



# **Examiners' Report**

## **June 2023**

**GCE German 9GN0 02**

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## Introduction

Overall, performance in this small cohort was of a very high standard. Candidates were well-prepared for both the translation and the literature sections of the paper.

It is not possible in this report to exemplify the whole range of performance for each question. However, the principles are the same for each question. Scripts have been selected for different questions to demonstrate different performances. It is worth examining the scripts and examiner comments across the questions.

3b demonstrates performance that is consistently good but not quite excellent.

5a demonstrates consistently mid-range performance.

16a shows a more uneven profile, with quite good critical analysis and language with excellent aspects.

22a is an example of the best we can expect from a 17/18-year-old in exam conditions.

## Question 1

The translation was well done, and the full range of marks was accessed.

### Meaning

Most candidates were able to communicate the meaning of the original passage, even where there were errors. The most able candidates demonstrated an impressive grasp of written German. This was true both for candidates who had clearly had significant exposure to the (spoken) German language outside of the classroom and for candidates whose language indicated predominantly classroom learning. A significant minority of candidates, however, used colloquial phrasing or phonetic spelling, which was undesirable in a test of written language.

### Verbs

A significant proportion of candidates demonstrated sound understanding of verb and tense formation, which was pleasing. Further down the range, present and imperfect tenses were in place, although even amongst otherwise strong candidates there was inconsistency of *"sagt"* and *"sagte"*, but pluperfect and conditional/subjunctive were less secure.

At the lower end of the range verbs were occasionally correct but often incorrect, either in tense formation or agreement (or occasionally both). In section 2, *"warst"* caused difficulties, both with less-able candidates who tended to write *"war"* and with candidates who had heard significant amounts of spoken German, who tended to write *"wars"*.

In Section 6, most candidates were able to write either *"wurde wiedervereinigt"* or *"war wiedervereinigt"*. Both were acceptable. The if-clause in Sections 11 and 12 was difficult for many candidates. Some candidates used the *Konjunktiv* in Section 12 but not in Section 11. Others used the correct mood and tense but did not use the correct agreement.

### Word order

The majority of candidates were able to use German word order predominantly correctly. Word order in the if-clause was an additional issue, with candidates writing *"vielleicht"* between the verbs. Lower down the range there was evidence of English word order or subordinate clause word order in main clauses, and, occasionally, random word order, but on the whole, this was well done.

### Lexis

Most lexis was known and where it was not, candidates were often able to find a suitable synonym or close phrasing. This was acceptable. At the lower end of the range, candidates tended to write *"was war es wie"* or even *"was war es mag"* in Section 1, but more than half were able to translate correctly.

In Section 2, most candidates were able to find a correct word for Grandad, and most got the right form of 'when'. Most candidates knew *"wiedervereinigt"* or *"wiedervereint"* in Section 6. Some used the noun, *"Wiedervereinigung"* instead of the verb, and there were a few instances of *"wiedervereinheitet"* or similar attempts, which were good attempts but not wholly successful. Very few candidates were unable even to attempt this item of lexis.

'Federal states' in Section 8 was known by many candidates. Examiners accepted *"Bundesländern"* as well as *"Bundesländer"* on the basis that candidates would be most familiar with the plural of Land from the Paper 3 phrase, *"in deutschsprachigen Ländern"*. Some candidates offered variant of *"Bundesstaaten"* which changed the meaning. Many candidates were able to find a suitable translation for 'recognised, although it caused some difficulties. Examiners accepted a range of options including *"gewusst"*.

In Section 16, both 'true' and 'thoughtfully' required thought. In both cases, a range of good attempts was accepted. In Section 17, 'wage' was well known, but the plural was not. Examiners credited any attempt to form the plural with one of the German plural patterns. In section 18, 'area' posed some issues, but most candidates were able to find a word that expressed a geographical place, including *"Ort"*, *"Region"*, *"Bereich"* and even *"Gemeinde"*, which were accepted. *"Niedrig"* was usually known. In Section 19, a minority of candidates realised that they needed a different verb from Section 18.

## Question 2 (a)

There were very few responses.

Almost all candidates responded to Q02(a). Almost all had at least some relevant knowledge of the work and some had thorough knowledge, which they used to analyse and address the question.

The key differentiator was whether candidates wrote what they knew about Andri's development and identity, or whether they used what they knew to analyse the *portrayal* of Andri's identity *crisis*.

### Question 3 (b)

A significant proportion of the cohort responded, overwhelmingly to Q03(b).

Almost all had at least some relevant knowledge of the work and some had thorough knowledge, which they used to analyse and address the question.

The key differentiator was whether candidates wrote what they knew about Claire, perhaps with a focus on evil or justice, or whether they used what they knew to consider whether Claire was a monster or perhaps just a damaged human – did she still have humanity? There were some very thoughtful responses, which included comments on how Claire's early life challenges had formed her, and her response was all too human – but perhaps so extreme that she was, nevertheless, a monster.

