



Pearson
Edexcel

Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE AS Level

In German (8GN0) Paper 2

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

SECTION A: TRANSLATION

Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given above the grid.

Marking principles

Accents: Non-grammatical umlaut errors are tolerated, for example fur rather than für unless they cause ambiguity (e.g. schon rather than schön).

Spelling: Non-grammatical mis-spellings are tolerated, for example Abfal rather than Abfall, as long as they are not ambiguous or in the wrong language (e.g. Strom rather than Stürm).

Repeated errors of capitalisation are tolerated.

Verb endings must be correct and will not be classed as spelling errors.

Case endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

SECTION A: TRANSLATION

| Section | Text | Answer | Accept | Reject | Mark |
|---------|--|---|---|--------|------|
| 1 | Germany has many popular universities, | Deutschland hat viele beliebte Universitäten, | In Deutschland gibt es... populäre Hochschulen (accept throughout) | | (1) |
| 2 | which ... many options. | die viele Möglichkeiten | Optionen | | (1) |
| 3 | offer | (an)bieten. | | | (1) |
| 4 | The capital city, for example, is | Die Hauptstadt ist zum Beispiel | | | (1) |
| 5 | dynamic and modern | dynamisch und modern, | | | (1) |
| 6 | whereas Munich | während München | | Munich | (1) |

| | | | | | |
|-----------|------------------------------------|--|--------------------------------|----------------------|------------|
| 7 | is more traditional. | traditioneller ist. | eher traditionell | mehr traditionell | (1) |
| 8 | Some of the best universities | Einige der besten Universitäten | Manche von den | | (1) |
| 9 | in Europe | Europas | in Europa | | (1) |
| 10 | are located in Germany | befinden sich in Deutschland | sind/liegen | | (1) |
| 11 | and almost every | und fast jede | | | (1) |
| 12 | big German town has | deutsche Großstadt hat | große Stadt | | (1) |
| 13 | at least one university. | mindestens eine Universität. | | | (1) |
| 14 | Furthermore, you do not have to | Außerdem muss man keine | Darüber hinaus nicht | | (1) |
| 15 | pay tuition fees | Studiengebühren zahlen, | bezahlen | | (1) |
| 16 | in order to study there. | um dort zu studieren. | da | | (1) |
| 17 | It's easy to see | Es ist leicht zu sehen, | verstehen | | (1) |
| 18 | why so many decided | warum... so viele beschlossen haben, | (sich) entschieden | | (1) |
| 19 |last year... | letztes Jahr | | | (1) |
| 20 | to study in Germany | in Deutschland zu studieren. | | | (1) |

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (AO3).

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on 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 bands 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, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical response (AO4)

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

| Marks | Description |
|-------|--|
| 0 | No rewardable work. |
| 1-4 | <ul style="list-style-type: none">Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument. |
| 5-8 | <ul style="list-style-type: none">Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion.Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.Response relates to the work but often loses focus on the question. |
| 9-12 | <ul style="list-style-type: none">Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusionArguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.Response is relevant to particular aspects of the question, |
| 13-16 | <ul style="list-style-type: none">Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.Arguments are made that mostly link with valid conclusions.Predominantly relevant response to the question. |
| 17-20 | <ul style="list-style-type: none">Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.Arguments are made that link with valid conclusions. |

Accuracy and range of grammatical structures and vocabulary (A03)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

| Marks | Description |
|-------|--|
| 0 | No rewardable language. |
| 1-4 | <ul style="list-style-type: none"> Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range. Limited use of terminology appropriate for critical response to the literary or cinematic work. Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed. |
| 5-8 | <ul style="list-style-type: none"> Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted. Occasional use of terminology appropriate for critical response to the literary or cinematic work. Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed. |
| 9-12 | <ul style="list-style-type: none"> Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing. Some use of terminology appropriate for critical response to the literary or cinematic work. Frequent sequences of accurate language resulting in generally |
| 13-16 | <ul style="list-style-type: none"> Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing. Frequent use of terminology appropriate for critical response to the literary or cinematic work. Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication. |
| 17-20 | <ul style="list-style-type: none"> Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing. Consistent use of terminology appropriate for critical response to the literary or cinematic work. Accurate use of language throughout, resulting in coherent writing; any |

