



Pearson
Edexcel

Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE

In German (9GN0)

**Paper 02 Written response to works and
translation**

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Summer 2024

Question Paper Log Number P72696

Publications Code 9GN0_02_2406_MS

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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.

Repeated capitalisation errors will not be penalised (for example *tag* instead of *Tag*).

Text	Correct Answer	Acceptable Answers	Reject	Mark
1. There are many traditions	Es gibt viele Traditionen	In Deutschland ... gibt es...		1
2. in Germany, Austria and Switzerland.	in Deutschland, Österreich und in der Schweiz.			1
3. Some are more relevant today than	Einige sind heutzutage relevanter als	Manche Heutzutage sind... Heute		1
4. others.	andere.			
5. One interesting tradition	Eine interessante Tradition			1
6. in the Alps	in den Alpen			1
7. is „das Gipfelkreuz“: the large cross	ist das Gipfelkreuz: Das große Kreuz,			1
8. which can be seen	das ... gesehen werden kann.	das man ... sehen kann.		1

		das ... zu sehen ist		
9. on many mountains.	auf vielen Bergen	Berggipfeln an vielen Bergen	in über	1
10. About seven hundred years ago the first crosses were religious:	Vor ungefähr siebenhundert Jahren waren die ersten Kreuze religiös:	rund etwa zirka		1
11. people wanted good weather from God.	Leute wollten gutes Wetter von Gott.	Die Menschen wollten vom		1
12. However, their meaning has changed over time.	Jedoch hat sich ihre Bedeutung mit der Zeit geändert.	Ihre Bedeutung hat sich jedoch... Verändert über die Zeit	über Zeit in Zeit durch Zeit	1
13. For rich people in the 19 th century ... over the mountain.	Für reiche Leute im neunzehnten Jahrhundert ... über den Berg.	Reiche dem Berg gegenüber gegenüber dem Berg		1
14. they were a symbol of their power	waren sie (ein) Symbol ihrer Macht			1
15. For men returning from war, a „Gipfelkreuz“ showed	Für Männer, die vom Krieg zurückkamen, zeigte ein Gipfelkreuz,	Für Kriegsheimkehrer	zu Hause	1
16. that they were happy	dass sie froh waren,	dass sie glücklich ... [17] ... waren.		1
17. to be home again.	wieder zu Hause zu sein.	daheim in der Heimat	nach Haus	1
18. Today many see them	Heutzutage sehen sie viele	Viele sehen sie heute		1
19. only as cultural symbols.	nur als kulturelle Symbole.	einfach ein kulturelles Symbol		1
20. Who doesn't want a selfie with the „Gipfelkreuz“	Wer will kein Selfie mit dem Gipfelkreuz im	Foto (von sich selbst) Wer will nicht ein Selfie...		1

in the background?	Hintergrund (haben)?			
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Total marks 20

Sections B and C, Questions 2 to 26 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3)

General guidance on using levels-based mark schemes

Step 1 Decide on a band

You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.

When assigning a level you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

Once you have decided on a band you will then need to decide on a mark within the band.

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

Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.

This grid should be applied twice, once for each essay individually.

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

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none">• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification, limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.• Limited ability to form arguments or draw conclusions.• Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none">• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.• Response relates to the work but often loses focus on the question.

9–12	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. • Response is relevant to particular aspects of the question, occasional loss of focus.
13–16	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.
17–20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none"> • Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. • Limited range of vocabulary resulting in repetitive expression. • Limited use of terminology appropriate to literary and cinematic analysis.
5–8	<ul style="list-style-type: none"> • Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. • Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.

	<ul style="list-style-type: none"> Occasional use of terminology appropriate for literary and cinematic analysis.
9–12	<ul style="list-style-type: none"> Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. Some use of terminology appropriate for literary and cinematic analysis.
13–16	<ul style="list-style-type: none"> Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. Frequently varied use of vocabulary, resulting in regular variation of expression. Frequent use of terminology appropriate for literary and cinematic analysis.
17–20	<ul style="list-style-type: none"> Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

Accuracy of language (A03)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">• Limited sequences of accurate language resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none">• Some accurate sequences of language resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.

5-6	<ul style="list-style-type: none"> • Frequent sequences of accurate language resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication
7-8	<ul style="list-style-type: none"> • Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none"> • Accurate language throughout, resulting in consistently coherent writing. • Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Indicative Content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of arguments or examples.

Question number	Indicative content
2(a)	<p>Andorra (Max Frisch) Responses may include:</p> <p>Almost all the characters say a version of this quotation in their testimony in the foreground scenes, which represent a court. They are all clinging to the self-protective belief that they were not guilty or responsible, even while narrating their guilt. In the context of the whole play, this idea relates also to the issue of dealing with the treatment of Jews in the relatively recent past (when the play was written).</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • individual and collective action. Most individuals contributed only a small part to Andri's fate, some more than others. Their actions alone did not cause his death, but taken together, they did. Furthermore, his death is not the only issue: all of the characters are very much guilty of excluding Andri and treating him differently because of their own suppressed prejudices against Jews. • guilt and responsibility. These ideas are clearly linked to the process of dealing with the issues of guilt, responsibility and neutral by-standing in Germany, Austria and Switzerland during and after WWII. • self-deception. This series of statements by the participants is an interesting insight into the ways in which we deceive ourselves, believing that we are good even when our actions are bad. The Andorrans in the play believe that they are better and less prejudiced than those in the neighbouring country and cling to this belief even when events show it to be deception.

Question number	Indicative content
2(b)	Andorra (Max Frisch)

	<p>Responses may include: There are very few women in the play, which is male dominated. With the exception of the Senora, the women are at the mercy of the men. Men hold all the positions of power. Those women who are seen are problematic, but significant.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • agency and expectations. Barblin is very much at the mercy of the men around her and has little agency yet is seen as responsible for keeping the aura of virtue in Andorra. She is dehumanised as mad when the burden becomes too great. Her distress is expressed in frantic whitewashing, trying to make herself and the town pure again. • Importance. Barblin is initially seen being sexually harassed by the soldier. She falls in love with her brother (not realising that he is her brother) and is raped by the soldier, for which Andri berates her. Yet Barblin is of secondary importance. From a 21st century perspective, the misogyny engrained in the portrayal of the abuse of Barblin without questioning it or considering it as important as the social exclusion of Andri is problematic. • the Senora. She is the only woman who has a degree of agency, and stands up to the teacher, demanding truth. Although she is one of the 'Others', she has more integrity than anyone in Andorra. Yet she must be silenced. • the teacher's wife. Characterised as „Mutter“, the teacher's wife plays a very small role. She is deceived and repeatedly silenced by her husband, especially when she tries to express an opinion or remonstrate with the teacher. Stage directions mostly refer to food.
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Question number	Indicative content
3(a)	<p><i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i></p> <p>Responses may include: It might initially seem that morality gives way to the temptations of materialism, but perhaps in fact Claire's money and growing wealth illustrate that the Gülleners' conscience and morality was only ever an illusion.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the mayor's initial refusal to kill Ill. The mayor's words in response to Claire's offer at the end of the first act clearly express shock and assert the morality of the town, expressing

	<p>that they would rather remain poor than be blood-stained. However, he quickly moves to a rather hypocritical reliance on the values of the town in the face of the call to arms to hunt the panther (who represents Ill), instead of taking firm action.</p> <ul style="list-style-type: none"> • the effect of money. Very quickly, people start to buy more expensive goods on credit, and as people enjoy the benefits of prosperity, they begin to blame Ill and justify the need to kill him. It is clear that they are allowing previous moral certainties to decay or change. • self-deception. People cling to their belief in their conscience and morality, despite the increasing certainty that Ill will be killed. For example, Frau Ill says only Ill is hysterical, and it's quite clear there will be a peaceful solution. The whole town is in denial, and the ending demonstrates this: it is unclear who killed Ill and it is declared that he had a heart attack 'from joy'. This allows the people to maintain their delusions about their moral worth and evade taking responsibility.
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Question number	Indicative content
3(b)	<p><i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i></p> <p>Responses may include: Dürrenmatt was explicit that there was no specific context for this work, other than central Europe. However, from the perspective of the 21st century, it can clearly be seen that this work is a response to a very specific set of cultural and social circumstances in the period of history that Dürrenmatt lived in: the growing but uneven prosperity of the decades following the second world war.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Güllen. Although a fictional place, Güllen seems typical of many central European small towns in the post-war years. The decay and former prosperity of the town is clearly written into the stage instructions. It was typical of the time that some places were booming whilst others remained in post-war depression. • male dominated world. men rule this world, which is typical of the post-war world. Men are valued according to the jobs they hold, and women are described in terms of their husbands and fathers. Claire, a woman with money and power, is seen as monstrous by the establishment, and probably also by the playwright. However, she can also be seen as an indicator of social change.