Candidates mentioned Claire's physical form, and a very few questioned the idea that prosthetic limbs were a sign of monstrosity, whilst acknowledging that Dürrenmatt certainly intended them as a symbol of Claire's lack of humanity.

Lower down the range, candidates were usually able to identify appropriate evidence, but tended to focus on whether Claire was evil. A significant proportion of candidates attempted to argue against the idea that Claire was a monster by arguing that the Güllener or Ill were monsters, which was less effective because it is entirely possible that they were all monstrous – Ill being a monster does not make Claire less monstrous.

At the bottom of the range, candidates predominantly told the story, occasionally making reference to the question, without logical link.

This is a good example of a candidate who is adapting what they know to address the question, with some success and some lapses.

Beurteilen Sie, inwieweit Claire ein Monster ist.

Im Laufe des Stückes stellt Dürrenmatt Claire ~~als~~<sup>als</sup> eine allmächtige ~~Schicks~~  
Schicksalsgöttin dar, aber es ist nicht  
~~immer~~<sup>immer</sup> klar, ob ihre Verhandlungen  
gerechtigt sind, oder ob sie nur  
ein Monster ist.

⚡ Am Anfang des Stückes wird Claire  
als sehr reich und elegant eingesetzt,  
weil sie „Perlenhalsband“ und eine  
„goldige Armringe“ trägt und sie ist  
„aufgedonnert“. Die Gullener bewundern  
Claire, aber das bleibt nicht immer  
richtig. Es ~~war~~ kann argumentiert  
werden, dass Dürrenmatt die ~~war~~<sup>benutzt</sup> Stimmungen  
der Nebenfiguren, um die Persönlichkeit von  
Claire zu zeigen. Im Laufe des  
ersten Akts priorisieren die Gullener  
„Menschlichkeit“ und es ist klar, dass  
sie ~~ist~~ Claire als ein Monster  
wegen ihres Angebots sehen  
(„lieber ~~ist~~ bleiben wir arm denn  
blutbefleckt“). Jedoch im Laufe des

Stückes werden die Gulleners gierig. Sie akzeptieren das Angebot „nicht des Geldes sondern der Gerechtigkeit wegen.“ Allerdings sind sie nicht frei von Schuld, weil sie zu den Pressewägern über wie Lu hat gestorbt („Herzschlag - Tod von Frewe“). Deshalb ~~da~~ kann es ~~besser~~ behauptet werden, dass Claire nicht ein Monster ist aber die Gulleners sind. Claire hatte nicht sie ~~gezwungen~~ gezwungen das Angebot zu nehmen, aber die Gulleners haben noch Geld eher als ~~das~~ das Leben von der „beliebteste Persönlichkeit in Gullen“ gewählt.

Im ~~komparativen~~ Vergleich wird ~~etwa~~ Claire ~~von Dürrenmatt~~ als ein Monster von Dürrenmatt repräsentiert, ~~wegen~~ weil sie sich keines ~~der~~ Schuld im Laufe des ganzen Stückes fühlt. Mann hätte gedacht, dass Claire ihr Kind lieben würde, aber sie heißt es „ein Ding“ und sie ~~überkommt~~ <sup>rüberkommt</sup> ~~überkommt~~ wie sie ~~überkommt~~ <sup>wimmert</sup> sich nicht, dass ihr

Kind hat gestorbt. Im Laufe des zweiten Akts sitzt Claire auch nur auf dem Balkon. ~~Es kann~~ Es kann gesehen werden, dass Lu verrückt wegen des Bedrohts auf ihrem Leben werden, aber Claire bleibt frei von Schuld, trotz der Tatsache, dass sie Lu schaut. Deshalb ~~kommt~~ kommt Claire als ein Monster rüber, weil sie keine Gefühle hat. Jedoch könnte es nur eine Reaktion zu dem Trauma von ihrer Vergangenheit sein, die sie ~~weiblich~~ menschlich eher als ein Monster macht.

Die Zuschauer könnten argumentieren, dass Claire ~~is~~ nicht ein Monster ist, sondern sie ist eine Frau, die Gerechtigkeit zu finden verpasst ~~in~~ in einer Welt wobei es nicht viele Frauenrechten gibt. Männer dominierten immer Claires Leben und es war schwierig für Frauen in Nachkrieg Deutschland, also Claire musste Gerechtigkeit in ihren eigenen Händen nehmen. Jedoch kann man behaupten,

dass Claires Angebot zu extrem ist. Obwohl in dem ersten Akt II sagt, dass die Vergangenheit ein ~~ein~~ „missverständnis“ war, akzeptiert II ~~selber~~ die Verantwortung für seine Verhandlungen im dritten Akt. Deshalb hätte man ~~se~~ gedacht, dass Claire ihres Angebot zurücknehmen hätte, aber sie ~~will~~ will II noch töten. Für diesen Grund, könnte Claire als ein Monster von den Zuschauern gesehen werden.

