



Mark Scheme (Results)

Summer 2018

Pearson Edexcel Level 3 GCE

In German (9GN0) Paper 02

Written Response to Works and Translation

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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 – 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 directly above the grid.

Marking principles

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

Spelling: non-grammatical mis-spellings are tolerated, for example wundarbar rather than wunderbar, as long as they are not ambiguous or in the wrong language (e.g. Strom rather than Sturm).

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.

Text	Correct answer	Acceptable answers	Reject	Mark
1. A few years ago	Vor einigen Jahren			1
2. I visited the Stasi museum in Leipzig with my daughter,	besuchte ich mit meiner Tochter, ... das Leipziger Stasimuseum.	habe ich besucht das Stasimuseum in Leipzig		1
3. who was then about thirteen.	die damals ungefähr dreizehn war,			1
4. She was not at all impressed,	Sie war gar nicht beeindruckt,			1
5. finding	sie fand	und fand da sie fand, weil sie gefunden hat, <i>There are many possible ways to translate 'finding' – we are looking for a recognition that it cannot be left as it is.</i>		1
6. both ... and	sowohl... als auch			1
7. the equipment ... the surveillance techniques old fashioned.	die Geräte ... die Überwachungstechniken altmodisch.	die Ausstattung		1
8. She said that	Sie sagte, dass	Accept without dass, so long as the word order is correct.		1
9. our surveillance today (was)	unsere Überwachung heute			1
10. not only ... but also	nicht nur... sondern auch			1
11. more technologically advanced ...	technologisch weiter entwickelt			1
12. was ... more widespread than in the GDR.	weiter verbreitet sei als in der DDR.	war ist		1

13.What she didn't understand	Was sie aber nicht verstand,			1
14.was the intensity of the atmosphere of suspicion,	war die Intensität der Atmosphäre von Misstrauen,	Stimmung Verdacht des Misstrauens		1
15.when no one knew whom to believe.	als keiner wusste, wem er glauben konnte.	wem man glauben konnte		1
16.Certainly people couldn't trust the East German government.	Man konnte der ostdeutschen Regierung ganz sicher nicht vertrauen.	sicherlich bestimmt		1
17.As politics becomes increasingly unstable in the West,	Während die Politik im Westen immer instabiler wird,	unstabiler labiler		1
18.we ought to ask ourselves,	sollten wir uns fragen			1
19.whether it is positive that	, ob es positiv ist, dass	sei		1
20.governments know so many details of our lives and opinions.	Regierungen so viele Einzelheiten unseres Lebens und unserer Meinungen kennen.	Details von unserem Leben über unser Leben Meinung		1

Total mark (20)

Question number	Indicative content
2(a)	<p>Andorra (Max Frisch)</p> <p>Responses may include:</p> <p>The foreground scenes are highly effective in alienating – or distancing – the audience from the plot and in providing thematic material relating to guilt and responsibility. They place the action within the play into the past, yet the action behind them provides a commentary on their own self-deceptions. Candidates might discuss:</p> <ul style="list-style-type: none"> • the foreground scenes as a technical device used for alienation. • the foreground scenes as a technical device used to affect the perceived time of the play, and to provide a different perspective on the scenes within the play. • the effectiveness of the foreground scenes as a thematic device. They could discuss different characters’ beliefs about their own responsibility, and how effective these are in terms of developing the play’s overall view of guilt and responsibility. • the relationship between the portrayal of the characters in the foreground scenes and in the ongoing play, and use this to consider how effectively the scenes affect our view of the characters, their actions and their development.

Question number	Indicative content
2(b)	<p>Andorra, Max Frisch</p> <p>Responses may include:</p> <p>In this play, no one is what they seem to be. Particular consideration could be given to Andri and his apparent Jewishness, Andorra and its apparent purity, and the teacher and his apparent goodness. Candidates could discuss:</p> <ul style="list-style-type: none"> • the significance of Andri’s appearance of being Jewish, even though it emerges during the course of the play that he is not. • whether the Lehrer’s appearance of goodness and honesty is backed up by reality, or whether he too is not what he appears to be. • Andorra’s appearance to be a good, peaceful, virtuous place, which is undercut both by the need to ‘whitewash’ and by the action. It gradually becomes clear that Andorra is as prejudiced and liable to unpleasant behaviour as any other place.

	<p>An important theme of the work, which candidates might discuss, is the idea that you become what people say you are; that is, you are what you seem to be.</p>
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Question number	Indicative content
3(a)	<p data-bbox="384 300 1230 338"><i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i></p> <p data-bbox="384 371 743 409">Responses may include:</p> <p data-bbox="384 443 1385 689">The form of the work is extremely important, and is one significant strategy used by Dürrenmatt to anchor the work as part of a long historical context. The mirroring of ancient Greek forms locates the work as dealing with long term human nature – in particular revenge – rather than events which are contingent on a specific time or culture. Candidates might see the form purely in technical terms, however. Candidates might discuss:</p> <ul data-bbox="432 696 1385 972" style="list-style-type: none"> <li data-bbox="432 696 1347 734">• the nature and importance of the work as a tragi-comedy. <li data-bbox="432 734 1385 835">• the alienation of the audience through formal aspects of the work, and the consequent foregrounding of the critical commentary it contains. <li data-bbox="432 835 1385 907">• the discrepancy between the ancient form of the Chorus and the frivolity and materialism of the words in their chants. <li data-bbox="432 907 1066 945">• Claire’s entourage repeating her words. <li data-bbox="432 945 1369 972">• detailed stage instructions relating to increasing prosperity.

Question number	Indicative content
3(b)	<p data-bbox="384 1122 1230 1160"><i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i></p> <p data-bbox="384 1193 743 1232">Responses may include:</p> <p data-bbox="384 1265 1385 1406">Although in many ways Dürrenmatt makes significant efforts to locate the work as non-specifically as possible, there is much to be said on the relevance of the specific European, German-language, post-war / Wirtschaftswunder context in which it was written. Issues to do with guilt, justice, reparation, consumerism, materialism and small-town moral and social narrow-mindedness are particularly relevant in that society. On the other hand, one could imagine the work set in early 21st century Detroit and being just as impactful. Candidates could discuss:</p> <ul data-bbox="432 1585 1385 1971" style="list-style-type: none"> <li data-bbox="432 1585 1203 1657">• Dürrenmatt’s assertion that the play takes place ‘somewhere in middle Europe’. <li data-bbox="432 1657 1385 1758">• post-war guilt – this is both specifically relevant to post-war Germany and also more generally relevant in terms of US/UK interventions in the Middle East, for example. <li data-bbox="432 1758 1219 1796">• justice and reparation (perhaps more universal?). <li data-bbox="432 1796 1337 1897">• consumerism and materialism – highly relevant in the context of the Wirtschaftswunder, but also of significance today. <li data-bbox="432 1897 1315 1971">• small-town moral and social narrow-mindedness, in 50s central Europe and around the world.