	<ul style="list-style-type: none"> • social beliefs about right and wrong. People believe that they are good, which is to some extent a delusion, given the way Claire was treated as a young woman. Nevertheless, in the early part of the play, the villagers demonstrate what we would consider old-fashioned values today. These values are challenged by Claire's money, which symbolises the ways in which increasing prosperity was changing social values at the time of writing.
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Question number	Indicative content
4(a)	<p><i>Der kaukasische Kreidekreis</i> (Bertolt Brecht)</p> <p>Responses may include:</p> <p>Azdak is presented as the people's judge, who for a brief period makes decisions in the people's favour, yet he seems capricious and unreliable. Some rebalancing of power away from the elite and towards the people is clearly necessary, but Azdak seems to go too far in his decisions. It could be argued that this was to make it clear how biased the existing system was. Other justified interpretations of Azdak can be credited.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Doctor. Azdak says the doctor, who gives free treatment to the poor but is not repaying the loan which the sick man gave him for his studies, is innocent. This seems too black and white. While treating the poor is clearly morally good, Azdak seems too quick to dismiss the claims of the sick man. • Ludowika. It is unclear whether Ludowika's intercourse with the stable boy was consensual or not: she claims that he raped her, he admits that he 'started' the encounter. Azdak, however, claims that Ludowika raped the stable boy, because she has soft, wiggling hips, which he called an intentional attack with a dangerous weapon. On this interpretation, Azdak's judgement is deeply problematic and misogynistic. • Michael. Azdak gives him to Grusche because she loves him. There is clearly some sense to this, especially as his mother left him behind in wartime, and only wants him back to control his inheritance. The message of the play is clearly summed up in the Singer's final words, that children should be given to the motherly so that they flourish. However, this decision doesn't sit quite right, especially not when paralleled with the farmers in the prologue, who are made homeless so that more efficient people can farm their land.

Question number	Indicative Content
4(b)	<p><i>Der kaukasische Kreidekreis (Bertolt Brecht)</i></p> <p>Responses may include: There are many alienation techniques used in the play, in order to ensure that the audience retains a critical distance and focuses on the issues raised rather than emotional engagement. They are used effectively in this play to distance the audience, although it could be argued that it goes so far as to disengage the audience from the issues, which would be less effective</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • lack of characterisation. Characters are either not well formed or are problematic, so that the audience does not empathise. Simon, for example, is only vaguely outlined. It could be argued that the audience does, nevertheless, empathise with Grusche and her care for the baby. • use of the „Vorspiel“. The main play is in effect a play within a play, set out in the prelude. This dislocates the audience and interrupts engagement and empathy. It highlights parallels in form and concept between the two plays. Yet often the „Vorspiel“ is not performed, and it could be argued that this is because it distances the audience to too great an extent. • songs. The songs distance the audience. The singer also acts as an omniscient third person narrator, pulling the disparate parts of the narrative together; consciously arranging what the audience sees and drawing attention to this arrangement, to highlight the artificial nature of the play.

Question number	Indicative content
5(a)	<p><i>Der Vorleser (Bernhard Schlink)</i></p> <p>Responses may include: There are clear arguments that Hanna is an immoral or amoral figure. Her actions in the concentration camp and her sexual relationship with a minor are certainly morally problematic. However, it can be argued that she has her own sense of morality, which guides her, and that she faces up to what she has done and makes reparations.</p> <p>Candidates may discuss:</p>

	<ul style="list-style-type: none"> • concentration camp. Hanna did terrible things during the war. It was her job to decide who to send to the gas chambers, for example, and she allowed women to die in the church fire. Yet there is room for argument as to whether she was an innocent swept along in historical evil, or an active agent. • relationship with Michael. Hanna engages in sex with a minor and omits to tell the truth about herself. There is not much that can excuse her treatment of Michael or make her seem moral. However, Hanna seems to have depended on Michael, and never to have realised that she was the adult in the relationship, or that she harmed him. This is not enough to suggest that she was acting morally. • Court. Hanna seems to have her own sense of honour. She does not lie to save herself or disavow her actions. There is a certain morality to this. • reparation. As Hanna learns to read in prison and engages with the history of the time and her role in it, she faces her crimes. She leaves money to survivors, as a form of reparation, but finds this insufficient, and takes her life, unable to live in the world.
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Question number	Indicative content
5(b)	<p><i>Der Vorleser</i> (Bernhard Schlink)</p> <p>Responses may include: The story is told in three distinct time frames, each trying to process the events of the past, and showing the effects that time has on people, buildings and perspectives on history. One of the key themes of the work is how we deal with the past, and how the past affects the present.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • time and change. Early in the work we are told that the house (which symbolises Hanna) no longer exists, for example. The changes that time brings are key to the understanding of the work. • time and history. This is particularly important, as one of the key themes of the work is „Vergangenheitsbewältigung“, the process of looking back on the National Socialist period and trying to make sense of the events of the time. Michael views this from his childhood, his student times and as a mature adult – and while he can rationalise what to think, this doesn’t affect his feelings.

	<ul style="list-style-type: none"> time and memory. There are important themes relating both to reliability of memory in narrating the past and of the power of memory to affect a person through time. Michael is aware of gaps in his memory as he looks back into the past, images which remain and those which do not. Yet he is also aware that memories of Hanna have pursued him through time to middle age, affecting his ability to cope with the present.
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Question number	Indicative content
6(a)	<p><i>Die Entdeckung der Currywurst (Uwe Timm)</i></p> <p>Responses may include: The parallel stories are like the colours in Frau Brücker's knitting. Although they seem to be unconnected, and although her rambling storytelling seems blind, at the end, they come together to form an overall picture of life in Hamburg during the war. As a novella, the work does not have fully developed sub-plots, but there are many short stories about people whose lives have crossed Frau Brücker's which contribute to the density of the work.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> stories about people in the apartment building / on the street. Herr Lammers, or Frau Eckleben. The snapshots we see of their lives contribute to the sense of the atmosphere. We feel the fear of those reporting to the National Socialists and the tension between fear and hope and the struggle for survival. Holzinger. The story of the chef in the canteen contributes to the humour of the work, but also to the atmosphere of suspicion. The chef occasionally adds something to the food to make the National Socialist leaders unwell. Frau Brücker is asked to spy on him – but does not betray him, which in turn, tells us about her character. Gary / Willi. Frau Brücker's 'worthless' husband, whose name is Willi but is always called Gary, adds colour to the struggles that Frau Brücker had to overcome, and contributes to the theme of doing what you have to do to survive.