Im Großen und Ganzen, kann es gesagt werden, dass obwohl Dürrenmatt Claire als ein Monster darstellt, sind die Gullener schlechter als Claire, weil sie das Angebot akzeptierten. Man kann auch behaupten, dass Claires Verhandlungen eine menschliche Reaktion zu ihrem Trauma ~~sind~~ sind, statt die Verhandlungen eines Monsters sind.



The response is predominantly relevant, with some critical analysis that looks up to the top band, especially in the section considering why Claire might not be a monster.

However, the first section about Claire and her jewellery and the attempt to show that it is the Güllener who are monsters, are less successful.

Here there are some parts which look towards the lower levels and mean that the excellent paragraphs are not sufficient to place the response in the top level. It is marked towards the top of the second band.

There is good variety of structure and lexis, with plenty of technical language. However, structures are not always successful and there is a simplicity even to the more complex structures, so it remains in the second band.

Accuracy varies, with some very accurate sections and some with errors that hinder communication, but, on balance, it is awarded a mark in the second band.

Overall, this is a strong response.

AL: 7 marks

CA: 16 marks

GS: 16 marks

Total: 39 marks



Planning with focus on what is relevant could help the candidate focus on the stronger aspects of the response.

## Question 5 (a)

A significant proportion of the cohort responded to this work, overwhelmingly to Q05(a).

Almost all had at least some relevant knowledge of the work and some had thorough knowledge, which they used to analyse and address the question. The key differentiator was whether candidates wrote what they knew about Michael, or whether they evaluated the extent to which he developed during the course of the work.

Strong candidates gave some thought to what counted as development, often through their examples and commentary. Most candidates were able to say that Michael was never fully able to move beyond Hanna and the effects of the relationship on him. They often quoted his inability to sustain a relationship.

Some candidates considered that Michael did develop in terms of being able to write about Hanna – not only had he begun to process the trauma, but he became a writer instead of only a *“Vorleser”*. Stronger candidates linked Michael’s development effectively to the *“Vergangenheitsbewältigung”* theme. Many candidates wrote about the changes in Michael’s relationship to Hanna, without effectively showing how Michael was developing. Some discussed changes to the power relationship between the two, arguing that Michael gained more control.

This is an example of a mid-range candidate who is showing the beginnings of critical analysis, beginning to use complexity and has sufficient accuracy to be comprehensible.

Bewerten Sie, inwieweit sich Michael in diesem Roman entwickelt

Plan

er verbringt mehr Zeit

Gelbsucht

"als bei ein Abschied"

wütend

sexuelle Fantasien Traume

Schulhämmerchen anderen Schuler

Hanna → Bahnhofstraße

schneller Aufgewachsen

Kommunikation

"stärker"

Gerichtssaal → Hannas Analphabetismus erhebt

Vorleser → schreibt er sein eigenes Buch

Betaubung → Anderen Frauen Gertrud/Sophie

Michael ist der Hauptfigur und Ich-Erzähler des Romans.

In 'der Vorleser' von Bernhard Schlink, ist Michael Berg der Ich-Erzähler des Romans. In die drei Teile des Buches, sehen wir wie Michael ~~entwickelt~~ Michael's Beziehung mit Hanna Schmidt ist sehr wichtig für sein ~~Entwicklung~~ verändert, durch seine Beziehungen,

sein Kommunikation, und sein  
Vergangenheitsbewältigung. Meine Ansicht  
nach, hat Michael sich viel geändert.

Am Anfang des Romans ist Michael sehr  
schwach weil er Gelbsucht hatte. Im  
ersten Kapitel des Romans ~~im~~ ~~ersten~~  
~~Kapitel~~ beginnt er seine Beziehung mit  
Hanna nach sie ihn hilft nach er  
übergeben ist. Hanna ist einund-zwanzig  
jahre Alter als Michael und ~~das~~ ~~wegen~~  
hat Hanna am Anfang des Romans  
mehr Kontrolle über ihre Beziehung gehabt.  
Michael ~~kennt~~ ~~von~~ ~~Hanna~~ ~~er~~ ~~kennt~~  
seinen Sexualität durch sein Beziehung  
mit Hanna. ~~Am~~ ~~an~~ ~~der~~ ~~anderen~~ ~~Seite~~,  
am Ende des Romans hat Michael eine  
neue Rolle als ein Lehrer für Hanna und  
er spielt nicht mehr der Rolle von Student  
in ihrer Beziehung. Er hilft Hanna lesen  
zu lernen durch kassetten schichten.