Question number	Indicative content
4(a)	<p data-bbox="379 304 1129 338"><i>Der kaukasische Kreidekreis (Bertolt Brecht)</i></p> <p data-bbox="379 376 743 409">Responses may include:</p> <p data-bbox="379 448 1385 763">The Vorspiel is one of the ways in which Brecht alienates his audience, settling them into one story only to disrupt any engagement by the disjunct to a different story, and by making them watch a play within a play (actually quite an old device, but used to disrupt by Brecht more than by many previous authors). It serves to set up the idea of judgement, and to allow for parallels between the stories. The Vorspiel roots the play in socialist realism, and explicitly makes the older Chinese tale relevant to the mid-twentieth century. Candidates could discuss:</p> <ul data-bbox="432 770 1385 1153" style="list-style-type: none"> <li data-bbox="432 770 1385 835">• the importance of alienation, and how the Vorspiel helps to create it. <li data-bbox="432 842 1385 907">• judgement as it is contrasted between the Vorspiel and the main play, and how this highlights Brecht's communist aims. <li data-bbox="432 913 1385 1012">• the importance of productivity; should the land belong to those who have lived there or those who will make best use of it? <li data-bbox="432 1019 1385 1120">• the device of the play within a play, and how the contrast between the two aspects helps Brecht to create new meanings. <li data-bbox="432 1126 730 1153">• Socialist realism.

Question number	Indicative Content
4(b)	<p data-bbox="379 1267 1129 1301"><i>Der kaukasische Kreidekreis (Bertolt Brecht)</i></p> <p data-bbox="379 1339 743 1373">Responses may include:</p> <p data-bbox="379 1411 1385 1727">Although Brecht is generally a rather concrete dramatist, spurning speculation which goes beyond the 'real' world, 'Der kaukasischer Kreidekreis' does contain elements of Utopia, which are interestingly juxtaposed with reality. A further point worth mentioning is that Brecht's concept of Utopia is rather different from more traditional concepts – it is much more based in socialist and communist realism and a system of justice and governance which works for the smaller people. It could therefore be seen as a realistic Utopia. Candidates might discuss:</p> <ul data-bbox="432 1733 1385 1939" style="list-style-type: none"> <li data-bbox="432 1733 1385 1939">• how the Caucasus, the valley and the productive garden are all seen as a kind of Utopia. It could be questioned whether these images are too rose-tinted or whether they are firmly rooted in the reality of land disputes (both in the Vorspiel and in terms of the fight for political and judicial control in the 'Spiel im Spiel').

	<ul style="list-style-type: none"> • the idea that Utopia – the best future – could be achieved by making the most productive use of resources in the current reality. • the quest for an ideal future as part of the fight against poor social conditions and injustice – candidates might discuss the role of the judge, Azdak. • the settings and action as both realistic and mythical, reflecting the lives of ordinary people. <p>Candidates might discuss the idea of Utopia as unrealistically good and of very short duration.</p>
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Question number	Indicative content
5(a)	<p><i>Der Vorleser</i> (Bernhard Schlink)</p> <p>Responses might include:</p> <p>Both Hanna and Michael are constantly in flight from their past and their emotions. Candidates might discuss:</p> <ul style="list-style-type: none"> • the flight of both characters from one town to another, never settling, and the reasons for this. • Hanna’s need for movement, to always be in flight from her past and herself. The movement is one of the few things she likes about her job on the trams. She is always moving from place to place – which seems to represent the ways in which she is running away from what she did and what was done to her. • the point that it is only when Hanna is tried and incarcerated that she stops moving and starts to face her responsibility and guilt. • Michael’s inability to form a healthy relationship – his flight from closeness. • Hanna’s ultimate flight from responsibility in her suicide.

Question number	Indicative content
5(b)	<p><i>Der Vorleser</i> (Bernhard Schlink)</p> <p>Responses may include:</p> <p>Michael does not deal well with guilt, whether this is his own real or imagined guilt, Hanna’s guilt, or the collective guilt of his father’s generation. This leads to him living an unfulfilled, unfulfilling life without commitment or happiness. Candidates might discuss:</p> <ul style="list-style-type: none"> • the many different guilts – Michael’s guilt and shame at loving and (in his eyes) betraying an older woman; his guilt at loving a war criminal; his perception of social guilt.

	<ul style="list-style-type: none">• the idea of Michael's guilt as a perpetual conflict between past and present, between reason and emotion or between emotions of different natures.• the ways in which Michael torments himself with each of these different guilts, and how he deals – or fails to deal – with each of them.• the fact that Michael never settles down or finds happiness or peace, and whether this is the result of unresolved guilt or of abuse – Hanna's relationship with him could certainly be seen as abuse.
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Question number	Indicative content
6(a)	<p data-bbox="384 309 1118 338"><i>Die Entdeckung der Currywurst (Uwe Timm)</i></p> <p data-bbox="384 376 743 405">Responses may include:</p> <p data-bbox="384 450 1342 551">It is typical of the self-aware, self-reflexive style of the early nineties which aims to disrupt ordinary ways of constructing our understanding of the world. Candidates might discuss:</p> <ul data-bbox="432 555 1385 1189" style="list-style-type: none"> <li data-bbox="432 555 1385 656">• long sentences, often covering more than one time period, giving the subject form by rambling around it until its outline can be pieced together. <li data-bbox="432 660 1385 761">• contrasting short sentences, often focusing on details, which again need to be assembled by the reader to build up a picture. <li data-bbox="432 766 1385 936">• playing with narrative perspective and narrative time – the narrator in the novel’s present, Frau Brücker in the present and Lena Brücker in the past, Bremer located only in the past. Sometimes the narrator reports Frau Brücker reporting her younger self reporting Bremer. <li data-bbox="432 940 1385 1041">• the narrator’s admission that he is rearranging Frau Brücker’s narrative – yet without making it readable. So the style leads us to question the reliability of anything we read. <li data-bbox="432 1046 1385 1189">• the narrative’s organisation by days of the narrator’s visit to the ageing Frau Brücker rather than by any inherent logic, again forcing the reader to actively construct various series of events in multiple time frames.