Question number	Indicative content
6(b)	<i>Die Entdeckung der Currywurst (Uwe Timm)</i>

	<p>Responses may include: In many ways Frau Brücker is admirable, making her way as a fairly successful, independent woman in adverse circumstances. Yet her relationship with Bremer and her lies are much less admirable. Perhaps we have to conclude that she is admirable in some ways but not in others. She is an interesting, complex character.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • independence. Frau Brücker is an impressive, independent woman in a world where women were still usually secondary to men. She tells Bremer that she threw her worthless husband out and we see her supporting herself. • career success. Frau Brücker flourished on the challenges of working in the canteen during the war. Following this, she set up her own small business. Given the obstacles to women's work, this is admirable. • relationship to Bremer. Frau Brücker's relationship to Bremer demonstrates her protective instincts, which are admirable. She could leave Bremer to his fate, but she puts herself at risk to protect him. However, she also takes advantage of a vulnerable, much younger, married man, and lies to him to keep him imprisoned in her flat and in the relationship much longer than necessary. This is not at all admirable – although it is understandable.
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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: This quotation comes in a rare moment of self-insight from Edgar, and it certainly could be argued that his desire to always be the victor is his greatest weakness. However, he has many other weaknesses which could also be argued to be his greatest.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • wanting always to be the victor. Edgar's competitive streak clashed with the communist society, and in particular his mother's determination that he should be a model citizen, contributing to his need to break away. Edgar's desire to be the victor – alone – certainly contributed to his death, as he attempted to create the new paint spraying gadget alone, rather than collaborating with colleagues. So, this is a realistic contender for greatest weakness.

	<ul style="list-style-type: none"> • self-deception. Edgar has great capacity for self-deception regarding his own capabilities and how others see him. This leads him astray in his relationship with Charlie as well as in his certainty that he is a genius. The first-person narration, countered by more sober accounts from those who knew him, clearly demonstrate the scale of his self-deception. This could also be considered his greatest weakness. • chauvinism. Edgar's attitudes to women are chauvinistic, and he has little idea how to relate to them. This is reinforced by his reading of the original Werther. He idealises and stalks Charlie. Nevertheless, this seems not to be his greatest weakness.
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Question number	Indicative content
7(b)	<p><i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i></p> <p>Responses may include: Painting is initially an important part of Edgar's created self-image as a lost genius, and of his deluded image of his father. There are links here to Werther's sense of himself as a lost genius and to the spirit of the Sturm and Drang period in which Goethe wrote the original, "Die Leiden des Jungen Werthers." So, in different ways, painting plays an important role.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Edgar's painting. Edgar paints himself as a lost genius, a great artist. This is important to his image of himself and to the way he separates himself from the East German collective. He needs to feel that he is an individual with a special talent which separates him from others, and especially his mother, who wanted him to have a proper job. • Berlin. The desire to paint and set himself up as an artist was one reason that Edgar left home to squat in Berlin after his rejection from the art school. In this sense, it's an important driver of the plot. • Charlie. Edgar uses his alleged artistic talent to get close to the woman he calls Charlie. According to Charlie's testimony, Edgar is not a good painter, but wouldn't accept the evidence of this. • Edgar's father. It is an important part of Edgar's image of his absent father that he is a talented painter. He is disappointed when the reality about his father destroys his delusion.

Question number	Indicative content
8(a)	<p data-bbox="403 398 842 432"><i>Die Verwandlung</i> (Franz Kafka)</p> <p data-bbox="403 479 735 512">Responses may include:</p> <p data-bbox="403 517 1334 629">The idea of being trapped, or imprisoned, can be seen as central to the work. Gregor's physical entrapment symbolises the many other ways in which he is entrapped.</p> <p data-bbox="403 633 743 667">Candidates may discuss:</p> <ul data-bbox="453 678 1347 1305" style="list-style-type: none"> <li data-bbox="453 678 1307 757">• monstrous self. Gregor can be seen as trapped in a self he regards as monstrous, both physically and psychologically. <li data-bbox="453 761 1347 909">• room. Gregor is literally imprisoned in his room, which symbolises his entrapment by family and society. This is compounded by the guilt and duty he feels regarding his family. <li data-bbox="453 913 1310 1061">• society. Gregor finds the expectations of work and society unbearable but feels as if he cannot escape them. He feels alienated from the materialistic, work-based society, yet unable to escape from its requirements. <li data-bbox="453 1066 1347 1305">• family expectations. All of the family members seem to be trapped by their expectations of each other. Gregor feels that he must support his family, although this is demonstrated to be untrue when they start to support themselves. It could be argued that, if he hadn't been so trapped within himself, Gregor could have escaped the familial expectations.

Question number	Indicative content
8(b)	<p data-bbox="403 1518 842 1552"><i>Die Verwandlung</i> (Franz Kafka)</p> <p data-bbox="403 1599 735 1632">Responses may include:</p> <p data-bbox="403 1637 1347 1872">The main leitmotif is of change, and this pervades the work. Other leitmotifs include but are not limited to family relationships, especially the father-son relationship, doors and barriers, the feeling of being trapped, and economic pressures. Candidates should not be expected to cover all possible leitmotifs, but to discuss their use with reference to selected examples.</p> <p data-bbox="403 1877 743 1910">Candidates may discuss:</p> <ul data-bbox="453 1921 1307 2027" style="list-style-type: none"> <li data-bbox="453 1921 1307 2027">• metamorphosis. Gregor's body changes into a bug and becomes disconnected from his inner life, which is used to communicate the feeling of alienation in contemporary

	<p>society. Constant references to Gregor's new body and to the things he can no longer do reinforce this alienation – for example he cannot get up and he cannot speak, even though he still thinks clearly.</p> <ul style="list-style-type: none"> • change. Constant changes in Gregor's room are used to emphasise the changes in his body and his status in the family. By the end, Gregor's room is untidy and filthy, like his new body. • doors. These are both barriers and possible escapes, Gregor's only possible links to the outer world. The doors are used to reinforce the exclusion and isolation of the figure. • family and economic life. Gregor is burdened by the economic need to support his family. This is used to show the effects that supporting others can have on family relationships and individual self-worth. The father is much happier when he begins to earn money again.
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Question number	Indicative content
9(a)	<p><i>Die verlorene Ehre der Katharina Blum</i> (Heinrich Böll)</p> <p>Responses may include: The work repeatedly makes it explicit that it is difficult to be certain what happened, and catalogues the efforts made in the fictional world to establish the facts. Candidates might interpret the question either as referring specifically to Katharina's account of her actions or to her story as compiled in the work.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the conscious, explicit effort made to attempt to establish the truth. It is said to be based on records and sources. At the beginning we are told that there are three main sources, and several minor sources. This idea that there is an active attempt to establish what happened casts doubt on our ability to be certain. • bias and unreliability. Again, right at the beginning, we are warned of compromised sources, bias and involvement that precludes clear truth. Blorna, for example, is biased by his unrequited love for Katharina. So, despite his notes, he may be seeing what he wants to see in Katharina. • Katharina's account of her actions. There is much that Katharina refuses to say, and when she does give an account of her actions to Blorna, we cannot know that she is telling the truth. Her character speaks for her, but we know her character as presented to us, including through Blorna's

	evidence. So, although we feel that an understanding of what happened has been revealed to us, there is uncertainty.
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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: The work deals with the way that unsubstantiated fear of terrorism can apparently justify the terrorisation and bullying of individuals by the press. It deals with the consequences of these for the individuals, particularly the state of desperation it can lead to.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Ludwig Götten. The man Katharina falls in love with is suspected of left-wing terrorism as well as bank robbery, and this sets off panic alarms in otherwise rational minds. Katharina is seen as tainted by the contact and treated with suspicion. This suspicion is used to justify the bullying and exclusion of her. • die ZEITUNG. Katharina is terrorised by the press. die ZEITUNG in particular slanders her and hounds her until she loses her innocence and her honour. In his Afterword, Böll characterises die ZEITUNG as the dynamite which blows up the situation. • the difference between terror and suspected terror. Although this was often characterised as a terrorist novel, Böll was very clear, including in his Afterword, that it was about suspected terrorists, the groundless panic that this could cause, and the effects of the suspicion on the innocent.