INDICATIVE CONTENT

| Question Number | Indicative Content |
|-----------------|--|
| 2a) | <p data-bbox="395 409 703 443">Andorra (Max Frisch)</p> <p data-bbox="395 488 1150 521">Candidates may refer to the following in their answers:</p> <p data-bbox="395 566 1337 678">Women are generally portrayed as weak and as victims. Most of the protagonists are male, and the female characters are predominantly seen in the light of their appearance and their effects on the men.</p> <ul data-bbox="443 723 1382 1473" style="list-style-type: none"> <li data-bbox="443 723 1382 992">• Barblin is very concerned with appearances. She begins and ends the play by whitewashing, taking care of Andorra’s appearance, and preserving the outward look of purity and goodness. Her main function in the play is as the object of the soldier’s desires and of Andri’s (unknowingly) incestuous attentions. However, she does display some strength towards the end through her attempts to help Andri. <li data-bbox="443 1003 1382 1238">• The Senora brings truth and dies for it. She throws the Andorraners’ self-image into relief, confronting them with the truth that they are no different from ‘them over there’. Of all the women in the play, she is the least submissive or controlled – despite the way the Lehrer treated her, she is not revengeful, although she is angry that he lied about their son. <li data-bbox="443 1249 1382 1473">• The men treat the women badly. They either ignore them or harass them. The soldier begins and ends the play by harassing Barblin, and in a scene with Andri she says that she won’t leave the house because of the soldiers. Later, Andri sees the soldier in Barblin’s bedroom in a state of undress: it is not clear how willing Barblin was. |
| 2(b) | <p data-bbox="395 1485 703 1518">Andorra (Max Frisch)</p> <p data-bbox="395 1563 1150 1597">Candidates may refer to the following in their answers:</p> <p data-bbox="395 1641 1374 1720">There is an undercurrent of violence throughout the play, which erupts into full blown violence later in the play.</p> <ul data-bbox="443 1720 1382 2031" style="list-style-type: none"> <li data-bbox="443 1720 1382 1955">• The soldier begins by suggesting that there may be violence in the church, saying that below the whitewash it is as red as if a sow had been slaughtered on it: a clear image of violence, which counter acts the self-image of the Andorraner. He shows increasing violence himself, including forcing himself on Barblin and beating up Andri. <li data-bbox="443 1966 1382 2031">• There is a persistent belief amongst the Andorraner that ‘they’ will come over with violence. The ‘Schwarzen’ are the image of |

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| | <p>violence which the Andorraner use to make themselves feel peaceful and pure. At the end, the 'Schwarzen' do come. The Andorraner, however, welcome them, and present Andri as a scapegoat to avoid any violence against 'proper' Andorraner.</p> <ul style="list-style-type: none"> • The stone is thrown in an act of real violence and it leads to death. This act is central to the whole play, and directly leads to the feared invasion from over the border. |
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| Question Number | Indicative Content |
|-----------------|---|
| 3(a) | <p>Der Besuch der alten Dame (Friedrich Dürrenmatt)</p> <p>Candidates may refer to the following in their answers:</p> <p>Throughout this work there are numerous parallels between Alfred Ill and Claire's pet, the black panther. The panther also symbolises how Claire is capable of controlling everything and everybody.</p> <ul style="list-style-type: none"> • Claire seems fond of the panther, but it is unclear how much this fondness is related to her control over such a powerful animal. When the panther is loose, there are reports that he has been seen at various locations, which are incidentally all significant for Claire e.g. the forest, the cathedral. • When the panther escapes from his cage and the hunt begins, Ill compares himself with the animal: ‚Mich jagt ihr, mich‘. And indeed, the hunt and the killing of the panther do foreshadow Ill's end. The panther's death is described as regrettable but necessary, just like Ill's death. Perhaps too, we can see through the panther, that Ill is not as domesticated and socialised as he appears – he remains capable of harming others, as he harmed Claire so long ago. • The panther is perceived as a danger by the people of Gullen and when he escapes, everybody arms themselves, there is increasing frenzy, and eventually somebody shoots and kills the animal in front of Ill's shop. The panther gives the Gullener an excuse to carry the weapons, and intimidate Ill. |
| 3(b) | <p>Der Besuch der alten Dame (Friedrich Dürrenmatt)</p> <p>Candidates may refer to the following in their answers:</p> <p>Revenge is one of the strongest themes in this play, although Claire herself calls it justice. Claire commits the most extreme acts of revenge imaginable, and this allows the audience to consider the moral aspects of her actions.</p> |