Question number	Indicative content
6(b)	<p data-bbox="384 1308 1118 1337"><i>Die Entdeckung der Currywurst (Uwe Timm)</i></p> <p data-bbox="384 1375 743 1404">Responses may include:</p> <p data-bbox="384 1449 1385 1619">There are a number of significant themes in the novella, including love, ageing and survival, although candidates might decide to include other themes such as remembrance or the value of truth in their judgement of which is the most important. Candidates might discuss:</p> <ul data-bbox="432 1624 1385 1973" style="list-style-type: none"> <li data-bbox="432 1624 1385 1688">• love – whether there is love between Lena Brücker and Bremer, or whether Lena Brücker really feels love. <li data-bbox="432 1693 1385 1794">• candidates might also discuss the contrasting relationships between Lena Brücker and her husband, and between Lena and the narrator. <li data-bbox="432 1798 1385 1973">• ageing –the thematic importance of the juxtaposition between Frau Brücker as an old lady in a home and Lena Brücker as an active woman. They might consider the biographical element of the author’s relationship with his ageing aunt; the indignities of age, the rambling, the focus

	<p>on the power of memories and the loss of the faculty of memory.</p> <ul style="list-style-type: none"> • survival –the novella’s foundations in two people’s need to survive, and the significance of this. • remembrance in its own right, unrelated to ageing, or to consider that truth and lies might be the most important theme.
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Question number	Indicative content
7(a)	<p><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p>Responses may include:</p> <p>Edgar is not a reliable narrator. He contradicts himself; he is contradicted by the reports of others in the novel – through letters, conversations and other events; his death casts his version of events into question. There are questions to be raised about how deliberately he manipulates his version of events, and the extent to which he is himself deluded. Candidates might discuss:</p> <ul style="list-style-type: none"> • the reliability of the first person narrative. Although he is dead – and one would expect this to give him omniscience – Edgar remains fixed in his own perspective, portraying his own point of view. This could be contrasted with the reliability of the traditional, all-knowing third person narrator of many novels. • the extent to which Edgar is inflating his own brilliance, individuality, observational powers and intuition. • how the letters and interviews are at odds with Edgar’s own version of events. Edgar ‘corrects’ these through narratorial interruptions, but the quality of these interruptions is partly what is up for discussion.

Question number	Indicative content
7(b)	<p><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p>Responses may include:</p> <p>Edgar Wibeau is indeed a typical teenager, trying to find a place for himself in the world, working out how to deal with girls, how to deal with the pressures exerted on him by society, trying to establish his own identity. However, he is not ‘only’ a typical teenager. He is both the product of, and a rebel against, a very specific society – the GDR. Candidates might discuss:</p> <ul style="list-style-type: none"> • the elements of Edgar W. which are typical of teenagers everywhere. • the GDR, Communism, the collective and the individual: both as we see them through Edgar’s eyes, and as they limit Edgar’s possibilities.

	<ul style="list-style-type: none"> • the relationship between this East German context, and the context behind the original Werther; both are societies which emphasise the collective, discipline and effort, and neither values individuality. • the importance of creative individuality against a context which tends to crush the individual or original voice (Edgar and Werther). • the point that, on the other hand, Werther was part of a more general European Enlightenment which overcame the more restrictive social context. Edgar Wibeau was part of a twentieth century movement to oppose the excesses of the unfettered self and return to a more collective ideal.
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Question number	Indicative content
8(a)	<p><i>Die Verwandlung (Franz Kafka)</i></p> <p>Responses may include:</p> <p>The family is of significance in the novella because it is the relationships between Gregor and his family which define and delimit each of them. One might argue that it is the patriarchal family pressuring Gregor without supporting love which makes him a monster. Candidates might discuss:</p> <ul style="list-style-type: none"> • the patriarchal family system and its effects on each family member • the enabling, exploitative nature of this family and its effects. Some candidates may wish to discuss the emerging psychologies of the time and consider the relative influences of these and of Kafka's own family experiences on the development of this novella. • the lack of communication within the family. • the dominant father, who depends on Gregor financially but resents it, having been (successfully) self-employed previously. His emotional abuse of Gregor and attitudes towards the family, both before and after Gregor's transformation, and their effects on Gregor. • the weak mother, who attempts to understand Gregor but fails, and who works towards some independence, but with little success. • the sister's transformation from a dependent ally and carer to economically active and less caring. This could be interpreted either as a positive step towards independence, as cold-heartedness, or as bitterness at the loss of her dreams (cf violin).

Question number	Indicative content
8(b)	<p><i>Die Verwandlung (Franz Kafka)</i></p> <p>Responses may include:</p> <p>The surreal in the novella is created by contrast and juxtaposition, predominantly of the absurd and grotesque with the everyday and banal. It is also created by the sober, detailed language and the many-layered complexity.</p> <p>Candidates might discuss:</p> <ul style="list-style-type: none"> • the contrast between Gregor’s outward, physical monstrosity with his inner self, which is normal, kleinbürgerlich, banal and yet also kind. • the juxtaposition between different layers of experience – the grotesque and the trivial. • the absurd contrasts between characters’ situations, experiences and behaviour. • the manifestation of psychological undercurrents (monstrosity, denial) as physical reality, while the apparent reality (that Gregor needs to finance the family) is exposed as untrue. • the complex language, which focuses on details rather than on the magnitude of what has happened to Gregor. • the lack of communication within the family.

Question number	Indicative content
9(a)	<p><i>Die verlorene Ehre der Katharina Blum (Heinrich Böll)</i></p> <p>Responses may include:</p> <p>Katharina does appear to be a personification of the Wirtschaftswunder, as she is hard working, virtuous and economically successful, building her business up and buying her own flat, using her own strength and planning. The question is whether this is all she is, and how significant this element is.</p> <p>Candidates might discuss:</p> <ul style="list-style-type: none"> • Katharina as economically successful (see Böll’s comments in the Nachwort) • the limitations of Katharina’s economic success. • the importance of the Wirtschaftswunder as the background to the work. • Katharina’s role as the small person attacked and vilified by the system / the press. This could be used to show that Katharina is much more than simply an embodiment of the economic miracle. • Katharina’s role as a rather simple, two dimensional woman who falls ‘in love’ with someone she spends one night with and who turns out to be a criminal – does this show that she

	<p>is not 'only' the embodiment of the Wirtschaftswunder, or does the two dimensionality of it emphasise it?</p> <ul style="list-style-type: none"> • Katharina's criminal enterprises – aiding and abetting Ludwig, and shooting the journalist.
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Question number	Indicative content
9(b)	<p><i>Die verlorene Ehre der Katharina Blum (Heinrich Böll)</i></p> <p>Responses may include:</p> <p>Die ZEITUNG does play a role very much like that of a leading character; it is given more independence of action and weight of character than the journalist, and possibly even than Katharina. It might be better to argue that the ZEITUNG is a target, or at least an anti-hero. Candidates might discuss:</p> <ul style="list-style-type: none"> • the ZEITUNG does more to condemn Katharina and further the plot than any of the actual characters. • the development of the ZEITUNG – weight and development as a character / institution. • The ways that the themes of the work are bound up with the lies and abuses of power perpetrated by the ZEITUNG. • Böll's characterisation of the whole work as a pamphlet against misuse of the press, as in the ZEITUNG (which is a thinly veiled version of the German 'Bild' newspaper).