Question number	Indicative content
10(a)	<p data-bbox="403 322 954 356"><i>Ich fühl mich so fifty-fifty</i> (Karin König)</p> <p data-bbox="403 400 735 434">Responses may include:</p> <p data-bbox="403 441 1310 631">This is not a novel set against a particular historical context, but a novel about the specific context of the fall of the wall. Whilst it is clearly written as an educational tool and lacks the depth that you would normally expect of a literary novel, candidates might argue that it is not only an educational book.</p> <p data-bbox="403 638 743 672">Candidates may discuss:</p> <ul data-bbox="453 678 1350 1509" style="list-style-type: none"> <li data-bbox="453 678 1350 913">• context. The context is highly important. Readers learn about the growing dissatisfaction of the young in the GDR, the Monday Demonstrations, the opening of the Hungarian border, the fall of the wall, and the situation of East Germans in West Germany, being treated as foreigners in a country they thought they should belong in. <li data-bbox="453 920 1350 1189">• feelings and characters. There is some emphasis on the feelings of the characters, especially Sabine, and this, combined with the characters' perspectives, takes the work beyond being a history book or journalistic account. However, to a great extent we are told what the feelings are rather than shown, and the characters are not developed in depth. <li data-bbox="453 1196 1350 1352">• dramatic tension. The most dramatic events occur at the beginning of the work. The rest of the work tends to describe events and feelings and lacks the dramatic tension that might raise it to more than a teaching aid. <li data-bbox="453 1359 1350 1509">• themes. It could be argued that the book deals with the themes of family breakup, friendship, and possibly freedom, but these would need to be significantly developed to raise the work above a teaching aid.

Question number	Indicative content
10(b)	<p data-bbox="403 1807 954 1841"><i>Ich fühl mich so fifty-fifty</i> (Karin König)</p> <p data-bbox="403 1886 735 1919">Responses may include:</p> <p data-bbox="403 1926 1350 2033">Sabine is constantly yearning for something other than what she has in the present. In East Germany she yearns for the West. In the West she yearns for what she left behind. There is constantly a</p>

	<p>sense that she is incomplete, which could be argued to represent the idea that a divided Germany is incomplete.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Sabine in East Germany. She is unhappy with the need to become a teacher because teachers are needed. She would rather make her own choice of psychology or Japanese. Sabine isn't fully committed to going away, she just yearns for something better, for freedom of choice and freedom of travel. • family. Sabine initially yearns for her brother and mother, who have left for the West. Later, she yearns for her father, who remains in the East. We see that the divided, incomplete family affects the individual who belongs to the whole. • Sabine in West Germany. Sabine yearns for her home and her friends, and also to be treated better – she is unhappy with being treated as a foreigner, an immigrant in what she regards as her own country. • the crossing. Sabine does not cross the border from any particular commitment, and perhaps this is why she cannot commit to life in the West. The crossing releases a number of emotions. As soon as they read signs in German, Sabine cries without restraint, partly from relief, but partly also from sadness. There is a sense of both familiarity and estrangement, leaving Sabine and her compatriots yearning for a safer familiarity.
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Question number	Indicative content
11(a)	<p><i>Sansibar oder der letzte Grund</i> (Alfred Andersch)</p> <p>Responses may include: It is a novel, written in the third person, alternating between characters, with access to the thoughts of the focal character in each chapter. This form allows us access to the different perspectives and thoughts of the characters and also increases the dramatic tension.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • genre „Geschichtsbewältigung“. First published in 1957, the work deals with the (then) recent past of the NS period. There are existentialist and religious influences, which candidates may discuss, and which influence the values of the work and the ways in which past actions are processed. • structure. Chapters 1 – 11 show parallel developments of the threads of the narrative, with each character aiming at a

	<p>separate goal. From 12 – 26 two or more characters appear in chapters, and they are seen in relation to each other, developing a common goal from their individual goals. In chapters 27 – 34 this common goal is reached. Chapters 35 – 37 contain the denouement, and the characters are separated. This complex structure shows how separate threads come together. It also creates dramatic tension, as the reader longs to catch up with a character who was left in jeopardy a couple of chapters ago.</p> <ul style="list-style-type: none"> • narrative. Each figure represents a generation, world view or social group. These are contrasted and brought together to create a bigger picture with nuance and subtlety. Events are seen from the perspective of each person as they become the focal character, and narrated accordingly: for example, from the Boy we initially get a flow of consciousness which hints at immaturity, and which changes into more coherent narrative as he develops.
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Question number	Indicative content
11(b)	<p><i>Sansibar oder der letzte Grund (Alfred Andersch)</i></p> <p>Responses may include: Hiding and fleeing are important ideas in the work. Both are responses to real and perceived danger, although the Boy also hides because of social stigma.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the Boy. The Boy hides from society, from responsibility, and from growing up. Even his trip to Sweden could be seen as a form of hiding, because he has no real need to flee. He becomes more himself when he stops hiding and decides to go home and take responsibility. • Judith. She is constantly hiding her identity to avoid persecution and death. This is a necessary part of her flight to safety. Both are responses to real danger. • Helander. It could be argued that Helander’s focus on hiding the reading monk and securing its escape prevents him from fighting for what is right until the end of the work. It is only when he gives fight that he finds freedom and his writing on the wall. So here again, hiding is important, but perhaps ceasing to hide is more important. • Bertha and Knudsen. Knudsen needs to hide Bertha from the National Socialists because of her mental health issues which

	put her in danger during the period. He also needs to hide his own political opinions – and cannot flee because of his responsibilities to Bertha.
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Question number	Indicative content
12(a)	<p><i>Sommerhaus, später und andere Erzählungen (Judith Hermann)</i></p> <p>Responses may include: Characterisation in the stories is different from many novels. It could be argued to be more postmodern, because the characters have attributes but they don't drive the plots or have fatal character weaknesses which lead to tragedy. They just 'are', in an indefinite way. This is part of the style of the work. Very little moral worth is attributed to any particular action. At times it seems as if the characters don't have personalities or feelings, they are just figures, drifting along in the stream of life.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • <i>Sommerhaus, später</i>. The narrator is indecisive, vague and non-committal, neither telling Stein that she is not interested, nor actually being interested. She is still seeking her own identity. On the other hand, Stein puts in a lot of work renovating the house for very little feedback, but nevertheless seems to have little real presence as a character. • <i>Sonja</i>. Sonja is capricious and evasive, and seems to have little substance, and little direction or agency in her life. The narrator is indecisive, obsessed with Sonja and willing to put his relationship with Verena at risk. This could be seen as commitment anxiety, but also as an absence of character or an inability to live his life. • <i>Rote Korallen</i>. The narrator is more interested in her grandmother's life than her own. She is reliant on a therapist and prepared to put up with an inadequate (depressed) lover who reminds her of a fish, which indicates a lack of a sense of self and self-worth.

Question number	Indicative content
12(b)	<i>Sommerhaus, später und andere Erzählungen (Judith Hermann)</i>

	<p>Responses may include: It's not quite true that nothing happens, rather that it feels as if nothing happens, because no one has agency, and there is little sense that a decision might have altered the course of events. It almost seems to be the point that nothing much of significance happens in our lives.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • <i>Hurrikan (something farewell)</i>. There is constant waiting for a hurricane which doesn't happen, and this encapsulates the feeling of the stories as a whole. Nevertheless, some things do happen: Christine kisses Cat, even though he has a wife. Kaspar tells her off for wanting excitement at the expense of destruction. • <i>Sonja</i>. The narrator meets a girl on a train, they spend time together, she disappears, they meet up again, she disappears. There is some emotional introspection, but the overwhelming sense is that events are unconnected, there is no narrative arc or feeling that anything of significance has happened. • <i>Sommerhaus, später</i>. In the background, Stein renovates a house for the narrator, who doesn't want to move in with him, at least not yet, and then burns it down. Even this feels like a disconnected event, rather than like something meaningful happening. In the foreground the characters hang around and delay taking action or making decisions.
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Question number	Indicative content
13(a)	<p><i>Stern ohne Himmel (Leonie Ossowski)</i></p> <p>Responses may include: The idea of the enemy is all pervasive in this wartime novel, but there are various candidates for the role of enemy, including the Russians (who may be enemy or saviour), those who are unable to question the declining regime, hunger, fear, oneself, the Jews or at times, any adult. It becomes clear that 'enemy' is a constructed term.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Russians. Antek is initially furious that he is not allowed to go and fight in the war against the Russians on behalf of the fatherland, and this leads to him treating Nagold as an enemy. There is a constant stream of refugees who are fleeing the advancing Russian army. Yet there is also hope that the Russian army might save them all from a hopeless situation.