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Darüberhinaus, ~~am~~ ~~den~~ ~~Beziehungen~~  
~~die~~ ~~am~~ ~~Anfang~~ ~~des~~ ~~Buches~~ ~~ist~~  
sieht der Leser dass Michael versucht ~~nach~~  
~~sein~~ ~~Kommunikation~~

zu verbessern und neue Beziehungen zu machen macht seinen Abschied von Hanna. Direkt nach Hanna, Michael verlassen hat, hatte Michael sich Betäubt und von anderen Leute distanziert. Nichtsdestotrotz hat er auch mehr Zeit mit Hanna verbracht als die anderen Studenten innerhalb die Beziehung. Später in den Buch hat Michael aber eine neue Frau, Gertrud geheiratet und ein Tochter, Sophie ~~ganz~~ gehabt. Obwohl er versucht hatte, Hanna zu vergessen, ~~war~~ er ~~sie~~ sage das Gertrud 'falsch' ~~ist~~ zu ihm sei.

Michael ~~hat~~ hat aber sein Kommunikation ~~über~~ verbessert. Er hat von Hanna ~~für~~ gesprochen für den ersten mal mit ein andere Frau. Nach dem Gericht hat er gesagt dass sie nur eine 'alten Freundin' war und hat später in Roman veröffentlicht dass er eine Beziehung mit sie hatte. ~~Das~~ Dieses entwicklung konnte aus zeigen dass er mehr ~~herzogen~~ Vergangenheit bewältigung gemacht hat und zurecht gekommen hat mit seine Beziehung mit Hanna.

Michael entwickelt durch einen Vorleser

zu sein im ~~er~~ <sup>und dritten</sup> ersten <sup>abschnitt</sup> Teil des Romans  
zu seinen eigenen Buch zu schreiben in  
den Dritten Teil des Buches.

Obwohl ~~Michael~~ Michael viel verändert <sup>hat</sup> im  
Buch, bleibt sein Beziehung mit Hanna  
im Vordergrund ~~und~~ sein Gedächtnis. ~~Michael~~  
Michael stellt auch ständig Fragen ~~durch~~  
im Roman. ~~und~~ bleibt kritisch über ~~themen~~  
~~Myra~~ Meine meining nach, ~~enthalten~~  
Michael verändert Michael um mehr  
Selbstbewusstsein zu haben.



The candidate has made some efforts to organise the response.

The introduction gives direction. The response offers many relevant points and has shown some knowledge of the text, with some evidence. However, there needs to be much more development and justification of the points.

There is a new idea in the conclusion, which is undesirable. There is a focus on whether Michael has changed or improved, and there needs to be more thought about what development is – is all change development? This response directs it towards the top of the middle band for Critical Analysis.

There is some good lexis but also some repetition. Word order is often wrong, so most structures are not successful, although some complex structures are attempted. But, like the content, the language needs to be more developed. For range and structure, this response is towards the top of the middle band.

There are errors, some of which hinder communication, so the mark is in the middle band.

AL: 6 marks

CA: 11 marks

GS: 12 marks

Total: 29 marks



This candidate could benefit from taking two or three of the points and developing them in more depth – using PEE – point, evidence, evaluation would help.

## Question 8 (a)

There were few responses to questions on this work.

They were split between both parts of the question. Almost all had at least some relevant knowledge of the work and some had thorough knowledge, which they used to analyse and address the question. The key differentiator was whether candidates wrote what they knew, or whether they addressed the question.

Candidates who addressed part (a) were able to talk about the status of women, the growing importance of capitalism and its effects on workers, the importance of the family at the time, often with reference to the *“Brief an den Vater”*, and, occasionally, the significance of being German-speaking and Jewish in early 1900s Prague. At times there were misconceptions, but there was a number of strong responses.

## Question 8 (b)

There were few responses to questions on this work. They were split between both parts of the question.

Almost all had at least some relevant knowledge of the work and some had thorough knowledge, which they used to analyse and address the question.

The key differentiator was whether candidates wrote what they knew, or whether they addressed the question.

Candidates who addressed part (b) usually located Kafka's version of the meaning of life in work or family. Stronger candidates recognised that the work shows these as important in Gregor's life, but not giving it much meaning.

## Question 10 (a)

There were very few responses to questions on this work. Most of this small number of responses were to part (a).

Almost all had at least some relevant knowledge of the work and some had thorough knowledge, which they used to analyse and address the question. The key differentiator was whether candidates wrote what they knew about Sabine leaving Leipzig or whether they used what they knew to analyse and address the question.

Candidates tended to reference Sabine's unhappiness and lack of freedom in Leipzig, her unhappiness and aimlessness in Hamburg alongside the way she is treated as a foreigner rather than a German, various aspects of family life, friendships and her trip to Greece (although few noted that she would have been able to travel to Greece from Leipzig by this point).

Stronger candidates discussed the positives and negatives of her decision before coming to a view on whether leaving was the right decision. Some candidates argued that her decision was right in some respects and wrong in others.