Question number	Indicative content
10(a)	<p data-bbox="379 271 1046 304"><i>Ich fühl mich so fifty-fifty (Karin König)</i></p> <p data-bbox="379 338 743 371">Responses may include:</p> <p data-bbox="379 409 1331 517">This is fundamentally a coming of age novel, set against the background of die Wende, so it is very much about identity and personal development. It is also about German identity. Candidates might discuss:</p> <ul data-bbox="432 589 1318 972" style="list-style-type: none"> <li data-bbox="432 589 1318 656">• Sabine's attitudes towards East and West Germany, and what this means for her identity. <li data-bbox="432 663 1318 730">• Mario's struggles to identify with and survive in West Germany, after being so keen to leave the East. <li data-bbox="432 736 1318 804">• the parents' struggles with their own identities and relationships to the different German states. <li data-bbox="432 810 1318 844">• Maria's identity as a Greek German. <li data-bbox="432 851 1318 884">• Thomas's identity. <li data-bbox="432 891 1318 972">• other issues which limit the extent to which the novel is about identity: the specific historical context, loneliness, migration, family.

Question number	Indicative content
10(b)	<p data-bbox="379 1090 1046 1124"><i>Ich fühl mich so fifty-fifty (Karin König)</i></p> <p data-bbox="379 1158 743 1191">Responses may include:</p> <p data-bbox="379 1229 1378 1406">Letters represent both a presence and an absence in this novel, a link between (almost) different worlds. They are a communication and a lack of communication. Stylistically, they offer different perspectives on the situation, varying the third person narrative from Sabine's point of view. Candidates may discuss:</p> <ul data-bbox="432 1444 1390 1933" style="list-style-type: none"> <li data-bbox="432 1444 1390 1552">• the dominant absence of a letter from Mario for the first part of the novel, and the constant questions from the mother about a letter from Mario. <li data-bbox="432 1559 1390 1693">• Mario's choice of writing a letter rather than telephoning, and more generally, the use of letters to express justifications which cannot be made in speech – almost as if they are too painful. <li data-bbox="432 1700 1390 1834">• the insights and important events which are communicated through the letters, as if the characters are speaking to themselves and thinking through things in the letters rather than communicating with others. <li data-bbox="432 1841 1390 1933">• how letters are used to summarise the actions and feelings of several months and thus speed up the progress of the novella.

	<ul style="list-style-type: none"> • the representation of another life at a distance, incomplete, fragmented, imperfect, and the feelings which accompany this. • the length of time it takes Sabine to write to Thomas and the inadequacy of the letter to express her experiences, and Thomas's frequency of writing, until his last letter, when he has more complex experiences to work through.
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Question number	Indicative content
11(a)	<p><i>Sansibar oder der letzte Grund (Alfred Andersch)</i></p> <p>Responses may include:</p> <p>Fantasy worlds drive the beginning of the novel – without them it would be completely different. But reality dominates the end of the novel. It might be fair to say that the novel is about the transition between inner, egoistic, fantasy world and outer, social, real world. Candidates may discuss:</p> <ul style="list-style-type: none"> • how Judith lives in an inner fantasy world which is romantic, educated and totally at odds with the reality of working class Rerik, or the reality of the need for effective escape from Nazi Germany. • Judith's dreams of flight to Sweden with a good looking sailor; how she is caught up in the whirlwind of reality, and has to face a creepy innkeeper and a drunken soldier. • how the boy dreams of freedom and adventure and has little contact with the real world around him, preferring his fantasy worlds. • that it is when the boy starts to make human and moral connections in the real world, that he realises he has no actual need to flee, and starts to take his place in the world outside his head. • that, at the beginning of the novel, all the characters are alone, only concerned with their own inner fantasies. By the end, they have begun to interact and to deal with the outer, real world.

Question number	Indicative content
11(b)	<p data-bbox="379 271 1203 304"><i>Sansibar oder der letzte Grund (Alfred Andersch)</i></p> <p data-bbox="379 338 743 371">Responses may include:</p> <p data-bbox="379 409 1382 584">There are a variety of different narrative perspectives in the novel, which need to be taken together to elicit the whole picture. These include the first person narrator, a few authorial interventions, and shifting third person narrative perspective. Candidates may discuss:</p> <ul data-bbox="432 591 1382 1008" style="list-style-type: none"><li data-bbox="432 591 1382 689">• the boy as a narrative frame for the piece. Chapters from his perspective occur at the beginning and end of the book, and between the other chapters.<li data-bbox="432 696 1382 871">• the point that the other characters initially have one chapter each, focused on their perspective, but then come together and drift apart in various constellations. In chapters where they appear together, the narrative moves between their perspectives.<li data-bbox="432 878 1382 976">• the point that the narrative perspective is inward looking, focusing on inner perceptions, leading to a shifting view between inner lives and outward things.<li data-bbox="432 983 1382 1008">• inner monologues and stream of consciousness.

Question number	Indicative content
12(a)	<p>Sommerhaus, später und andere Erzählungen (Judith Hermann)</p> <p>Responses may include:</p> <p>The relationships between people in these stories are all rather dysfunctional. None could be described as healthy. All of the characters are trapped in their own existences, and other figures / characters appear almost as shadows on the wall in each character's narrative. They are thus often treated as if they have no other meaning than as they relate to the narrating character. Candidates may discuss the following points:</p> <ul style="list-style-type: none"> • the characters are often flat and ghostlike, incapable of normal human relationships. • in <i>Rote Korallen</i>, the girl and her distant cousin / lover have an almost non-existent relationship, based on their own problems and a ghost of shared history. • in <i>Hurrikan (Something farewell)</i>, the characters exist side by side, almost in a vacuum. We are told that Christine and Nora are close, but all they seem to do is smoke and drink rum. The relationship with Kaspar is foggy and nebulous. The centre of the story is perhaps the kiss between Christine and Cat. There is a big mystery about this, but it seems to be built on deception on both sides. • in <i>Sonja</i>, the relationship between Sonja and the narrator is almost stalkerish and abusive. Sonja appears, follows the artist, spends time with him, and he seems to depend on her to the extent of endangering his apparently 'healthy' relationship with Verena – which neither he nor Verena really seems engaged with, beyond liking the sex and being able to say they have each other. • there is a focus on the transitory nature of love, and on life unlived.

Question number	Indicative content
12(b)	<p>Sommerhaus, später und andere Erzählungen (Judith Hermann)</p> <p>Responses may include:</p> <p>The stories are style-led, and rather post-modern. The laconic tone belies what might otherwise be tense or engaging events. Candidates may discuss the following points:</p> <ul style="list-style-type: none"> • the focus on details, which often obscure the bigger picture, or interrupt the reader's construction of events. This can force new understandings.