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| | <ul style="list-style-type: none"> • Claire’s revenge is caused originally by the way she was treated by Ill and the men of Gllen; the world made her a whore, so she is making the world a brothel. However, there is room for examining the role of Claire’s personality in <i>how</i> she exercises her revenge. She could have had Ill killed or castrated like the false witnesses, but she chooses to exercise total control, put society on trial and demonstrate to people how evil they can be. • The consequences of Claire’s revenge include deliberately bankrupting the town, blinding and castrating the false witnesses, and inciting violence. But some of the characters also develop more self-awareness. • It is possible to empathise with Claire to some extent, or not at all; this extent must be justified with reference to events and themes from the play. |
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| Question Number | Indicative Content |
|-----------------|---|
| 4(a) | <p>Der Vorleser (Bernhard Schlink)</p> <p>Candidates may refer to the following in their answers:</p> <p>The National-Socialist theme deals with the various effects that the Nazi period had on post-war German society. It helps to show the experiences of different generations; confusion and changing perspectives; and how Germany was continually coping with a difficult past.</p> <ul style="list-style-type: none"> • The NS theme is introduced suddenly to the reader in the second part of the book and then becomes a central theme. The reader and Michael gradually find out the details about Hannah’s NS past during the court case. For Michael and the reader this comes as a big surprise and changes their perspective completely. • The NS theme focuses on the motivation of the perpetrators rather than the suffering of the victims and offers a different perspective to the reader. Michael wants to understand how a person can commit such crimes and visits a concentration camp to find answers. We are led to question to what extent Hanna is a victim and to what extent a perpetrator. • Hanna’s past, and how it is dealt with, represents Germany’s confrontation with the past. Unlike Germany, however, Hanna is unable to move on and re-invent herself. |

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| 4(b) | <p>Der Vorleser (Bernhard Schlink)</p> <p>Candidates may refer to the following in their answers:</p> <p>In some ways, Michael grows older but does not develop; he remains stuck in the same circular patterns of thinking. In general Michael keeps people at a distance and doesn't manage to form relationships built on trust.</p> <ul style="list-style-type: none"> • Michael can neither move on from his love of Hanna, nor deal with the guilt of having loved a perpetrator. He leaves his wife and daughter, but can only half commit to Hanna; he records books for her, but does not see her until she is released from prison, when he is distressed that she is not as he remembers her. • The court case represents a deep trauma for Michael, when he is confronted with the fact that he loved a criminal. This represents a development from his earlier innocent love for Hanna. He tortures himself about this, but is never able to move on from the trauma. • Michael's guilt feelings remain constant. Initially he feels guilty about the relationship with Hanna, although, as the child, he is the injured party. Later he feels guilty about having loved a criminal, and later still about the consequences for his family of his guilt. He becomes increasingly academic in his response, rather than actually dealing with his emotions. |
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| Question Number | Indicative Content |
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| 5(a) | <p>Die Entdeckung der Currywurst (Uwe Timm)</p> <p>Candidates may refer to the following in their answers:</p> <p>The past is portrayed almost elastically, expanding and contracting in surprising ways. Some parts of the past are given more attention than others.</p> <ul style="list-style-type: none"> • Frau Brücker's youth is portrayed as glimpses through images in photographs or in short sentences. It seems less vivid, perhaps less real, than the time during the war, or the narrator's youth. In a few scattered sentences we learn that she was a trained bag maker, but couldn't get employment, that she worked in a café where she met her unfaithful but good-looking husband, |

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| | <p>that she had two children and that her husband abandoned her (to her relief).</p> <ul style="list-style-type: none"> • By contrast, Frau Brücker's time with Bremer is portrayed as rich in sensation and detail, almost as if it were the present, being experienced now. Most of the novella focuses on this time period, which is shown as having been intensely experienced. • The Ich-Erzähler uses the taste and sensations of Currywurst to recreate memories from his childhood, and it is bound up with dark rooms, shadowy people and adventures into the abandoned trenches and battlefields around Hamburg. The earlier past already casts a long shadow over his childhood. |
| 5(b) | <p>Die Entdeckung der Currywurst (Uwe Timm)</p> <p>Candidates may refer to the following in their answers:</p> <p>A number of narrative techniques are used, both to draw in the reader and to alienate them. There is always a sense of distance between the reader and the story.</p> <ul style="list-style-type: none"> • The first person narrator tells the story of his encounters with Frau Brücker, and recounts also the stories she tells him. In this way, several people's tales are heard, in a rather roundabout way, and always with the consciousness that they are heard second or third hand. • The style is somewhat alienating, always reminding the reader that there are multiple unreliable story tellers, and that this is not an omniscient third person narrator. There are long, rambling sentences, a focus on details and a contrast between the highly sensual and the crude facts of the war. • The narrator tells us that he has given some order to Frau Brückers' story, and not merely retold it. Her memories are still presented as a little wandering, and between her age, reliance on memory, and indications that she is not always straightforwardly truthful, we do question her veracity. The same questions can be applied to the narrator's accounts. They both seem to have an agenda. |
| Question Number | Indicative Content |
| 6(a) | <p>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</p> <p>Candidates may refer to the following in their answers:</p> <p>In many ways this novel is about the need for a father who can live up</p> |