Further down the range, candidates asserted that one reason or another meant that Sabine's decision was right or wrong. The weaker responses focussed on why and how Sabine had left Leipzig or simply told the story. There was perhaps a tendency to overvalue the freedom available in the West without interrogating it – did Sabine, in fact, have more freedom in Hamburg?

## Question 16 (a)

A significant proportion of the cohort addressed this work, overwhelmingly Q16(a).

Almost all had at least some relevant knowledge of the work and some had thorough knowledge, which they used to analyse and address the question. The key differentiator was whether candidates wrote what they knew, usually about Wiesler's change (which is relevant, but this relevance often needed to be made much clearer), or whether they adapted what they knew to address the question concerning the relative importance of art and politics in the film.

Most candidates regarded art as more important than politics. Many candidates considered that art outlasted the political system of the GDR. Stronger responses justified their views with reasons, often along the lines that art was shown as capable of making changes, or art being a tool of resistance, or art being creative, whereas in this film, politics was repressive.

Stronger candidates gave full accounts of the importance of the political background, whereas candidates lower down the range focussed more on the role of art.

Candidates used Jerska's death and its consequences, the effect of Brecht and the Sonata on Wiesler, and the importance of acting to Christa-Maria Sieland, to discuss the role of art in the work. They used the repressive system and oppressive surveillance to demonstrate the power of politics over artists.

They showed the importance of the background context in creating the pressured situations, along with Wiesler's initial commitment to the regime, Hempf's abuse of his power in coercing Sieland into sexual encounters, and the deaths of Jerska and Sieland. They demonstrated that, in some instances, the power of politics was too great for the artists and their art. Dreymann's article about suicide in the GDR was generally treated unquestioningly as art, although it might better be characterised as journalism.

Weaker responses tended to describe scenes and say that they showed the importance of either art or politics, or to describe various characters' relationship with art or politics.

This is an example of an essay that has many strengths but a few weaknesses, which could be addressed to improve it.

Planning could help the candidate to focus on which evidence can help to answer the question most effectively.

The candidate could think usefully about what the critical point is and support it with evidence, rather than starting with the evidence, in order to avoid narrative.

Einer der Hauptthemen ~~im~~ im Film, das Leben der Anderen' von Florian <sup>Henschel</sup> Henckell von Donnersmarck ist <sup>die</sup> ~~der~~ völlige Macht von Kunst gegen brutale Regime, besonders was die Verstärkung der Widerstand angeht. In dieser Hinsicht, werde ich auf wie Kunst eine gesellschaftliche Ebene unter Politik zu Menschen wie Wiesler und Dreyman sensibilisiert, wie Kunst die Spannung der Handlung schafft, und <sup>endlich</sup> ~~in~~ im Bezug auf die Beziehungen zwischen Figuren während des Films.

Einige Menschen in einem <sup>anerkennen</sup> ~~unbekannt~~ unterdrückenden System glauben, dass <sup>die</sup> ~~der~~ Politik erste Priorität ist, wie Wiesler und Dreyman ~~am~~ am Anfang des Films. Wiesler <sup>ist</sup> ~~ist~~ <sup>zunächst</sup> ~~zunächst~~ einen linientreuen, eiskalten Stasi Hauptmann, den sich nicht für Kunst kümmert, weil ~~es~~ ~~überhaupt~~ ~~in~~ ~~der~~ ~~Stasi~~ ~~komplett~~ ~~getrieben~~ ~~von~~ es unmöglich für ihn ist, ~~den~~ ~~Lebens~~ ~~Schönheiten~~ zu erfahren, denn er <sup>arbeitet</sup> ~~arbeitet~~ <sup>den ganzen Tag.</sup> ~~ganzes~~ ~~Arbeiten~~. Er fragt sogar einen kleinen Jung „wie heiß denn dein ... Ball“ und deshalb, ist es nicht von der Hand zu weisen, dass er hauptsächlich mit der Stasi angeht. Diese Untersetzung des DDR Systems wird auch in der Schriftsteller Dreyman widerspiegelt, weil seine Kunst und Stücke die moralischen und soziologischen Grenzen der Partei <sup>nicht</sup> ~~über~~ ~~nehmen~~. Jedoch, ist <sup>die</sup> ~~es~~ ~~von~~