	<ul style="list-style-type: none">• partial information is given, and the same information is given repeatedly, each time with a little more information, building up a picture.• descriptions are often composed of short sentences and simple vocabulary, but not necessarily focussing on what one would expect.• inner monologues are often protracted, with multiple clauses. These are sometimes listed, giving the feeling of unending procession.
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Question number	Indicative content
13(a)	<p data-bbox="379 264 1023 302"><i>Stern ohne Himmel</i> (Leonie Ossowski)</p> <p data-bbox="379 338 743 376">Responses may include:</p> <p data-bbox="379 412 1385 689">Tension is very effectively built up in this novel. The looming presence of the Russians, the sounds of the guns, the need to hide the boy raise questions in the readers' minds which demand resolution. Yet the reader dreads resolution, in case the boys' convoluted senses of honour or the teachers' moral standards will lead to a resolution unpalatable to the reader. Resolution is delayed again and again, heightening the tension. Candidates may discuss:</p> <ul data-bbox="437 696 1385 1193" style="list-style-type: none"> <li data-bbox="437 696 1385 801">• the fundamental tenseness of the situation: the Russians are approaching a small East German town towards the end of WWII. <li data-bbox="437 801 1385 907">• Frau Jähde's desire to leave contrasted with the punishments for those who leave. So there are a small number of boys and their teachers who remain. <li data-bbox="437 907 1385 1048">• that decisions about what to do about Abiram are tense; that the boys and Ruth disagree, and that the constant fear that Abiram will be betrayed. These all add to the building tension. <li data-bbox="437 1048 1385 1153">• the contrast between apparently normal school life, and the secret life of the children and their protection of Abiram increases the tension. <li data-bbox="437 1153 1385 1193">• uses of language.

Question number	Indicative content
13(b)	<p data-bbox="379 1337 1023 1375"><i>Stern ohne Himmel</i> (Leonie Ossowski)</p> <p data-bbox="379 1411 743 1449">Responses may include:</p> <p data-bbox="379 1485 1385 1626">Fear is a significant motivator in the novel, but it should be weighed up against hunger, misunderstanding, ideology, prejudice and the desire to do the right thing (whatever that may be) in order to decide what is the most important motivating factor. Candidates may discuss the following points:</p> <ul data-bbox="437 1655 1385 2007" style="list-style-type: none"> <li data-bbox="437 1655 1385 1693">• fear is important in the plotline relating to the key. <li data-bbox="437 1693 1385 1834">• everyone is afraid of the advancing Russians, of the fanatical Direktor, who believes that Hitler has a last minute back up plan to save the Reich of hunger and of punishment. <li data-bbox="437 1834 1385 1939">• the boys and Ruth are afraid of losing their secret store of food. It is this fear which motivates them all to keep Abiram a secret. <li data-bbox="437 1939 1385 2007">• at least some other possible options for the main motivating factor should be discussed. For example, the characters'

	beliefs in freedom (Ruth's father) or Nazism (the Direktor, Willi) are significant motivating factors.
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Question number	Indicative content
14(a)	<p><i>Tonio Kröger (Thomas Mann)</i></p> <p>Responses may include:</p> <p>Tonio Kröger is the story of a divided soul, but it is not only this. It is the story of a particular time in Germany's history, a particular way of thinking, of the division between productive work and creative art and of the division between lonely outsider and social being. Candidates may discuss:</p> <ul style="list-style-type: none"> • the extent to which Tonio is internally divided, and the extent to which he is merely divided from society. • Tonio's relationship to art. • the relationship between society and art. • the extent to which Tonio finds a resolution for his inner divisions during the course of the novella.

Question number	Indicative content
14(b)	<p><i>Tonio Kröger (Thomas Mann)</i></p> <p>Responses may include:</p> <p>The novella is in many ways very much a product of its background, socially and culturally (where culture covers philosophy, history) and as Mann's most autobiographical work (social?). Candidates may discuss:</p> <ul style="list-style-type: none"> • the work's historical background. Published in 1901, Germany was relatively recently unified and feeling itself as a power in the world. Concepts of what it was to be German were developing. • the philosophical background. The work is very strongly influenced by Nietzsche's philosophy, in particular the idea of the Blonde Bestie, represented by Hans and Inge, and the idea of the tormented philosopher, called to knowledge but not born to it. Also eroticism, death, music and laughter. • the social dichotomy between productive, upper middle class work and the more demi-mondaine efforts of artists, very typical of the period. • the work's status as highly autobiographical, reflecting Mann's own background and his own concerns about his place in the world, especially after the success of Buddenbrooks.

Question number	Indicative content
15(a)	<p><i>Almanya, Willkommen in Deutschland (Yasemin Samdereli)</i></p> <p>Responses may include:</p> <p>Although the film is very funny, and so might seem quite superficial, it does deal with a number of serious social issues. It considers, amongst other things, the difficulties of migration for different generations, personal and national identity, inter-generational relationships, and personal issues such as pregnancy and death. Candidates may discuss:</p> <ul style="list-style-type: none"> • the depth and seriousness with which social issues are dealt with. • the place of third and fourth generation Turks in Germany and Turkey, and the importance of this in developing national identity. • personal identity, and how this is linked to cultural expectations at home, school and work. • unexpected pregnancy – its personal, social and cultural implications, and the grandmother’s surprise revelation. • death, its effects, and its links to physical place.

Question number	Indicative content
15(b)	<p><i>Almanya, Willkommen in Deutschland (Yasemin Samdereli)</i></p> <p>Responses may include:</p> <p>The film questions what it is to be German, what it is to be Turkish, and what it is to be both. It explores a variety of different understandings of national identity, and what it means to be German, ranging from stereotypes to more nuanced representations of the struggles of the family members to find their place. Candidates may discuss:</p> <ul style="list-style-type: none"> • the grandparents’ differing responses to getting the German passports – in particular the Grandfather’s nightmare about his wife as a stereotypical German. • the different ways in which the members of the middle generation are coming to terms with being German, and the ways in which they interact with their children’s German attitudes. • the younger generation; the pregnant girl and the little boy.

Question number	Indicative content
16(a)	<p><i>Das Leben der Anderen</i> (Florian Henckel von Donnersmarck)</p> <p>Responses may include:</p> <p>Donnersmarck certainly stated that the film was about how people react in pressured situations, and it is possible to argue that this is primarily what the film is about. However, the specific setting of the work is so very East German, that it would be a different film about different people under different pressures if the setting were different. Candidates may discuss:</p> <ul style="list-style-type: none"> • the figures under pressure, which include Wiesler, Dreyman and Sieland. Their actions are partly dictated by pressure, but each has the free will to make choices of how to respond to the pressure. • the different kinds of pressure. Wiesler feels personal and psychological pressure. He is under pressure from above, but with him much of the driving force comes from within. Sieland and Dreyman are very much more subject to pressure from the system. • the ways in which the East German setting is central to the film. The situation of surveillance, pressure to conform, fear of what will be done to you if you don't.