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| | <p>to one's expectations, and this can be seen as reflecting the still painful fall of the fatherland and the splitting of Germany into two. Edgar's parents are separated, and he puts a lot of effort into imagining his father.</p> <ul style="list-style-type: none"> • In Edgar's imagination, his father is an artist who does not abide by society's rules. This seems to be quite a clear reaction both to his mother's certainties, and to the socialist realities of the GDR. It is important to Edgar's own self-image to have a father who transcends his everyday reality. • Edgar's father is a disappointment to him in reality. He is not an artist and does not challenge conventions, and Edgar – who sneaks into his father's home under the pretence of being a heating engineer – feels that his father's environment will kill him. His self-image is destroyed by the banal reality of his father's life, which leaves him no escape. • Zaremba functions as a practical father figure for Edgar, unlooked for but more effective than his biological father in looking after Edgar and keeping him on track, for example, when he brings him back to work. He is also silly with Edgar, and presents a figure who can be genuinely admired. |
| 6(b) | <p>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</p> <p>Candidates may refer to the following in their answers:</p> <p>There are a number of different narrative perspectives in this novel. They set each other in perspective, and allow the reader to attempt to sort truth from lie or false assumptions (such as Edgar's self-image).</p> <ul style="list-style-type: none"> • Edgar is the first person narrator, who intervenes at length to 'correct' the account of his life which his father is attempting to assemble by interviewing those who knew him. At the point of narration, Edgar is dead and reflecting on his life. Although he is still subject to many of his misapprehensions, he does have some distance from his living self, and he does try to show that he has learned and moved on. • Edgar sends cassettes to his friend Willi, which have extracts from <i>Die Leiden des jungen Werther</i> spoken on them. Presented at the beginning of the work, they make very little sense, and the reader can see how they must have seemed to Willi. In the context of Edgar's narration, however, we can see how Goethe's words helped him to express feelings which did not fit into his previous reality. • The interviews with Edgar's father after his death give the minor characters the chance to speak without going through Edgar (although Edgar does comment on their words). We need to consider that they may be telling their story in the most advantageous way. |

| Question Number | Indicative Content |
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| 7(a) | <p data-bbox="395 434 967 472">Ich fühl mich so fifty-fifty (Karin König)</p> <p data-bbox="395 499 1150 533">Candidates may refer to the following in their answers:</p> <p data-bbox="395 562 1391 685">Sabine's dilemma is, initially, whether she should stay at home in Leipzig or flee to the West, and it becomes a deep uncertainty about whether she acted correctly.</p> <ul data-bbox="443 714 1378 1227" style="list-style-type: none"> <li data-bbox="443 714 1378 869">• Sabine loves her family, but it is being torn apart. Different family members represent different loyalties to German-ness, to socialism and to her home. This makes Sabine question what is most important to her. <li data-bbox="443 875 1378 949">• During the flight, Sabine takes the lead, although she is still questioning whether she is doing the right thing. <li data-bbox="443 956 1378 1227">• In the West, Sabine is strongly aware of how much she loves everything she has left behind, and how little being regarded as an immigrant fulfils her previous hopes. She wonders whether she did the right thing, feeling that she slept through the most important moment of her life; but it is also clear that, in leaving, Sabine was one of the people who made the fall of the wall possible. |
| 7(b) | <p data-bbox="395 1270 967 1308">Ich fühl mich so fifty-fifty (Karin König)</p> <p data-bbox="395 1335 1150 1368">Candidates may refer to the following in their answers:</p> <p data-bbox="395 1397 1378 1565">The education system of the GDR is clearly depicted in the book. This allows the reader to gain an insight into the nature of education in East Germany, and understand the issues and frustrations faced by teenagers growing up under the Regime.</p> <ul data-bbox="443 1594 1386 2033" style="list-style-type: none"> <li data-bbox="443 1594 1386 1789">• Initially the atmosphere in the school is repressive; the author portrays school bag searches for forbidden items and represents the teachers as cold and unapproachable. However, from Thomas's letters, we get the impression that the atmosphere becomes both more restive and more hopeful. <li data-bbox="443 1796 1386 1906">• The pupils are careful and keep their thoughts to themselves: Sabine is always careful at school not give them any reason to deny her to sit her A Level exams. <li data-bbox="443 1912 1386 2033">• Initially, future possibilities are dictated by the state. Sabine wanted, for example, to be a psychologist, but the state needed teachers. Whether this kind of limitation of one's options is |

