



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCE

In German (9GN0) Paper 02

Written Response to Works and Translation

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General Marking Guidance

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

GCE A Level German

Paper 2 mark scheme

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 wunderbar 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.

Repeated errors of capitalisation are not penalised.

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

Text	Correct Answer	Acceptable Answers	Reject	Mark
1. Laura was a student	Laura war (eine) Studentin,		Schülerin	(1)
2. who was interested in the environment	die sich für die Umwelt interessierte.	Interesse an + dative hatte interessiert hat an + dative interessiert war interessant fand		(1)
3. Should she go to the protest in Berlin tomorrow?	Sollte sie morgen zum Protest in Berlin gehen?	zur Demonstration fahren zu dem auf eine Demonstration		(1)
4. No, there were too many disadvantages.	Nein, es gab zu viele Nachteile.	da waren	da sind (tense)	(1)
5. She did not believe	Sie glaubte nicht,	daran hat nicht geglaubt Sie glaubte		(1)

		nicht(s)		
6. that politicians would change anything.	dass Politiker etwas ändern würden.	PolitikerInnen and variants irgendwas verändern	Politika (plural error) Das (grammatical error)	(1)
7. Laura also didn't have time	Laura hatte auch keine Zeit,			(1)
8. because she had to read a book for uni.	weil sie ein Buch für die Uni lesen musste.	musste (sp)	für Uni (no definite article)	(1)
9. It could be argued	Es könnte argumentiert werden,	behauptet / gesagt werden Man könnte argumentieren / sagen	Argumentiert (different word) Bestritten (different meaning) diskutieren (wrong meaning)	(1)
10. that climate change was more important	dass (der) Klimawandel wichtiger ... ist.	sei war die Klimaänderung Klimawandel (minor sp)	ob	(1)
11. than studying.	als studieren	als Studieren als zu studieren als das Studium als Lernen	als Üben	(1)
12. However, if she learned enough,	Jedoch wenn sie genug lernte,	Aber + word order Wie dem auch sei... Wenn sie jedoch lernte, gelernt hätte lernen würde		(1)

		lernt Außerdem Trotzdem		
13. she might become an environmental engineer	könnte sie (ein) Umweltingenieur werden	(eine) ...in Öko-Umwelt-Ingenieur	Umwelttechniker In	(1)
14. and develop technologies	und Technologien entwickeln,			(1)
15. to reduce air pollution.	um (die) Luftverschmutzung zu reduzieren.	Verringern Die /welche die Luftverschmutzung reduzieren		(1)
16. The last problem was	Das letzte Problem war,	letzte letzte		(1)
17.				(1)
18. that the train ticket was too expensive.	dass die Zugfahrkarte zu teuer war.	das Zugticket die Bahnkarte die Zugkarte accept plural + correct verb	tuer (ambiguous)	(1)
19. Laura's friend said	Lauras Freund sagte,	Ignore apostrophe hat gesagt		(1)
20. he would drive her to Berlin.	er würde sie nach Berlin (hin)fahren.			(1)
21. How would that help the climate?	Wie würde das dem Klima helfen?	der Umwelt		

Total (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)

It is recommended that, in order to give a detailed analysis of the work, students write between 300-350 words for each essay. This is sufficient for students to give relevant, justified points of view, arguments and conclusions

with evidence from the work. The whole essay will be marked regardless of length.

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	- 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	- 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	- 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	- 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	- 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 (AO3)

- 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	• 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	• 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. • Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	• 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	• 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	• 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 (AO3)

- 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	• Limited sequences of accurate language resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.
3–4	• 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	• Frequent sequences of accurate language resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication
7–8	• Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9–10	• 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 relevant examples from the work.