Question number	Indicative content
16(b)	<p><i>Das Leben der Anderen</i> (Florian Henckel von Donnersmarck)</p> <p>Responses may include:</p> <p>The film has an interesting form which mixes the conventional with the traditional in order to convey messages which transcend the face value of the story. It has been called a post-modern mixture of genres, and it certainly does not fit easily into one category. The drama and storytelling are more conventional, however, following a linear path. The camerawork and symbolism add to the way in which the form contributes to the meaning of the film. Candidates may discuss:</p> <ul style="list-style-type: none"> • genre: thriller, spy story, love story, drama, melodrama, political drama, historical society story... The extent of mixing between genres and the effect this might have. • linear, chronological storytelling. • conventional drama. • imagery and camera work. • Parallelmontagen. • symbolism.

Question number	Indicative content
17(a)	<p><i>Das Wunder von Bern (Sönke Wortmann)</i></p> <p>Responses may include:</p> <p>The film does reasonably successfully portray the pre-Wirtschaftswunder poverty and the struggles of the early fifties. The beginnings of change are hinted at: the older son focuses on music and rejects the parental authority of those who worked alongside the Nazis, but this is very much in the background to the main action.</p> <p>Candidates might discuss:</p> <ul style="list-style-type: none"> • the portrayal of poverty and survival, particularly in the family pub, alongside the apparent poverty and gloom of the drinkers. • the imagery – the industrial landscape, the not terribly convincing film set, the overly kitschy Alps. • the contrast between the working classes in the industrial areas and the wealthier Ackermann family (in Munich). • the role of the older son rebelling, dealing with Rock’n’Roll and guilt and the Nazi legacy almost all on his own. • the very minimal mention of American soldiers. • the availability of a car for travel to Switzerland – slightly unrealistic, but hinting at the broader possibilities beginning to open up to people.

Question number	Indicative content
17(b)	<p><i>Das Wunder von Bern (Sönke Wortmann)</i></p> <p>Responses may include:</p> <p>Winning and losing are central to this film. On the surface, the film deals with winning and losing in football, but the more important issues of winning and losing as a nation and as individuals also emerge. Winning the football counteracts the general feeling of failure and loss following the war and gives a psychological boost to fully set the Wirtschaftswunder in swing.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • football and its effects on the moods of the characters. • the development of the feeling that it was acceptable to be proud to be German again. • the importance of personal relationships to individuals’ feelings of being winners or losers, such as the father’s feelings of being a loser gradually transforming as he successfully begins a relationship with his son.

	<ul style="list-style-type: none"> • Matthias's own fears of failure, and becoming successful as he learns to use his own talents rather than trying to be someone else. • the relationship between the Ackermanns, their negotiations for what they want, and whether either can be said to be the winner here.
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Question number	Indicative content
18(a)	<p><i>Der Untergang</i> (Oliver Hirschbiegel)</p> <p>Responses may include:</p> <p>The film questions the general portrayal of Hitler as the incarnation of all that is evil, by characterising him as human, with all the nuances of a damaged human being. There is also consideration of people doing the right thing for the wrong reasons, and people doing the wrong thing for the right reasons. Candidates may discuss:</p> <ul style="list-style-type: none"> • the portrayal of Hitler, particularly the contrast between his caring side, often shown towards Traudl Junge, and his unpleasant side. • questioning the idea that there is 'good' and 'evil'. The Goebbels are shown as people who are desperate, their belief systems crashing down, not as evil <i>per se</i>. • the position and actions of Traudl Junge. • the framing of the film with the interviews with the real Traudl Junge, and her comparison of herself with Sophie Scholl.

Question number	Indicative content
18(b)	<p><i>Der Untergang</i> (Oliver Hirschbiegel)</p> <p>Responses may include:</p> <p>The film is in many ways historically precise, but in others it uses artistic freedom. Some critics claim this has made it indecisive and unimpressive. It could also be argued, however, that the film has tremendous emotional impact, and that this is made the greater by the closeness to the historical facts. Candidates may discuss:</p> <ul style="list-style-type: none"> • consideration of the degree of historical precision, including the use of archive material and the ways in which the film diverges from what we believe to be historical accuracy. • the degree to which the film is artistically effective, including the contrast between impersonal rage and orders of killings, and the tenderness with which Hitler treats Traudl Junge. • technical aspects of artistic effectiveness, such as the camera work. • the emotional impact of the film.

Question number	Indicative content
19(a)	<p data-bbox="379 338 1070 371"><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p data-bbox="379 409 743 443">Responses may include:</p> <p data-bbox="379 481 1374 622">Melanie makes a number of mistakes in her relationship with Tina, and she does cross a line. However, it could also be argued that Tina does not show any genuine friendship, but only uses Melanie. Candidates may discuss the following points:</p> <ul data-bbox="427 622 1366 860" style="list-style-type: none"> <li data-bbox="427 622 1366 689">• Tina only makes any contact at all with Melanie because of boyfriend problems. <li data-bbox="427 689 1366 757">• after a long interruption in the 'friendship', Tina has further boyfriend troubles and comes to see Melanie. <li data-bbox="427 757 1366 824">• Tina only invites Melanie to a party when she believes that Melanie could not come. <li data-bbox="427 824 1366 860">• the extent to which Tina might offer genuine friendship.

Question number	Indicative content
19(b)	<p data-bbox="379 981 1070 1014"><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p data-bbox="379 1052 743 1086">Responses may include:</p> <p data-bbox="379 1124 1374 1265">The film is shot in a reality TV documentary style, with cameras at odd angles to show Melanie's perspective. It makes good use of music, sound and lack of music to reflect and emphasise what Melanie is feeling. Candidates may discuss:</p> <ul data-bbox="427 1265 1374 1608" style="list-style-type: none"> <li data-bbox="427 1265 1374 1368">• the appearance of a self-filmed documentary, with hand-held, wobbly camera and odd angles, as if the camera were on a shelf. <li data-bbox="427 1368 1374 1471">• the music, sound and silences, and the ways in which they communicate loneliness, embarrassment, awkwardness and social agony – <i>Fremdschämen</i>. <li data-bbox="427 1471 1374 1552">• close-ups on Melanie's face, demonstrating the total self-absorption and lack of perspective of the character. <li data-bbox="427 1552 1374 1608">• the physical deterioration of her environment mirroring her internal deterioration.

