyin says they are going on a trip to Anatolia.
- The film oscillates between German and Turkish to highlight the confusion felt by the migrants with regard to their identity.
- The crisis of identity is highlighted by the meeting with the young Turkish boy at a roadside café.
- Hüseyin dies and having accepted a German passport, he cannot be buried in a Muslim cemetery; he is taken back to his village and buried.
- Muhamed stays behind and decides to rebuild the house in the village; having grown up in Germany, the story turns full circle where a family member returns "home".

1 4 . 2

Wie und mit welchem Erfolg wird das Thema Heimat in diesem Film behandelt?

[40 marks]

Possible content

- The film deals with the crisis of identity expressed by Cenk, but also felt by all members of the Yilmaz family to different degrees.
- The scenes of Hüseyin and Fatma in the village prior to leaving for Germany show a stark contrast to the life awaiting them in Germany.
- The issue of identity is not resolved by having a German passport.
- The family members remain trapped between two worlds.
- The film highlights the cultural differences met by Turks arriving in Germany in the 1960's.
- The scene in school highlights the difficulties for third generation Turks.
- The film switches between German and Turkish language, emphasising the confusion felt by the migrants with regard to their identity.
- The scenes en route back to the village in Anatolia emphasise the crisis of identity.
- When Hüseyin dies suddenly on the trip, the family is faced with the refusal of the Turkish authorities to let him be buried in a Muslim cemetery.
- Hüseyin is finally buried in his home village and one of his sons stays behind to rebuild the purchased property; the issue of Heimat is only partially resolved.

1 5

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

1 5 . 1

„Mohr ist nichts Anderes als ein Vertreter des Nazi-Regimes.“ Wie stehen Sie zu dieser Aussage?

[40 marks]

Possible content

- Mohr is the experienced Gestapo officer in charge of Sophie’s case.
- He tells her that under the law her actions could result in death.
- At first he believes her explanation and is prepared to release her.
- With new evidence, Mohr succeeds in getting Sophie to sign a statement.
- Now his aim is to discover other names in order to arrest them.
- In their ideological discussion Mohr is impressed by Sophie.
- Sophie argues for belief and conscience, Mohr for Nazi law and order.
- Mohr offers Sophie a chance to have her sentence reduced.
- Mohr displays human emotions – anger, sympathy, impatience, admiration and thoughts for his son.
- Mohr respects Sophie and appears at her execution.

1 5 . 2

Mit welchen Methoden und Techniken schafft der Regisseur die verschiedenen Atmosphären in diesem Film? Finden Sie diese Methoden effektiv?

[40 marks]

Possible content

- There is a variety of settings, inside and outside.
- The appropriate use of darkness and light is interesting.
- Apart from the opening scene, music heightens tension.
- Sounds, such as footsteps or the air-raid alarm, contribute to the atmosphere.
- The ring of a phone often leads to a change of mood in the film.
- Colours are important – especially red and grey.
- The authenticity of objects and venues gives a realistic impression of the era.
- Camera angles and long or short shots add to the atmosphere.
- The weather – rain, the storm and sunshine – plays a part.
- The blank screen with the sound of a falling axe and Hans’ last words provide a memorable end to the film.

1 6

Lola rennt: Tom Tykwer (1998)

1 6 . 1

Welche Rolle spielt Humor in diesem Film? Wie reagieren Sie auf diesen Humor?

[40 marks]

Possible content

- The film has humorous extreme situations and characters.
- Humour is used to release and relieve tension.
- Some of Lola's experiences are humorous because they are so ridiculous.
- The secondary characters and details provide humour.
- Humour arises with the audience knowing information of which the characters are unaware.
- There are farcical situations and slapstick comedy.
- The repetitive structure allows the audience to laugh with relief as Lola avoids obstacles.
- Tykwer uses humour to play with the audience's expectations.
- The ending of the film is ironic.
- The final laughter is uneasy as the audience is unsure about Lola's future.

1 6 . 2

Analysieren Sie, wie Tykwer verschiedene Techniken in diesem Film benutzt. Wie effektiv sind sie?

[40 marks]

Possible content

- Tykwer creates a multi-sensory film with visual appeal and a pulsating soundtrack.
- Fast paced sections deliberately contrast with the slow philosophical sections.
- Tykwer uses music to intensify the impact of the images and create tension.
- Sounds and screams are used at key moments.
- He uses a wide variety of montage techniques to vary the visual aspects.
- Camera angles and shots change rapidly, often supported by music.
- Visual images of clocks and spirals reinforce the importance of chance and timing in the success and failure of Lola's mission.
- Tykwer creates lighting contrasts between the indoor and outdoor scenes.
- The city streets are portrayed as a maze or rabbit warren with Lola as the "Versuchskaninchen".
- The animated sections are used to create distance and humour.