Macht von Kunst: ohne Frage bedeutsamer für diese zwei Hauptfiguren aus ihre die Ungerechtigkeiten der DDR entdecken. ~~Gregor Gama~~ nach Jerskas Selbstmord, verändern Dreyman sich von einem <sup>Bürger</sup> passiven ~~M~~ zu jemand, den <sup>in</sup> direkt Widerspruch der DDR Gesetze steht. Er hält die <sup>sozialistische Partei</sup> ~~sozialistische Partei~~ nicht mehr wie „Bettgenossen“ sondern die Böse der Gesellschaft und fängt an, seine Unzufriedenheit durch Kunst, <sup>über den</sup> ~~über~~ Bericht über Selbstmord in der DDR zu demonstrieren. Wiesler folgt auch in diesen Fußschritte. Hierbei, ist <sup>die</sup> ~~dam~~ <sup>als</sup> ~~Wiesler~~ <sup>immer mehr mit Brecht und Musik, beispielsweise</sup> ~~immer mehr mit Brecht und Musik, beispielsweise~~ <sup>Sonata vom guten Mensch</sup> ~~Sonata vom guten Mensch~~ <sup>fascinieren</sup> ~~fascinieren~~ wird. Er kann nicht zur Politik, <sup>zurückkehren</sup> ~~er~~ <sup>da</sup> ~~er~~ <sup>einmal an</sup> ~~geglaubt hatte~~, weil er komplett von der Kunstbewegung wird. ~~Er~~ <sup>Er</sup> ist nicht mehr „auf der richtigen Seite“ wegen der Einflüsse der Kunst.

<sup>ihre Kunst- und Karriere von</sup> ~~ihre Kunst- und Karriere von~~ weiterhin, lässt es sich nicht leugnen, dass für die Figuren Jerska und Christa Maria am wichtigsten ist. Sie beide erfahren die Drohung von einem Berufsverbot, trotz der Behauptung von Hempf, dass dies ist das nicht ausüben; Allerdings, <sup>haben</sup> ~~besch~~ <sup>sie</sup> ~~sie~~ <sup>beschlossen</sup> ~~sie~~ <sup>könnten</sup> ~~sie~~ <sup>ohne Kunst nicht leben, was er was</sup> ~~sie~~ <sup>das Publikum während Jerskas Selbstmord</sup> ~~das Publikum während Jerskas Selbstmord~~ anerkannt. In dieser Art, sieht man wie Chris und

Jerska und Levd <sup>von</sup> diesen Drohungen aber sie verraten die Kunst nicht. Christa <sup>da wird</sup> ~~erzählt~~ von Hempf sexuell belästigt und CMS noch entscheidet, dass Kunst über alles geht, als Hempf sagt: "sag mir dass du es nicht brauchst". ~~Dennoch~~ Das wird weiter veranschaulicht mit Jerska bei Dreymanns Feier, er sitzt allein und liest nur Brecht, nicht mit der Politik von den anderen. Die anderen wie Häuser sprechen angenehm. Für diese Menschen, können sie <sup>kein Leben</sup> ~~Achtung~~ ohne Kunst vorstellen, die die ~~in~~ völlige Macht von Kunst über Politik ~~darstellt~~ darstellt.

Donnersmatt <sup>sch</sup> ~~sch~~ zielt auch Beziehungen durch <sup>Kunst</sup> ~~die~~ und Künstler im Film schaffen und entwickeln. ~~Das zentrale~~ Kunst ist der Ursprung der Handlung, wo Hempf Christa Maria nur durch ihre Kunst als eine Schauspielerin ~~da~~ sieht und behauptet sie sei <sup>die</sup> ~~die~~ schönste Perle der DDR. Außerdem, ist die Verhältnis zwischen Wiesler und die Paar von CMS und Dreyman auf Kunst gegründet. Er fängt an, Dreyman ~~nicht zu verstehen~~ nach die sonder vom guten Mensch mehr zu verstehen und das neben Dreymans Brecht-Buch, ~~da~~ beeinflusst Wiesler Widerstand zur Staat zu zeigen. ~~Während~~ des Films, Wiesler ~~politisch~~ nicht so ein großes Beitrag dazu, weil es alles in Ordnung hat. Kunst ~~ist~~ <sup>wird</sup>

als mächtiger im Vergleich mit Politik und dem brutalen System schildern denn es ist unmöglich die Kunst aufzuheben. Es besteht <sup>von der</sup> ~~die~~ allgemeine Ausdruck der Meinung gegen ~~Politik~~ und erst <sup>aus</sup> Politik ~~und dann~~ und keine Partei kann das stoppen.

Im Großen und Ganzen, verdeutlicht Donnermark Kunst als die endliche Form von Widerstand in einer starken Regime. Es bringt Menschen ans Licht von dem ~~was~~ <sup>denen</sup> sie erfahren, ~~gibt~~ <sup>sich</sup> Menschen einen Grund ~~zu~~ <sup>zu</sup> zurechtzukommen und schafft unglaubliche Verhältnisse wo es nie vorgestellt sein könnte.



The response addresses the question directly in the introduction and sets out how the candidate proposes to answer the question, giving direction and focus, which is positive.

The overall idea of art as a form of resistance against a brutal regime is powerful, but could be better developed.

The first point about making Wiesler more sensitive to art and changing him, is generally well done with some solid critical analysis, although perhaps there is a tendency to narrate and then analyse, rather than taking a fully critical approach.