	<ul style="list-style-type: none"> • Jähde. Jähde, and those like him, will not let others leave for safety, and hold onto their belief in a master plan way beyond the point at which this is realistic. They endanger those in their care and might reasonably be said to be enemies. • hunger. In this situation, where there is so little food, starvation is a real possibility, and hunger might be the greatest enemy of all. It certainly plays a big part in the book. • other possibilities such as fear, adults and Jews. As Nagold says, fear is more dangerous than the Russians because it makes you stupid. Abiram is (justifiably) so scared of all adults that he runs from Kimmich, who would have helped him. Jews are seen as an enemy and used as a scapegoat. Willi's story here is enlightening.
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Question number	Indicative content
13(b)	<p><i>Stern ohne Himmel (Leonie Ossowski)</i></p> <p>Responses may include: Kimmich clearly is an important role model for the children, as he models patience, kindness and persistence in doing the right thing, even if it disadvantages him. Candidates might argue that either Ruth or Nagold could be considered as alternative role models. Candidates may discuss:</p> <ul style="list-style-type: none"> • Kimmich's positive qualities. He is calm, kind, patient, educated and fair, and is shown to be a principled man, which makes him a better role model for the children than, for example, Jähde. He also helps Abiram, showing kindness even when this puts him in danger. He is one of the very few adults modelling positive qualities in this fraught situation, which lends him great importance. • Danger. It could be argued that Kimmich brings the children into danger. It can be argued whether his resistance should remain personal in this situation, where resistance could be fatal to the children, who are trapped between the National Socialists and the Russians. Alternatively, it can be argued that he is giving a good example of how to act in a difficult situation and preparing the next generation to do better. • Nagold. He could be seen as combining positive qualities with adapting to the system, which might be a better model for survival, if not for goodness. • Ruth. She shows leadership in getting the boys to be kinder to Abiram. This might make her the most important role model,

	although again, it could be argued that she gets her values and strength of character from Kimmich.
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Question number	Indicative content
14(a)	<p><i>Tonio Kröger</i> (Thomas Mann)</p> <p>Responses may include: The North is used as a symbol of pragmatic virtue and order, and is the unattainable goal of aspiration, from which Tonio is excluded because of his dark hair and poetic soul. Some candidates may refer to the influences of Nietzsche's thoughts about the Übermensch and the roots of National Socialist thinking in this leitmotif.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • blond hair, blue eyes and hearty activity. The North is seen as source of natural virtues to which one can only be born and can never attain by effort. Hans Hansen and Inge Holm are the archetypal northern ideals, stolid, beautiful and living in „Ordnung und glücklicher Gemeinschaft mit aller Welt“. • yearning and exclusion. Tonio yearns with all his soul to belong to these practical, happy, business-like blonds, but he is forever excluded by the inheritance from his southern mother: dark hair and poetic nature. He perhaps excludes himself more than the solid Hanseatic citizens ever do. • business and poetry. The pragmatic virtues of business are associated with the North, which rejects the more poetic virtues which Tonio possesses, making him feel inadequate. • identity. Tonio's misery and melancholy because of his conflicted identity accompany him throughout the work. He tortures himself because he is neither fully a southern poet, nor fully northern.

Question number	Indicative content
14(b)	<p><i>Tonio Kröger</i> (Thomas Mann)</p> <p>Responses may include: Monologue and dialogue are both used to emphasise Tonio's isolation from the world around him. Both give access to his inner world, but especially the monologues.</p>

	<p>Candidates may discuss:</p> <ul style="list-style-type: none"> • dialogue with Hans. Exchanges are often short and show Tonio and Hans failing to communicate with each other. Tonio is desperately seeking friendship with this boy whom he admires, but cannot connect with him. • dialogue with the policeman. Tonio is unable to convince the policeman of his identity, which not only shows his inability to communicate and his isolation, but also reflects his uncertainty about his identity as artist or solid bourgeois citizen. • inner monologue. Towards the beginning of the work, much of the narrative consists of Tonio's inner monologue, reported as narrative. Towards the end of the work, we hear less of Tonio's inner thoughts and more of his actions. The impression is that his mind has stilled. • external monologue: there are some very long monologues, especially in the conversation with Lisaweta, when Tonio talks at length about his tortured feelings and inability to find his place in life. Whilst these do demonstrate his feelings of isolation, they also represent a turning point for Tonio, because Lisaweta listens to him and responds thoughtfully – the agonised monologue begins to become a dialogue.
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Question number	Indicative content
15(a)	<p><i>Almanya - Willkommen in Deutschland (Yasemin Samdereli)</i></p> <p>Responses may include: Identity is one of the most important themes of the film, but there are arguments to be had about whether it is the most important – family, integration or culture could all be said to be more important. Alternatively, any of these could be argued to be a subordinate part of identity, thus making identity the most important.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • national and cultural identity. Fatma is delighted to gain a German passport, in contrast to her early unhappiness. She seems ultimately to successfully combine German nationality and Turkish cultural identity. Hüseyin, however, is dismayed. He is fearful that gaining German nationality will lead to a loss of cultural identity and realises that he needs to return to Turkey. There is much to be said here. • family. Whilst family relationships could be argued to be an alternative theme, it is also possible to analyse the family relationships as part of the characters' identity. Sibling rivalry

	<p>and position in the family are shown to be part of the characters' understanding of themselves, and to have formed their identities.</p> <ul style="list-style-type: none"> • identity as fluid. The film strongly portrays identity both as changing over time and also as shades of grey rather than black and white. The characters are both German and Turkish; they have identity as part of the family and in their own right as individuals. This is clearest in Cenk's confusion about whether he is Turkish or German, but discussions between Leyla and her brothers also highlight this fluidity.
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Question number	Indicative content
15(b)	<p><i>Almanya - Willkommen in Deutschland (Yasemin Samdereli)</i></p> <p>Responses may include: A variety of visual techniques are effectively used in the film to contribute to the meaning and significance of the film, as well as the atmosphere and humour.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • facial close ups. We often see facial close ups, conveying emotion and creating connection to those characters. Sometimes this is serious, such as some of Hüseyin's looks of love at his family, sometimes exaggerated for humorous effect, such as the little boy's reaction to the crucifix, or Hüseyin's dream of Fatma as a stereotypical German woman. • landscapes and cityscapes. These create impressions of Turkey and Germany, and cultural details, such as the toilets, which both create meaningful contrasts and humorous interludes. • family constellations: groups of different family members are used to show the relationships within the family, and how they stand on different issues. • flashback. There are scene setting shots of Canan at various times to frame the flashback sequences, as Canan tells her grandparents' story.

Question number	Indicative content
16(a)	<i>Das Leben der Anderen (Florian Henckel von Donnersmarck)</i>

	<p>Responses may include: Freedom, and its repression, are key ideas in the film, which considers various types of freedom, including the freedom to do what the artistic urge requires.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • artistic freedom. This could be argued to be the most important freedom in the work. Initially, Dreymann and Sieland have artistic freedom, but others, such as Jerska do not, and suffer for it. The artistic urge is portrayed in the film as requiring freedom for its expression and fulfilment. • personal freedom. Dreymann is given some personal freedom because he is regarded as politically sound. However, Sieland's personal freedom is restricted when Hempf begins to desire her and coerces her. This is central to the work and goes beyond the immediate political context to gender relations across time and cultures. • political freedom. The issue of political freedom is always in the background. The man who jokes in the canteen is demoted, for example. • freedom of conscience. Both Dreymann and Wiesler act according to their consciences, but only Wiesler pays a penalty for doing so.
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Question number	Indicative content
16(b)	<p><i>Das Leben der Anderen</i> (Florian Henckel von Donnersmarck)</p> <p>Responses may include: Music and sound make significant contributions to the various emotions experienced by the characters and conveyed to the audience.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Dreymann's apartment. The emotions of happiness, love and security are created at least partly by the music that the couple play, and the sounds of parties and conversation in the apartment. We hear music from the GDR, jazz and classical music, all of which contribute to the different emotions felt by the characters and by the audience. • „Sonata vom guten Menschen“. Dreymann's sadness at Jerska's suicide is perfectly conveyed by the Sonata. The audience shares Dreymann's sadness and feels the poignancy of the music reaching Wiesler in the attic. This music plays a