Question number	Indicative content
20(a)	<p data-bbox="379 304 1185 338"><i>Die fetten Jahre sind vorbei (Hans Weingartner)</i></p> <p data-bbox="379 376 743 409">Responses may include:</p> <p data-bbox="379 448 1366 517">The music in this film is highly effective at underscoring the mood of the film and in supporting the thematic development.</p> <p data-bbox="379 517 751 551">Candidates may discuss:</p> <ul data-bbox="432 551 1382 831" style="list-style-type: none"> <li data-bbox="432 551 1382 620">• the point that the music is indie rock, which acts as a bridge between the twenty-something protagonists and the 68ers. <li data-bbox="432 620 1382 689">• music and mood; energetic in early scenes or more melancholy in later scenes. <li data-bbox="432 689 1382 723">• the relationship between music culture and rebellion. <li data-bbox="432 723 1382 757">• the role of Hallelujah. <li data-bbox="432 757 1382 831">• the words of the songs and their relevance to the themes of the film, such as, 'Macht kaputt, was euch kaputt macht!'.

Question number	Indicative content
20(b)	<p data-bbox="379 947 1185 981"><i>Die fetten Jahre sind vorbei (Hans Weingartner)</i></p> <p data-bbox="379 1019 743 1052">Responses may include:</p> <p data-bbox="379 1090 1382 1335">The power of the state, seen as encompassing police brutality and a system which oppresses the young and the poor, is an important theme. However, the film does not really consider state violence in the sense of governments deliberately employing violence against the people. It might be more appropriate to say that social and economic injustice is the key to the film. Candidates may discuss:</p> <ul data-bbox="432 1335 1350 1545" style="list-style-type: none"> <li data-bbox="432 1335 1350 1368">• the police violence ending the sweat-hop protest. <li data-bbox="432 1368 1350 1402">• the opposition to globalisation seen in the protest. <li data-bbox="432 1402 1350 1471">• revolutionary atmosphere based on opposing the might of the system. <li data-bbox="432 1471 1350 1505">• social and political injustice. <li data-bbox="432 1505 1350 1545">• the 'Diktatur des Kapitals'.

Question number	Indicative content
21(a)	<p><i>Die Welle</i> (Dennis Gansel)</p> <p>Responses may include:</p> <p>Inferiority complexes are key to the development of <i>Die Welle</i> beyond a class project. This can be seen especially in Tim and Herr Wenger. Candidates may discuss:</p> <ul style="list-style-type: none"> • Tim’s feelings of inferiority, which are minimised by the feelings of belonging to the group. • Herr Wenger’s feelings of inferiority because he is seen as somewhat second class in the staffroom and in his relationship. • Marco’s feelings of inferiority in his relationship with Karo – she is organised, academically successful and making plans which he can’t follow, and doesn’t necessarily want to. • the effects of these feelings of inferiority. • whether <i>Die Welle</i> would have gone so far without these feelings.

Question number	Indicative content
21(b)	<p><i>Die Welle</i> (Dennis Gansel)</p> <p>Responses may include:</p> <p>The film is probably better at raising questions than at answering them. It does not really show the boundary between healthy power, discipline and community and the unhealthy excesses of a fascist movement. Candidates may discuss:</p> <ul style="list-style-type: none"> • the positive aspects of discipline and community, such as improvements in behaviour, enthusiasm and learning, and people helping each other. • the positive effects of power; to a degree, Herr Wenger is buoyed up by his power. • the differences between power, discipline and community through sport – Wasserball – and through a movement such as the wave. • the negative aspects of the Welle, and the extent to which they are the result of power, discipline or community – or whether they are because of the ‘action’.

Question number	Indicative content
22(a)	<p data-bbox="384 271 954 304"><i>Goodbye Lenin</i> (Wolfgang Becker)</p> <p data-bbox="384 342 743 376">Responses may include:</p> <p data-bbox="384 414 1385 589">Alex's relationship to his mother could be seen as overly dependent. He is extremely attached to her, makes attempts to be independent and to protest, but blames himself for his mother's illness, and goes to unreasonable lengths to avoid her knowing what has changed during her coma. Candidates might discuss:</p> <ul data-bbox="432 593 1385 902" style="list-style-type: none"> <li data-bbox="432 593 1278 627">• anxious attachment following the departure of father. <li data-bbox="432 629 1326 730">• the mother's distance and inaccessibility in his childhood followed by over-engagement in her 'marriage' to the socialist fatherland. <li data-bbox="432 732 1385 801">• Alex's attempts to be independent lead to his mother's heart attack. <li data-bbox="432 804 1353 873">• that Alex goes to unreasonable lengths to avoid telling her about the fall of the wall and the DDR. <li data-bbox="432 875 1369 902">• that the mother is the middle point and Alex is the satellite.

Question number	Indicative content
22(b)	<p data-bbox="384 1032 954 1066"><i>Goodbye Lenin</i> (Wolfgang Becker)</p> <p data-bbox="384 1104 743 1137">Responses may include:</p> <p data-bbox="384 1176 1385 1276">A variety of techniques are used in the film to good effect, often undermining the explicit content of the film, or introducing another way of viewing the issues.</p> <p data-bbox="384 1279 751 1312">Candidates may discuss:</p> <ul data-bbox="432 1317 1385 1630" style="list-style-type: none"> <li data-bbox="432 1317 1385 1417">• the use of authentic footage to make the film seem original, but also putting the original footage in a new context and provoking new ideas. <li data-bbox="432 1420 1155 1453">• camera angle and distance in various scenes. <li data-bbox="432 1456 1315 1489">• speed – scenes from the new 'Western' life are sped up. <li data-bbox="432 1491 1002 1525">• the videos made for Alex's mother. <li data-bbox="432 1527 1315 1630">• 'visionary' scenes such as Lenin flying away or Sigmund Jähn, which are used to put everyday social reality in perspective.

Question number	Indicative content
23(a)	<p><i>Lola rennt</i> (Tom Tykwer)</p> <p>Responses may include:</p> <p>Colour and light are used highly effectively to direct the audience's attention and to add a layer of meaning to the character interpretation. Colour in particular is used symbolically in this film. Candidates may discuss:</p> <ul style="list-style-type: none"> • the red of Lola's hair against the often dull background, and the other symbolic colours in the film. • the black and white sequences, and how these underline the feeling that something is in the past. • the contrast between the black and white and colour sequences. • the different kinds of light sources and light effects, and how they affect our understanding of the film. • the effects of natural and artificial light, and the contrast between light and shadow. • the ways in which colour and lighting highlight character.

Question number	Indicative content
23(b)	<p>Responses may include:</p> <p>Manni is a rather ineffectual wannabe gangster who has got himself into trouble. He is certainly chaotic, but believable and lovable are up for discussion. Candidates may discuss:</p> <ul style="list-style-type: none"> • Manni's criminal activities. • Manni's incompetence and the need to call on Lola to help. • the extent to which Manni is believable. • the extent to which Manni is lovable. • Moritz Bleibtreu's acting skills.