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| | better or worse than the limitations of capitalism, in which well qualified people might work in a petrol station or as a care assistant, is open for discussion. |
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| Question Number | Indicative Content |
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| 8(a) | <p>Stern ohne Himmel (Leonie Ossowski)</p> <p>Candidates may refer to the following in their answers:</p> <p>There are many possible enemies in this novel, and none of them is portrayed as completely bad. It would be possible to consider fear as the greatest enemy of all, because it leads the characters to bad actions.</p> <ul style="list-style-type: none"> • The Russians are the military enemy, and they are advancing at a frightening pace with their artillery, which can be heard. However, there is also a sense in which the Russians could be seen as saviours or liberators from an impossible situation (for those who oppose the Nazis, and for Abiram), so they are not simply the enemy. • The Nazis are technically the ruling political party in Germany, and ought not to be seen as the enemy, and yet in many ways they are a worse enemy than the Russians. The belief in Hitler's solutions in the face of the evidence arguably does more damage to the town and the people than the Russians will. Certainly from a humane perspective, characters such as Jähde and Willi have many of the characteristics of an enemy. • Although the children are friends, there are various enmities amongst them, which lead to both negative and (surprisingly) positive outcomes, fights and disagreements about the key, for example. There are fights and disagreements about what to do about Abiram; is he an enemy? Does his knowledge of the cellar mean that he must become a friend? |
| 8(b) | <p>Stern ohne Himmel (Leonie Ossowski)</p> <p>Candidates may refer to the following in their answers:</p> <p>Flight plays a central role in this novel. Everyone is fleeing from something: from the Russians, from the Germans, from friends, from themselves, from fear.</p> <ul style="list-style-type: none"> • The very first lines refer to the refugee carts and columns, the |

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| | <p>fear they arouse and the possibility that one might, oneself, end up fleeing. The refugees are a constant presence, trailing through the town, sharing food, water and news. They represent defeat and loss, but also hope.</p> <ul style="list-style-type: none"> • Abiram has escaped from a concentration camp, and needs to hide for a couple of days until the Russians arrive. His relationship with the children, and their arguments about whether to help him, raise a number of questions about loyalty, help, justice, right and wrong. • At the end, all the refugees and the remaining inhabitants of the town are to go into the crypt. Frau Nagold, who was thwarted in her attempts to flee at the beginning of the book, attempts to resist going into the crypt. The crypt is overfull, and fear has become a hellish torture. When the Russians do come, and there is an end to the shelling, people are unsure whether this will be good or bad for them. |
| <p>Question Number</p> | <p>Indicative Content</p> |
| <p>9(a)</p> | <p><i>Das Leben der Anderen</i> (Florian Henckel von Donnersmarck)</p> <p>Candidates may refer to the following in their answers:</p> <p>The central theme of the film is what makes ‘a good person’ and it is difficult to identify an entirely ‘good person’ in the film, because the GDR context and the ways in which the characters develop make it impossible for any character to be entirely good.</p> <ul style="list-style-type: none"> • Dreymann is moved by the suicide of his friend Jerska to rebel against the system, which he has hitherto supported or at the very least tolerated in order that his plays might be staged. He rejects the system that oppresses so many, and so could be seen as a good person. • Wiesler shows that he has changed his attitude towards the GDR, by falsifying his reports to protect the artist couple. Dreymann considers him to be a good person, shown by the dedication of his new novel to HGW XX7. • The GDR context makes it very difficult to judge people as entirely good or bad. Do Wiesler’s final acts atone for his years of loyalty to the Stasi and their brutal ways? Does Dreymann’s act of rebellion come too late after the suicide of his friend, caused by a system with which he collaborated? |