	<p>significant role in allowing Wiesler to feel emotion, which reconnects him to humanity and affects his actions.</p> <ul style="list-style-type: none"> • On and Off tones. These various sounds contribute to the fear and apprehension relating to the surveillance. There are many scenes where we see Wiesler but hear the activity in the flat below. This does not generally arouse emotions within the film, yet the audience must feel discomfort.
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Question number	Indicative content
17(a)	<p><i>Das Wunder von Bern</i> (Sönke Wortmann)</p> <p>Responses may include: It can be argued that the purpose of the film is to illustrate the social and historical conditions in Germany in 1954, and that the plot and the characters are only devices to enable this. However, alternative arguments can be made. There is a dramatic arc towards reconciliation and triumph which would be possible in other historical contexts.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • social context. The post-war living conditions, the ways people interacted, the despair and the beginnings of hope are all detailed carefully through dialogue, plot and technical means including props. • historical background. The return of prisoners of war and their struggles nine years after the end of the war are of great importance to the film. There is effective portrayal of the ongoing economic depression and early signs of revival. The football is of most significance in terms of the historical context – winning a World Cup is arguably more important to a struggling nation than to a happy, successful one. • plot. There are many weaknesses in the plot, and it does not always convince, indicating that the context is more important. However, the basic stories of sporting triumph, of father and son estrangement and reconciliation could happen against many historical contexts; so it could be argued that the plot is at least independent of the context, if not more important. • characterisation. The characterisation is simple and lacking depth and nuance. Some actions and motivations are unconvincing. Nevertheless, Matthias and Richard in particular have an enduring power to captivate in their simplicity.

Question number	Indicative content
17(b)	<p data-bbox="403 356 986 389"><i>Das Wunder von Bern</i> (Sönke Wortmann)</p> <p data-bbox="403 439 735 472">Responses may include:</p> <p data-bbox="403 479 1350 629">The film treats both football and family as socially significant, and indeed, overlapping. Football is shown as nationally significant, but also as a cohesive factor in family relationships. Family relationships are shown as important, changing, and bound up with football.</p> <p data-bbox="403 636 1350 712">Either can be argued as more important, but this judgement must be supported, and both must be discussed.</p> <p data-bbox="403 719 743 752">Candidates may discuss:</p> <ul data-bbox="453 759 1350 1626" style="list-style-type: none"> <li data-bbox="453 759 1350 949">• national pride. Football is seen as a marker of national pride and regeneration. In 1954 it was important for Germany to have a reason to believe in itself again, and to step onto the world stage without shame. The plot is structured around the World Cup, so football does take on great significance. <li data-bbox="453 956 1350 1308">• football as a substitute for family. Rahn is portrayed as a father figure for Matthias, and Herberger as a father figure to the players. At a time when family members were missing or damaged because of the war, these substitute relationships were extremely important. However, it can also be argued that this caused conflict with actual family members, such as between Matthias and Richard. This can be argued either as showing the importance of football, or of the greater focus on family. <li data-bbox="453 1314 1350 1626">• family relationships. there is considerable focus on family relationships, for example Matthias and Richard, or Richard and Christa, or Annette and Paul. They are shown to be fragile, important, and occasionally repairable. It is probably most important to the work that Matthias and Richard repair their relationship, and that Richard accepts Rahn as Matthias's mentor, but both of these family developments only take place in the context of football.

Question number	Indicative content
18(a)	<p data-bbox="403 1839 916 1872"><i>Der Untergang</i> (Oliver Hirschbiegel)</p> <p data-bbox="403 1917 735 1951">Responses may include:</p> <p data-bbox="403 1957 1350 2024">Hitler's decline is effectively shown in a variety of ways, including the changes in his manner and physical condition. However, it would be</p>

	<p>possible to argue that the portrayal is exaggerated, too fast or too sympathetic.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • rages and incoherence. Hitler's lapses of control over his temper and mental faculties increase, demonstrating Hitler's declining mental and physical capabilities. His loss of control over his mind and body effectively reflects his loss of control over Germany and his subordinates. • inability to accept reality. A once astute politician is portrayed as out of touch and deluded. We clearly see the end point of the delusion, but it could be argued that the film doesn't effectively portray the process. • shaking. This is a very clear visual symbol of Hitler's physical decline, which has some historical basis, but also reflects the shaking of the Reich before the final collapse. • visual decline. Hitler's appearance declines dramatically, from a still-imposing figure to a rather sad, defeated, old man.
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Question number	Indicative content
18(b)	<p><i>Der Untergang (Oliver Hirschbiegel)</i></p> <p>Responses may include:</p> <p>Betrayal – and alleged betrayal – are important concepts in the film. Even mild disagreement or adherence to the evidence is presented as betrayal and can have significant consequences, which makes it much harder for characters to do the right thing. It could be argued that betrayal, a serious act, loses its meaning when mild disagreement is counted as betrayal.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • fear of the consequences. When disagreement or presentation of uncomfortable evidence is presented as betrayal of the leader, people fear the consequences of honesty and discussion. This leads to hypocrisy and double standards. • independent thinking. Independent thinking is regarded as betrayal of the leader. Characters wrestle with the question of whether their oaths should prevent them from thinking for themselves. • leader or country. We see instances where the characters face a choice between being seen as betraying the country by

	<p>contradicting the leader, and actually betraying the country by following a leader who has lost touch with reality.</p> <ul style="list-style-type: none"> • Himmler. He sues for peace to save what can be saved from a dire situation, and Hitler says that is the worst betrayal of all. However, it could be seen as the ultimate expression of duty to the country (rather than to Hitler).
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Question number	Indicative content
19(a)	<p><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p>Responses may include: The idea of being an outsider is central to this film, yet it is not a simple idea. It is an open question to what extent Melanie is excluded by others, and to what extent she is complicit in her social exclusion, because she herself does not feel that she fits in. Candidates may discuss:</p> <ul style="list-style-type: none"> • social. Melanie comes from a situation where she is not an outsider. She had a relationship (now ended) and she gets on well with her mother, keeping in frequent telephone contact. So, we are not seeing someone who was always an outsider – circumstances have played their part. Melanie’s desperation to be liked makes her all the less likeable, and more of an outsider, as we can see in her interactions with Tina. • professional. Melanie’s situation as an outsider is initially the result of her tactless approach, but the other staff do close ranks and make unpleasant comments about her, shutting her out of their group. On the other hand, Melanie does not take well-meant advice or offers of friendship, so it can be argued that she excludes herself as much as that she is excluded. • language. Melanie is a Schwäbin in Baden, and her language marks her out as different. This leads to misunderstandings, but also marks her as ‘not one of us’. This cultural aspect of feeling an outsider is significant in the work.

Question number	Indicative content
19(b)	<p><i>Der Wald vor lauter Bäumen (Maren Ade)</i></p> <p>Responses may include:</p>

	<p>Tina and Thorsten are the two characters who offer Melanie some sort of friendship. Their interactions with Melanie are crucial to the development and interpretation of the film.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Tina. She is a rather self-obsessed, fashionable person, who uses Melanie when she needs her and drops her when she doesn't. The worse she treats Melanie the more Melanie wants to belong. They seem to bring out the worst in each other in a co-dependent abusive relationship. • social gaffes. In Tina's company, Melanie is at her insecure, gaffe-prone worst, leading up to some quite serious stalking. The significance of Tina is that she demonstrates the importance of friends who are equals, of a secure social circle, and how we can spiral out of control without one. • Thorsten. He is the nice but geeky guy, perhaps a bit of an outsider himself, who offers Melanie friendship and more. Melanie rejects him because she sees him as below her. • support. Thorsten offers Melanie genuine support and would listen to her. He is significant because he offers a counter point to Tina and demonstrates that Melanie is almost self-destructive.
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Question number	Indicative content
20(a)	<p><i>Die fetten Jahre sind vorbei</i> (Hans Weingartner)</p> <p>Responses may include: Jule becomes wilder, and is part of a three-way relationship, which represent a transformation from her earlier conformism. However, she does not stop being responsible and caring, as we can see in her interactions with Hardenberg.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • the system. Jule is sad, oppressed and uncertain at the beginning of the film. She opposes globalisation but remains a part of the system. She wants to be a teacher. By the end, Jule has left the confines of the system in terms of her active participation in activism. • contact with Jan. Jan introduces Jule to the delights of risk taking and pushing back at the system by breaking rules. She is able to vent some of her anger at her situation, and this leads to her moving away from the constraints of the system.