The point about art developing the tension has some merit but is less convincing. It does not take into consideration the role of the political system in creating the necessity for the art-related parts of the plot, or the role of Wiesler in the attic creating the tension.

The final points about the relationships between characters are somewhat relevant but need more development and analysis, with reference to the question.

Overall, this response is placed in the middle of the second band. It is generally relevant, contains some reasonable critical analysis and argument with some convincing interpretation, but also some less focussed and convincing elements.

There is consistent variety of lexis and structure with some impressive language, including essay and technical language. This is in the middle of the top band.

Accuracy is generally good, although there is a number of errors, which are beginning to hinder communication somewhat, at times. This is in the second band.

Overall, this is a strong essay.

AL: 7 marks

CA: 15 marks

GS: 18 marks

Total: 40 marks

## Question 17 (a)

There were very few responses to this work. Those who did respond predominantly addressed part (a).

Almost all candidates had at least some relevant knowledge of the work and some had thorough knowledge, which they used to analyse and address the question. The key differentiator was whether candidates wrote what they knew or used what they knew about the film to come to a judgement about whether the film was predominantly a family drama or an historical film.

Most judged that it was both to some extent, but gave reasons why it was more one than the other. Candidates were able to refer to the family relationships in the Lubanski family and between Paul and Annette Ackermann, and in particular to the drama and tension caused by the return of Richard Lubanski from Russia where he had been a prisoner-of-war for a long time after the war had ended.

On the other hand, they were able to discuss the historical importance of the post-war setting and the return of prisoners-of-war, as well as the evidence of the beginnings of the economic miracle and the significance of the football world championships.

## Question 21 (a)

Very few candidates responded to this work. Those who did predominantly responded to part (b).

Almost all had at least some relevant knowledge of the work and some had thorough knowledge, which they used to analyse and address the question. The key differentiator was whether candidates wrote what they knew or directly addressed the question. Some candidates responded relating to the specific symbol of the wave, rather than to water symbolism in general.

## Question 22 (a)

A significant proportion of the cohort addressed this work, overwhelmingly part (a). Almost all had at least some relevant knowledge of the work and some had thorough knowledge, which they used to analyse and address the question.

The key differentiator was whether candidates wrote what they knew about the family Kerner, or whether they focussed on the meaning of the father for the film and how he was linked to the themes.

Stronger candidates were able to discuss the role of Alex's father as representing West Germany in a parallel world, linked to the *leitmotif* of space and satellites, and his links to the themes of absence, family, betrayal and lies. They were able to identify that, despite his absence for much of the film, he was thematically and symbolically significant.

Many of these candidates were able to discuss Alex's search for a substitute father in the cosmonaut. A significant proportion of candidates were able to talk about Alex's father predominantly in terms of his absence from the family, dealing more with his significance for Christiane, Alex and Ariane, than for the film in a more critical sense.

A significant minority mentioned that the father was largely absent and focussed more on the mother, which was not a successful strategy.

This is a very strong response, which unites a thoughtful, critical approach with varied, complex and accurate language.

~~Untersuchen Sie die Bedeutung des Vaters für den Film'~~

- ~~① Untersucht die Stereotypen von Weissis ② Illustriert die Zwangsherrschaft der DDR - Kontrast zu Speis & Krenn. ③ Treibt Alex an, seine Mutter zu schützen ④ Hat auch Konsequenzen für Anne + Beziehung zu Christine~~
- ~~↳ beschwert sich über die Lage~~
- ~~Hintergrund + Handlung~~

Im Film 'Good Bye Lenin!' hat der Vater Robert eine wichtige Bedeutung für zwei Aspekte des Filmes. Erstens ist er für den gesellschaftlich-historischen Kontext des Filmes äußerst bedeutend, da er Alex' Beschreibung von ihm die Stereotypen von Weissis widerspiegelt ~~abspiegelt~~, und sein ~~seiner~~ Republikantentum ~~muß~~ stellt den Zwangsherrschaft der SED dar. Daneben ist Robert auch für die Handlung des Filmes wichtig, da er Alex indirekt ~~antreibt~~ ~~antreibt~~ die Lage der flauen DDR zu schatten, aber er beeinflusst auch Anne und ihre Beziehung zu ~~eben~~ ihrer Mutter.