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| 9(b) | <p><i>Das Leben der Anderen (Florian Henckel von Donnersmarck)</i></p> <p>Candidates may refer to the following in their answers:</p> <p>Hempf represents the abuse of power and how power corrupts. Hempf acts for personal gain rather than for the communal good or for his country, demonstrating that it is not necessarily the GDR which is bad, but the people who manipulate it for their own ends. He remains unchanged in character throughout the film.</p> <ul style="list-style-type: none"> • As Minister of Culture Hempf makes all the important decisions on the theatre. He decides whether an author's plays can be staged, and thus he is responsible for Jerska's suicide. He expects orders to be obeyed instantly, and uses state powers for personal aims rather than to protect the GDR from dissidents. • The surveillance of Dreymann is ordered by Hempf as a means to remove a rival for Christa-Maria's affections. He abuses his power to force Christa-Maria into a sexual relationship. After all, he decides whether an actress is permitted to perform. • He lives up to his own motto that people do not change even after reunification. When meeting Dreymann he reveals that Dreymann's flat was bugged, thereby emphasising his power over Dreymann. He is representative of those powerful figures in the GDR who could not reconcile themselves to the changed circumstances post-reunification. |
| Question Number | Indicative Content |
| 10(a) | <p><i>Das Wunder von Bern (Sönke Wortmann)</i></p> <p>Candidates may refer to the following in their answers:</p> <p>The male figures consistently represent both what it is to be a father, and what it is to need a father figure. The film emotively portrays the ways in which men were missed in Germany, how boys coped with absent fathers, and how relationships with fathers were after the war.</p> <ul style="list-style-type: none"> • Helmut Rahn is a young football player, whom Matthias adores and treats as a role model and surrogate father. He has a good heart and influences Matthias positively, especially when he moans about his real father. In return, Matthias helps him to be on time for football practice, showing the responsibility that the young took on due to the war. |

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| | <ul style="list-style-type: none"> • Richard is a problematic father figure. He does not cope with his return well, and is very strict with his children. Bruno rejects Richard and everything he fought and suffered for. Matthias wishes his father had never come back, reflecting the burden that Germany felt at re-integrating returning soldiers. • Sepp Herberger can be considered as the father of the national football team. He looks after them as a father would do. He tells off the players who smoke and tries to teach them to play as a team and look after each other like a family would. In his conversation with the cleaner he shows that he considers himself to be the father of the team. |
| 10(b) | <p><i>Das Wunder von Bern</i> (Sönke Wortmann)</p> <p>Candidates may refer to the following in their answers:</p> <p>In the film football represents the beginning of Germany's rebirth as a nation of which people could be proud rather than ashamed. It portrays the themes of victory and defeat. Moreover, it acts as a unifying force breaking the barrier between social classes, and also bringing people from different parts of Germany together.</p> <ul style="list-style-type: none"> • Football is important in the family, not least as a means for Matthias and his father to connect. Listening to football on the radio is important in the family; the acquisition of a television for the pub to watch the football is not only a sign that the family is in the centre of the community, but a look towards a more prosperous future. • Team spirit is an important aspect of the scenes in Switzerland. It takes time for the footballers from different parts of Germany to form a functioning team and to work with each other rather than against each other. In order to work effectively together, they have to believe that victory is possible. • Through the football Germany's pride was restored and it was considered to be the starting point of the economic recovery of Germany. |

| Question Number | Indicative Content |
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| 11(a) | <p><i>Der Wald vor lauter Bäumen</i> (Maren Ade)</p> <p>Candidates may refer to the following in their answers:</p> <p>The visual techniques, such as camera angle and the hand-held camera do a great deal to convey the impression that this is a reality show or documentary rather than a film.</p> |

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| | <ul style="list-style-type: none"> • The perspective is unusual. The camera is often focused in close up on Melanie, making her seem like a bug caught under a microscope to be studied. The unusual camera angles show that Melanie has a strange perspective on life, that she is not part of the life around her. These camera angles sometimes make it seem as if the camera is on the shelf, observing Melanie. • The shaky, hand-held camera reinforces the impression that this is a documentary, rather than fiction. It also reinforces the concept that Melanie's life is a low-budget film: she is an ordinary person who has lost her place, not a glamorous star, not even the star of her own life. • In the last scene, the trees are rushing past, as Melanie climbs out of the driving seat. At this point, Melanie relaxes and smiles. The scene is in slow motion, and much less visually realistic than the rest of the film. The visual techniques here raise questions about the meaning of the film. |
| 11(b) | <p>Der Wald vor lauter Bäumen (Maren Ade)</p> <p>Candidates may refer to the following in their answers:</p> <p>Melanie's apartment is both her refuge from an unfriendly world, and a prison of loneliness, from which she can only look outwards.</p> <ul style="list-style-type: none"> • Melanie is almost always alone in her apartment. She is safe from the hostility of her colleagues and pupils there, but she is also trapped and unhappy. She does telephone, which indicates that she has had social contact, but she is not honest in what she says, further trapping herself into loneliness. • Melanie spends a lot of her time alone in her apartment looking out at others with whom she is failing to make contact. This emphasises her loneliness. She spies on Tina in a disturbing way, indicating that she is losing contact with reality. • Melanie's apartment becomes increasingly untidy. We initially see her creating order and organising her physical surroundings, but with every scene, there is increasing evidence of mounting chaos. The increasing disorder in the apartment reflects the increasing disorder in Melanie's mind. |