	<ul style="list-style-type: none"> • Hardenberg. Jule remains kind and caring towards Hardenberg, even after the kidnap. She seems to be a civilising influence. • control. By the end of the film, Jule is more in control of her own life – she literally takes the driving seat in the car, symbolising her growing control over her own life and future.
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Question number	Indicative content
20(b)	<p><i>Die fetten Jahre sind vorbei</i> (Hans Weingartner)</p> <p>Responses may include:</p> <p>Light and dark are effectively used in the work as symbols of good and evil, but also of high and low status. Much of the use of light and dark indicates that things are not so simple, that good and evil are not clearly differentiated in the real world.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • interiors. Jule’s apartment is dark and dingy. The interiors of the richer homes are light-filled (even though it’s dark outside). This reflects the conditions of their lives, and their relative positions in the social hierarchy. • moral actions. At the beginning of the work, the protagonists see themselves as undertaking moral actions, countering the ills of globalisation and leaving ‘educational’ messages when they break in. Yet they act in darkness, and their actions are technically illegal. When they kidnap Hardenberg, they move into the light, even though this cannot be seen as a good action. This could be argued to be a way of shining a light on the discussions of morality and legality of action. • good and evil. At the beginning, there is almost no colour, and there is focus on light and shadows – from the very beginning we can see that this is a film about shades of grey, and the moral gaps between the absolutes. • Berlin and the mountains. Berlin is seen as much darker. There is a cleansing light in the mountains, which leads to a greater clarity of thought in the protagonists.

Question number	Indicative content
21(a)	<i>Die Welle</i> (Dennis Gansel)

	<p>Responses may include: It is unclear how effective Karo's resistance is, either in stopping the Wave, or in persuading viewers that resistance is vital.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Karo as a rebel who is often seen as unlikeable. It is unclear whether Karo is a committed rebel or a rather spoiled schoolgirl who doesn't like it when she is not the centre of attention, and who finds herself fighting for what she thinks is right almost despite herself. On the one hand viewers often find her annoying, are emotionally inclined to oppose her actions, and thus to reject her resistance. On the other, perhaps this is effective, because it is true to life – the dictatorial leaders are often charismatic, and their opponents seen as spoil sports. • references to Sophie Scholl. Karo is portrayed as a Sophie Scholl figure, with references to the leaflets. This highlights the importance of her resistance to the Wave, and perhaps suggests that its effectiveness is secondary to its existence. Sophie Scholl, after all, was not a successful rebel, but she is well-remembered for doing the right thing. • success. Karo's rebellion has little success. She doesn't persuade her peers that the Wave is dangerous. Marco is only persuaded after he hits Karo during an argument. So, in this sense, Karo's rebellion is not very effective. Yet it also demonstrates to the viewer that it can be important to rebel against the unacceptable even where it seems to be hopeless.
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Question number	Indicative content
21(b)	<p><i>Die Welle (Dennis Gansel)</i></p> <p>Responses may include: In much of the film, everyday sounds can be heard, and these are used to good effect to create the various atmospheres of different parts of the film, including the normality of a disruptive classroom at the beginning, the spookiness of the dark corridor as Karo walks down it, and the menace as the Wave gets out of control.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • footsteps. On numerous occasions footsteps can be heard, and these are variously menacing, spooky and ordinary in different scenes. • classroom sounds. These really contribute to the atmosphere of the school. There is often no music, and the sounds of shuffling in the classroom dominate. This is used to good effect to create the difference between the 'before' classroom and the classroom during the project.

	<ul style="list-style-type: none"> • water sounds. These emphasise the idea of the wave, and are particularly present during Wenger's swimming sessions and the water polo games. • silence. This is often ominous, and is used in the build up to or aftermath of something shocking, such as when Tim waves the pistol around in the underpass, or in the final scene in the hall, for example when Wenger comes in and stands on stage all goes quiet, in a respectful but ominous way, and again after Tim kills himself.
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Question number	Indicative content
22(a)	<p><i>Good Bye, Lenin!</i> (Wolfgang Becker)</p> <p>Responses may include: The roles of individuality and community spirit are clearly evident in the comparison between East and West Germany, and how each society copes with the changes when the Wall falls. Alex is an interesting example of conflicting attitudes to these issues.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Alex: Alex seems to be an individual uneasy with a community-focused country to begin with, yet he develops into someone who is trying to recreate a dying community for his mother – paradoxically, this makes him once again out of step with his community. • GDR: East Germany is seen very much as community-based in (n)ostalgic retrospective. Examples can include Christiane's letter writing and how integrated she was in society or characters such as Herr Ganske and Frau Schäfer who are lost without the social structures of the East German community. It seems as if Alex's recreation of the GDR for Christiane helps other characters to recapture the best of the spirit of East Germany. • West Germany: The Federal Republic is seen as valuing individuality and individual contributions, but not actually valuing all individuals. This is linked to materialism and capitalism.

Question number	Indicative content
22(b)	<i>Good Bye, Lenin!</i> (Wolfgang Becker)

	<p>Responses may include: The film's atmosphere of fast-paced change, which leaves some characters breathless and exhilarated, and others out of place, dislocated and mourning the past is created through a range of means, including music, editing, props and casting.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • music: fast-paced music, including Rossini's Overture to Wilhelm Tell, creates a breathless atmosphere, gives the idea of riding at breakneck speed into a future you can't see, or quite keep up with. • image and editing: certain sequences occur at fast forward pace, with many images of different things that are hard to follow, creating an atmosphere of not quite being able to cope with everything changing. • props: there is a contrast between the interior décor and the appearance of the city. While Alex recreates the GDR inside the flat, the city changes apace with, for example, coca cola flags flying. Lenin flying away is an obvious symbol of change. The family loses money because they can't find Christiane's hiding place in time to change it at the bank. Familiar foodstuffs such as „Spreewaldgurken“ are unavailable. • casting: The older people who can't change are shown to be dislocated, out of synch with the younger people who are embracing change (even if that change is a bit fast even for the younger people).
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Question number	Indicative content
23(a)	<p><i>Lola rennt</i> (Tom Tykwer)</p> <p>Responses may include: The compressed, flash forward sequences differ between the three sequences, and illustrate the butterfly effect – one tiny difference in Lola's timeline affects her interactions with these people and also their whole future lives. These have importance for the theme of fate, but also for the film's humorous appeal and audience engagement.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • fate. These sequences indicate that we are not in control of our own destiny, but very much at the mercy of events. It suggests that the individuals whose various futures we see, and which differ depending on whether Lola falls down the stairs or not, have no character, no choices, no agency. This