Robert hat eine hohe Bedeutung für den Film, da Alex' Beschreibung von ihm uns einen Einblick in die Meinungen von Ossis über Weissis ~~antreibt~~ ~~antreibt~~. Alex stellt sich vor, dass Robert ein "fetter Kerl" ~~ist~~ ~~ist~~, was uns auch ~~ursprünglich~~ ~~ursprünglich~~ dargestellt wird, als ein ~~großer~~ ~~großer~~ Mann ein ~~dicker~~ ~~dicker~~ Chemosurger in sich hineinsteckt. Als westliche Zuschauer ist diese Beschreibung von Robert wichtig, da wir herausfinden, wie viel die Ossis und Weissis ~~emender~~ ~~emender~~ übernommen haben. Alex' Beschreibung von seinem Vater widerspiegelt deswegen die damaligen Meinungen von Ossis über Weissis, ~~aber~~ ~~aber~~ <sup>Diese Szene</sup> zeigt auch, wie zornig Alex schon fühlt, dass er seinen Vater wegen einer ~~Missverständlichkeit~~ ~~Missverständlichkeit~~ verloren hat. <sup>was uns erlaubt, die Beziehung und ~~Streit~~ ~~Streit~~ zwischen Alex und Rainer besser zu verstehen.</sup>

Aber später im Film lernen wir, dass Robert nicht wegen einer Klassenfeindschaft geflohen ist, da Christine ihrer Kinder ~~schon~~ lügt. ~~Wahr~~ Im Garten der Dabscha erklärt sie, dass sein Leben in der <sup>DDR</sup> ~~DDR~~ so schwierig gewesen <sup>sei</sup> ~~ist~~, weil er nicht in der Partei <sup>im</sup> war. Dies ist für den gesellschaftl. - historischen Kontext des Filmes wichtig, da es der Zwangsherrschaft der DDR-Regierung unter die <sup>Lupe</sup> ~~Lupe~~ nimmt. Als westliche Zuschauer wäre es unvorstellbar, <sup>seiner</sup> ~~ihre~~ Heimat wegen politischer Gründen zu fliehen, aber <sup>die politische Unterdrückung, was</sup> ~~das~~ <sup>die</sup> Realität des Alltags in der DDR. Dies hilft dem Zuschauer zu verstehen, warum Figuren wie Anne <sup>„Stich auf“</sup> ~~die~~ <sup>Freiheit</sup> ~~Freiheit~~ der Werte ~~haben~~, da in der DDR ~~kein~~ das Leben ~~stark~~ vom Staat <sup>stark</sup> ~~kontrolliert~~ und überwacht war.

Roberts Bedeutung für die Handlung des Filmes könnte deutlich durch die Figur von <sup>Ariane</sup> ~~Ariane~~ betrachtet werden. Während wir zahlreiche Zweier-Einstellungen von Alex und seiner Mutter zusammen sehen, bekommen wir den Eindruck, dass die Beziehung zwischen Anne und ihrer Mutter <sup>distanzierter</sup> ~~distanzierter~~ ist, was durch ihr Mangel <sup>an</sup> ~~an~~ Unterstützung für die Liebe klargemacht wird. Im Kontrast deutet die Szene, indem Anne in der ~~Wache~~ <sup>Küche</sup> geht, als sie die Briefe von ihrem Vater durchliest, auf die Stärke der Liebe zwischen Anne und <sup>ihrem</sup> ~~ihrem~~ Vater hin. Wir wissen schon von der Super-8-Kamera Szene am Anfang des Filmes, dass Anne und <sup>Robert</sup> ~~ihren~~ ~~Mutter~~ eine enge Beziehung hatte, und deswegen könnten wir behaupten, dass Anne von ihrer Mutter distanzierter ist, wenn sie ihren Vater vermisst, was ihre Emotion über die Briefe erklärt.





The critical analysis is clear from the beginning – this candidate takes a critical approach, using evidence to substantiate interpretations.

There are minor instances where the candidate appears to veer away, but these are always brought back into focus with a critical, interpretive point. Overall, this response is fully focussed. It is firmly in the top half of the top marking band.

The language is consistently varied, complex and fit-for-purpose. This is firmly in the top half of the top band.

There are some errors, but they do not hinder communication, and they are very few.

The candidate could have made more clear the implication that Christiane was not as dedicated to socialism as she seemed, clarifying that this was a response to fear of the consequences of the father's defection to the West.

The candidate could have developed the section on Ariane further, to consider that her closer relationship to the father, who represents the West, might be linked to her greater openness to embracing the changes that came with the "*Wende*".

However, this is already a highly focussed, critical essay.

This response is firmly in the top marking band.

AL: 10 marks

CA: 20 marks

GS: 20 marks

Total: 50 marks

## Paper Summary

Overall, there was much to be pleased with. Candidates performed well and had clearly been supported effectively – thank-you to teachers and Centres still supporting German.

Based on their performance this series, candidates are offered the following advice:

- In the translation, focus on accuracy of verbs
- In the translation, focus on accurate word order – in particular: main and subordinate clause word order; inversion; verb, verb
- In the translation, think about the meaning. Close attempts, synonyms and close phrases can gain credit. Thinking about the meaning can also help to avoid word-for-word translation
- In the essays, candidates should use what they know to address the question directly
- In the essays, candidates should select relevant material to help them address the question. Irrelevant material should be omitted

## **Grade boundaries**

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