| Question Number | Indicative Content |
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| 12(a) | <p data-bbox="408 320 778 353"><i>Die Welle</i> (Dennis Gansel)</p> <p data-bbox="408 398 1161 432">Candidates may refer to the following in their answers:</p> <p data-bbox="408 477 1374 633">Marco initially represents a typical teenage boy, sporty and quite popular, but underneath it, lacking confidence. Marco is one of the students who initially gains from the movement. However, by the end of the film, he recognises the dangers of die Welle.</p> <ul data-bbox="456 678 1385 1308" style="list-style-type: none"> <li data-bbox="456 678 1385 835">• Marco is very keen in the first lessons when die Welle is being introduced in the classroom. He responds well to more discipline and the idea of team spirit, which he could apply to his water polo team. <li data-bbox="456 835 1385 1037">• Marco and Karo gradually start arguing and die Welle starts having a negative impact on their relationship as both develop different views about the movement. This shows how Marco is becoming fanatical, as he is allowing the new movement to take priority over his relationship with Karo. <li data-bbox="456 1037 1385 1308">• The key scene for Marco's change of mind is when he slaps Karo. Marco is shocked by his own action and suddenly recognises the fanatic character of the movement and its negative impact on members. In the auditorium he confronts the others who become irritated and in the end want to remove him with force. Thus he proves to them how an individual can become worthless in this group if they resist. |
| 12(b) | <p data-bbox="408 1319 778 1352"><i>Die Welle</i> (Dennis Gansel)</p> <p data-bbox="408 1397 1161 1431">Candidates may refer to the following in their answers:</p> <p data-bbox="408 1476 1366 1588">The film uses a number of parallels to the Third Reich to demonstrate elements of fascism can still influence us today and that no one can assume society is safe from its power.</p> <ul data-bbox="456 1632 1385 2022" style="list-style-type: none"> <li data-bbox="456 1632 1385 1834">• Students have to stand up when they speak, which makes language more formal. The introduction of a greeting can be associated with the Hitlergruß. The constant repetition of slogans 'Macht durch Disziplin', 'Macht durch Gemeinschaft' and 'Macht durch Handeln' reflect the core of fascist regimes. <li data-bbox="456 1834 1385 2022">• The significance of the symbol of die Welle is demonstrated by the lengths the pupils go to display it everywhere – reminiscent of the omnipresent swastika in Nazi Germany. The film portrays the positive effect this has on some students, especially outsiders like Tim, and explains why people support |

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| | <p>dictatorships. It also shows regimes make resisters into outsiders.</p> <ul style="list-style-type: none"> • Candidates could outline that the main aim of the experiment was to create a community spirit, emphasising that the collective group becomes more important than the individual. This is noticeable in every fascist society and particularly in the Third Reich. Personal opinions that differ from the group mentality became unacceptable. |
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| Question Number | Indicative Content |
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| 13(a) | <p><i>Goodbye Lenin (Wolfgang Becker)</i></p> <p>Candidates may refer to the following in their answers:</p> <p>Alex's life has been influenced by lies since his mother failed to be honest about the disappearance of Alex's father. Lies are the foundation of the film.</p> <ul style="list-style-type: none"> • Alex's mother lied to the children about their father's motives when he left, and let them think that he didn't want to know them anymore. She hid his letters in the kitchen cupboard. This means that Alex's belief that his mother married the GDR from conviction – a belief which influences his own lies – is itself founded in a lie. • Alex' own lies start after the fall of the wall, when his mother is waking up from the coma. His excuse is his mother's health. As the film moves on the lies become more and more extensive and the viewer gets the impression that Alex is enjoying pretending that nothing has changed. • Lara becomes frustrated with Alex's complex web of lies. She not only expresses her opinion, but cuts through to the truth by telling Christiane what has happened. |
| 13(b) | <p><i>Goodbye Lenin (Wolfgang Becker)</i></p> <p>Candidates may refer to the following in their answers:</p> <p>Alex's attitude towards East and West Germany changes from an initial frustration with the East and a longing for the freedoms of the West, to a frustration with the impersonal aspect of the West, and a nostalgia for how the East could have been.</p> |