	<p>is typical of the postmodern period, but it is rather uncomfortable.</p> <ul style="list-style-type: none"> • humour. These scenes are humorous, especially the contrasts in future, for example the difference between the old woman stealing a baby in version one and becoming devoted to the church in version three. • Engagement. The film uses many alienation techniques. It is hard to engage with Lola, for example. But the flash forward scenes are intriguing, and encourage the viewer to keep watching, engaging the audience, who ask how the characters' futures will be different this time.
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Question number	Indicative content
23(b)	<p><i>Lola rennt (Tom Tykwer)</i></p> <p>Responses may include: Lola has a number of problems, any of which could be justified as her greatest. It is clear that Lola has to depend on herself in many ways, but it could be argued that she can depend on Manni emotionally, despite having to help him sort out his failed criminal enterprise.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Lola's parents. Lola's mother is remote and uninterested, seen talking on the telephone rather than listening to Lola. Her father is busy at work and with his secretary, and in one version of events is not, in fact, her father. He refuses to help. This certainly makes Lola seem isolated. • Manni. Lola does seem to be able to rely on Manni emotionally, although she shows difficulty believing this. However, practically speaking, Lola has to sort out Manni's problems rather than being able to rely on him. It would be possible to argue that Manni is Lola's biggest problem. An incompetent small-time criminal who gets into trouble with gangs is a liability. • Lola's choices. Lola does not make wise choices, and often reacts without thinking. It could be discussed whether this is because she has no one to rely on, or part of the theme about fate – either way, it might be her biggest problem. • fate. Perhaps Lola's greatest problem, like that of everyone else, is that she is a small, insignificant being at the mercy of chance. This would be supported by the only successful resolution of the problem in the third version coming from

	the roulette wheel in the casino, and this, in turn, would mean that it does not matter who she can rely on.
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Question number		Indicative content
24(a)		<p><i>Nirgendwo in Afrika</i> (Caroline Link) Responses may include: Serious historical fiction is usually relevant to the present because it uses historical contexts to raise questions and discuss issues which are relevant to the present. This work deals with migration, persecution, war and national identity. This can be used to raise questions about our responses to these issues today.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • persecution and migration. The film is really useful in helping the viewer to understand the reasons why the family migrates. Although National Socialist Germany no longer exists, the issues remain relevant, because people are still persecuted, so the film can help us to empathise with people today, which is relevant. • war. The family experiences displacement, imprisonment and, in Walther's case, eventually participating in the war on the British side. It seems in many ways remote from the peace of Western Europe in the last few decades, but the film can help us to remember how privileged we have been, and perhaps to empathise with those in war-torn places. • national identity. Family members experience the changes in national identity at

		<p>different paces. It becomes difficult to feel German as Jews, but also challenging to feel an identity with local people or the colonial British. Eventually, there is a return on Walther's part to a more German identity, in the return to help with post-war trials. Again, this helps us to consider the different aspects of national identity and how it can change, so it is relevant today.</p>
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Question number	Indicative content
24(b)	<p><i>Nirgendwo in Afrika</i> (Caroline Link)</p> <p>Responses may include: Regina flourishes from an anxious little girl in the first part of the film to a much more confident person finding a place for herself in her new, African, context. However, the problems in her parents' relationship have negative effects on Regina's development, and the Regina who comes home from boarding school is less grounded. How much of this is positive depends on your perspective.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • Regina's early development. Regina is a shy and anxious child in Germany. She does not seem to enjoy playing in the snow or to integrate well with other children. We can question how much of this is her natural disposition and how much is the result of the political climate. Regina begins to flourish in Africa. She seems happier building a positive relationship with Ouwor and the local children. However, Jettel regards her daughter playing in the mud with the 'natives' as negative development. • the effects of Walther and Jettel's relationship on Regina. Her parents' arguments and the deterioration of their relationship make her unhappy and anxious. This is not positive for her development, and perhaps explains why the reliable, calm Ouwor is so important to Regina's development. • Regina's development at boarding school. From Jettel's perspective, Regina has probably developed more appropriately, but she seems remote and less genuinely herself again. Alternatively, perhaps this is just normal teenage development?

Question number	Indicative content
25(a)	<p data-bbox="403 439 946 472"><i>Rosenstraße</i> (Margarethe von Trotta)</p> <p data-bbox="403 517 735 551">Responses may include:</p> <p data-bbox="403 557 1318 707">Hannah seems to be the protagonist, yet her story is very much a subplot. She seems to function as a story keeper, or as a device to allow for a gradual piecing together of her mother's secrets and story.</p> <p data-bbox="403 719 743 752">Candidates may discuss:</p> <ul data-bbox="451 759 1356 1509" style="list-style-type: none"> <li data-bbox="451 759 1356 949">• protagonist or minor character. The role of Hannah's own story is actually relatively insignificant compared with, for example, her mother's story or Lena's story. Hannah is a protagonist only in so far as it is she who is finding out about others' lives. <li data-bbox="451 956 1356 1267">• the need for Hannah to uncover her mother's truth in order to live her own life. It could be argued that it is utterly implausible that Hannah would travel to another continent to learn about her mother before getting married, although it could also be seen as a function of her own grief, and her father's death making her aware of the fragility of history. Yet it could also be reasonably argued to be merely a device to draw the historical stories into the fictional present. <li data-bbox="451 1274 1356 1509">• Hannah as story keeper. Without Hannah's efforts to find out her mother's story, some of the past would have been lost. Bearing witness and holding stories are important roles here and are significant in tales across the ages. This places her in a broader context (candidates do not need to know about this broader context, but can gain credit if they do).

Question number	Indicative content
25(b)	<p data-bbox="403 1765 946 1798"><i>Rosenstraße</i> (Margarethe von Trotta)</p> <p data-bbox="403 1843 735 1877">Responses may include:</p> <p data-bbox="403 1883 1331 2033">There are overlapping social and religious contexts, including fairly secular Jewish society in New York in the (presumably) late 20th century, and Germany in the film present and during the 1930s and early 40s, looking at various social, religious and cultural aspects of</p>

	<p>the times. These combine to create a dialogue between past and present, in which certainties of a time are questioned. It could be argued that this film only makes sense as an interrogation of social and cultural contexts.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • New York in the film present: Ruth's strong religious reaction to loss seems displaced, perhaps generating the need for Hannah to find the time and place in which it would have been appropriate. • Germany in the 30s: class and wealth are seen as of great importance. We see the effects of National Socialist policies on Jewish families and also on wealthy Aryan women who married Jewish men. Religion, or assumed religion, is shown as of great importance. In the end, the wealthy Aryan women prevail. • Germany in the film present: the intense social and religious realities of the 30s have receded but have left their mark. It could be argued that it is only now that Lena can talk about the past.
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Question number	Indicative content
26(a)	<p><i>Sophie Scholl – Die letzten Tage (Marc Rothemund)</i></p> <p>Responses may include: Belief / faith is central to the plot, as it is opposing belief systems and the absolute belief in them that drives the actions of both the National Socialists such as the judge, and the members of the White Rose group.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • strength. Sophie's religious faith gives her the strength to oppose what she sees as wrong. We see Sophie wanting to participate in the opposition, and later calmly asserting her beliefs during the conversation with Mohr. Her faith gives her the strength to accept the consequences of her involvement in the group's actions. • comfort. We see Sophie praying in the prison cell and this clearly gives her comfort in the prison cell scenes. • ideas about religion, conscience and what is right. Sophie does not take the escape route offered by Mohr because it would be wrong. She and Mohr have a prolonged discussion about what is right. • National Socialists' beliefs. The National Socialists (apart from Mohr) seem to have equal faith in their beliefs as Sophie, yet

	Sophie's faith is given more respect. This raises interesting questions about which beliefs and which faith we might accept.
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Question number	Indicative content
26(b)	<p><i>Sophie Scholl - Die letzten Tage (Marc Rothemund)</i></p> <p>Responses may include: Music, everyday sounds and silence are effectively used to create tension, atmosphere and a sense of the period.</p> <p>Candidates may discuss:</p> <ul style="list-style-type: none"> • jazz. A jazz song sets the scene, atmosphere and time period at the beginning. This could be seen as relatively carefree, speaking to the youth of the protagonists, or more deeply analysed as arising from the oppression of Black people in slavery, and used as a subversive force, which has clear parallels with the White Rose Group. It is also used at the end with more melancholy effect. • silence. For example, during the interviews with Mohr there is no background music, which creates an intense focus on the questioning. • music for tension. For example, during the distribution of the leaflets, the music starts quiet and builds up, with menacing, threatening undertones. • background sounds. We hear footsteps and marching which are often menacing. We hear Mohr pouring a cup of tea and Sophie drinking it, again creating intense focus. We hear Mohr washing his hands – which seems to have a biblical reference.

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