Question number	Indicative content
24(a)	<p data-bbox="384 304 975 338"><i>Nirgendwo in Afrika</i> (Caroline Link)</p> <p data-bbox="384 376 743 409">Responses may include:</p> <p data-bbox="384 450 1374 689">Germany is dark in multiple ways in this film, most significantly in the context of the persecution of the Jews which leads to the family's migration to Africa. This is reflected in the film by the near absence of Germany in visual images, in contrast to its looming presence in the psychologies of the characters. The images of Germany that we do see are indeed dark – underlit in contrast to the vibrant African sunshine. Candidates may discuss:</p> <ul data-bbox="432 696 1350 1043" style="list-style-type: none"> <li data-bbox="432 696 1302 763">• the importance of the context of the persecution of the Jews. <li data-bbox="432 770 1262 804">• the ideas of Heimat, home, one's own country, land. <li data-bbox="432 810 1286 878">• the context of prejudice – against Jews, against black people, against 'savages', against Germans. <li data-bbox="432 884 1342 952">• the desire / refusal to go back, and the moral imperatives surrounding these. <li data-bbox="432 958 1350 1043">• the visual imagery, including the lack of visual imagery of Germany – a couple of scenes in a wealthy household and an unhappy childhood memory of the snow.

Question number	Indicative content
24(b)	<p data-bbox="384 1162 975 1196"><i>Nirgendwo in Afrika</i> (Caroline Link)</p> <p data-bbox="384 1234 743 1267">Responses may include:</p> <p data-bbox="384 1308 1382 1585">Jettel, a spoilt society daughter, does not deal well with the loss of her former lifestyle or with refugee life in Africa. It can be questioned to what extent she allows herself to be defined by the men in her life, and to what extent she undergoes a psychological journey in which men play a vital role. It can also be questioned whether the film is commenting on women's lack of choices aside from men, or whether the dependence on men is seen as indicative of Jettel's weakness. Candidates may discuss:</p> <ul data-bbox="432 1592 1366 1827" style="list-style-type: none"> <li data-bbox="432 1592 1326 1659">• the father's comments to Jettel, about one person loving more in a relationship. <li data-bbox="432 1666 1246 1700">• Jettel's relationship to her husband, Walter Redlich. <li data-bbox="432 1706 1158 1740">• Jettel's relationship with the farmer, Süßkind. <li data-bbox="432 1747 1015 1780">• Jettel's relationship with the officer. <li data-bbox="432 1787 1366 1827">• the degree to which Jettel grows up, becomes independent and develops.

Question number	Indicative content
25(a)	<p data-bbox="379 271 1007 304"><i>Rosenstraße</i> (Margarethe von Trotta)</p> <p data-bbox="379 338 743 371">Responses may include:</p> <p data-bbox="379 409 1377 551">There was quite a stir in the media commentary about the ways in which the film diverged from historical facts, and the extent to which a historical film should stick to history or be allowed artistic freedom. Candidates may discuss:</p> <ul data-bbox="427 555 1382 869" style="list-style-type: none"> <li data-bbox="427 555 1294 622">• the degree to which a historical film should show what happened. <li data-bbox="427 624 1209 658">• the degree to which artistic license is acceptable. <li data-bbox="427 660 1382 763">• the fictional intervention of Goebbels due to infatuation, and the effect this might have on our understanding of the historical events. <li data-bbox="427 766 1358 833">• the importance of the film's claim to be depicting historical events. <li data-bbox="427 835 1273 869">• the reliability of the oral histories underlying the film.

Question number	Indicative content
25(b)	<p data-bbox="379 983 1007 1016"><i>Rosenstraße</i> (Margarethe von Trotta)</p> <p data-bbox="379 1055 743 1088">Responses may include:</p> <p data-bbox="379 1126 1350 1267">The film depicts a contemporary, turn of the century woman investigating events surrounding her mother's youth. It focuses on memory. It has a complex narrative, which depicts scenes in different times. Candidates may discuss:</p> <ul data-bbox="427 1272 1355 1512" style="list-style-type: none"> <li data-bbox="427 1272 1342 1339">• the distribution of scenes past and present, and how they coalesce into a story. <li data-bbox="427 1341 1321 1408">• the visual differences between scenes from the past and 'present'. <li data-bbox="427 1411 1090 1444">• fading images showing fading memories. <li data-bbox="427 1447 679 1480">• night scenes. <li data-bbox="427 1482 1355 1512">• the changes between experience, discoveries and feelings.

Question number	Indicative content
26(a)	<p data-bbox="379 300 1241 338"><i>Sophie Scholl – Die letzten Tage (Marc Rothemund)</i></p> <p data-bbox="379 371 743 409">Responses may include:</p> <p data-bbox="379 443 1382 622">A variety of techniques are used to create tension and emotional impact. In particular, the audience hopes against hope that there might be a positive outcome for this young girl, despite knowledge of the time. The film is simply portrayed in chronological order, with a clear focus on the time and on impending doom.</p> <p data-bbox="379 622 751 660">Candidates may discuss:</p> <ul data-bbox="427 660 1153 866" style="list-style-type: none"> <li data-bbox="427 660 746 698">• the focus on time. <li data-bbox="427 698 660 736">• the lighting. <li data-bbox="427 736 1153 775">• the close focus, and the quality of the acting. <li data-bbox="427 775 635 813">• the music. <li data-bbox="427 813 895 851">• Sophie’s emotional journey. <li data-bbox="427 851 951 866">• Sophie’s rejection of a way out.

Question number	Indicative content
26(b)	<p data-bbox="379 976 1241 1014"><i>Sophie Scholl – Die letzten Tage (Marc Rothemund)</i></p> <p data-bbox="379 1048 743 1086">Responses may include:</p> <p data-bbox="379 1120 1382 1478">There is a tension in the film between the portrayal of Sophie’s youth and the religious convictions which underpin her actions. Sophie is not portrayed as central to the group, rather joining in almost accidentally. She might believe in the group’s actions, but she is very much portrayed as the little sister who tags along, albeit with determination. Her action in throwing the pamphlets into the Aula, which leads to their arrest, does seem to be a spontaneous, childlike action. Yet her determined conviction that her way of seeing is correct does convince the audience that she is informed in her rebellion. Candidates may discuss:</p> <ul data-bbox="427 1478 1366 1796" style="list-style-type: none"> <li data-bbox="427 1478 970 1516">• the way in which Sophie joins in. <li data-bbox="427 1516 986 1554">• Sophie’s actions leading to arrest. <li data-bbox="427 1554 991 1592">• Sophie’s calm religious conviction. <li data-bbox="427 1592 951 1630">• Sophie’s rejection of a way out. <li data-bbox="427 1630 1318 1693">• Sophie’s assertion that her way of seeing things is more correct than the officer’s. <li data-bbox="427 1693 1366 1796">• the degree to which Sophie transforms from a determined child who wants to join in to a committed rebel, because of her experiences with the (in)justice system.