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| | <ul style="list-style-type: none"> • At the beginning of the film, Alex takes part in demonstrations for more freedom. Given that his mother is 'married' to the state, perhaps this can be interpreted as the rebellion of a teenager against an overly controlling parent? • Alex's first impressions of the West seem to be enthusiastic, but perhaps a bit overwhelmed. It certainly seems to embody all his desires. He ends up working for a Western satellite TV company, so he is certainly complicit in bringing the West into the East. • As the film progresses, and Alex puts increasing effort into recreating the GDR for his mother, his attitude changes. He seems to begin to appreciate the values and community spirit of the GDR, as he becomes frustrated with the commercialism of the West. He says that he is making the GDR he wishes they could have had. |
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| Question Number | Indicative Content |
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| 14 (a) | <p><i>Lola rennt (Tom Tykwer)</i></p> <p>Candidates may refer to the following in their answers:</p> <p>Time plays an important role in both the content and structure of this film. Lola is running against the clock. We are made aware of it visually by the various clocks, auditorily by the ticking and techno-music of the soundtrack, and the urgency with which Lola tries to get the money.</p> <ul style="list-style-type: none"> • Pictures of clocks are constantly shown, for example the cuckoo clock in Lola's flat, the clock at the supermarket, the old lady's watch. All these references to clocks serve to emphasise the pressure of time. • Lola is literally running against the clock. Three times Lola runs in order to save Manni. Visually, Lola is usually seen in motion, or occasionally frozen in time. • The motto of the film is that every second you make a decision which will alter what happens. In Lola's runs we can see that very clearly. Lola makes different decisions which affect the outcome. We also see through the flash-forwards that tiny decisions will affect lives, for example, the different outcomes shown for the lady with the pram and the youth on the bike. |
| 14 (b) | <p><i>Lola rennt (Tom Tykwer)</i></p> <p>Candidates may refer to the following in their answers:</p> |

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| | <p>Tom Tykwer himself called the film a film for people in love and a modern fairy tale. The film explores the nature of love, and the things people will do for love or because they need love.</p> <ul style="list-style-type: none"> • Because of Lola's love for Manni, she tries to save him at all costs. She is unloved at home, and therefore needs the love that Manni can give her. She is clearly the more practical partner in their relationship. He is panicky and relying on her to help him. Her love for him, somewhat shaky in the exchanges in bed, has been confirmed and strengthened – in a final 'still' they walk off, hand-in-hand with her winnings. • Lola's father does not love Lola, and this lack seems to drive her actions. However, he himself seems destined to be unhappy. He married his wife knowing she was pregnant with somebody else's baby (Lola). After numerous years of marriage he is having an affair with a co-worker and he is willing to start a new life with her. However, history is repeating itself because his co-worker is pregnant with somebody else's baby and Lola's father is furious. • To some extent the film explores the relationship between coincidence and love. Manni and Lola discuss their love in the between scenes in bed. Given the focus of the film on decision and destiny, we can ask whether two people fall in love from chance, or from destiny. |
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| 15(a) | <p>Rosenstraße (Margarethe von Trotta)</p> <p>Candidates may refer to the following in their answers:</p> <p>Music is of great significance in the film, bringing characters together, and defining different periods of time.</p> <ul style="list-style-type: none"> • Music intensifies the emotions in each section of the film, whether that is sorrow, love, fear or longing. For example the music in the grave scene, or the music when the women are defying the Nazis. • Music is strongly linked to love. For example, the love between Lena and her husband is bound up with their musicianship. The scene where they are dancing is very powerful. • Music evokes memories and time periods. Each period has its own style of music, and this is somewhat exaggerated for effect. Hannah plays records for Lena, which bring the past directly into the present. |
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15(b)

Rosenstraße (Margarethe von Trotta)

Candidates may refer to the following in their answers:

Hiding is a central theme of the work. On the simplest level it was important to hide during the Nazi period if you were Jewish. But Ruth is still hiding from the past, and Hannah is hiding in memories of the past in order to avoid her present.

- As a child, Ruth witnessed people around her hiding their belongings in tins to keep them safe. People too were hiding around her.
- Young Ruth was hiding from the danger presented by the authorities while she was living with Lena, and this need to hide has coloured her whole life. Hiding is associated with shame, and it becomes clear that Ruth has never fully processed the effects of this need to hide and the consequent feelings of shame on her life.
- Old Ruth is hiding from sorrow, and hiding from the memories of her early life, which are too painful to look at. Because Ruth won't talk to her, Hannah journeys into the past as a way of hiding from her fears about her relationship.