Question number	Indicative content
2(a)	Andorra (Max Frisch) Responses may include: Andorra is a richly symbolic work. The place itself symbolises the place we all think we live in, which is fairer, more just and more moral than the country over the border. Nevertheless, it needs to be regularly whitewashed (by Barblin) to maintain its whiter than white self-image, because underneath, all the normal human vices flourish. Candidates might refer to a number of symbols. Candidates may discuss: • the Blacks. The Blacks over the border symbolise fascism, violence and threat to the peace and self-image of the Andorrans. Yet it is the violence which is not feared which is central to the play – the violence within us, the violence expressed towards those who are different. So it could be argued that the Blacks symbolise misdirected fear. • the stake. The stake symbolises the threat of death and sacrifice and makes Andri a sacrifice, a messiah figure, which is itself a strong symbol. • being a Jew. Andri's supposed Jewishness is symbolic of the need for a scapegoat and for the figure of outsider or outcast. It is very much about social construction not about essence. It is also symbolic of events in Germany that were recent when Frisch wrote the play.

Question number	Indicative content
2(b)	Andorra (Max Frisch) Responses may include: Family relationships in the play are a web of lies and confusion. They relate to the issues of personal identity, where we come from and what makes us who we are. Candidates may discuss: • Barblin. She is Andri's sister, although he doesn't know this initially, and his lover. Andri assumes that his father's opposition to their relationship is because he (Andri) is not valued equally because he is a Jew. Barblin has a mental breakdown at least partly because of the complex family relationships. • the father. He is ostensibly Andri's adoptive father, but actually his real father, although he lies about Andri's origins, which ultimately leads to Andri's identity crisis. He appears supportive, paying for apprenticeships, but does not in fact support Andri – he allows others to treat him badly because of his supposed Jewishness. This represents a failure to fulfil a father's role. • Senora. Andri's biological mother, she is the voice of truth which comes too late and leads to death for her and Andri.

Question number	Indicative content
3(a)	<i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i> Responses may include: Responsibility for one's actions, and the consequences of abdication of this responsibility are important themes within the work, from Ill's failure to take responsibility when the young Claire becomes pregnant to the collective failure to take responsibility for Ill's death. Candidates may discuss: • Ill. Ill does eventually take some responsibility for his actions, but he spends a long time running away. • Claire. Claire is engaged in a bitter vendetta against those she holds responsible for crimes against her. At some point in her life, she clearly has taken responsibility for herself and become successful, but she doesn't seem to take responsibility for her actions. She is ultimately responsible not only for the death of Ill, but also for the moral decline of the townspeople. • the town. We see in the townspeople a gradual abdication of responsibility for their actions. They start with the assertion that they would rather be poor than have blood on their hands, fully recognising their responsibility to do the right thing. However, gradually they all begin to buy goods on credit, knowing that this means accepting Ill's death, and to twist words so that they are shifting the responsibility for their own actions onto Ill. In the end, whilst it is clear to the audience that they have collective responsibility for Ill's death, they do not accept this responsibility.

Question number	Indicative content
3(b)	<i>Der Besuch der alten Dame (Friedrich Dürrenmatt)</i> Responses may include: The Chorus is a device taken by Dürrenmatt from Greek tragedy and it is used in a variety of ways, creating alienation, giving information and demonstrating the increasing lack of individuality in Gullen. Candidates may discuss: • background. The chorus tells us about Gullen when it was rich, giving us important background, which is essential to understand the impact of the current poverty. • homogeneity. The chorus represents the increasing lack of individual voices – at the station the four men speak individually, even if they are in agreement. By the end, the chorus speaks as one. Individuality has been lost. • alienation. The chorus is one of the devices used to create distance between the audience and the characters on stage, preventing identification and encouraging critical thought about the play. It does this by creating a barrier between the audience and the characters.

Question number	Indicative content
4(a)	<i>Der kaukasische Kreidekreis</i> (Bertolt Brecht) Responses may include: The singer is a device used to create alienation in the play, emphasising the constructed nature of the play. The singer narrates much of the action and links the play within the play to the Vorspiel. Candidates may discuss: • narrator. The singer narrates much of the plot, interrupting the characters as they represent the action, thus detaching the audience from the characters. The singer's narration also includes moral points, which in traditional plays and fiction would be made through the action rather than spoken explicitly. • structural role. The singer's final words link the Vorspiel and the play within the play, highlighting common themes, such as giving children to the motherly and fruit to those who irrigate. • alienation. The singer creates a barrier between the audience and the characters represented on stage, keeping the audience at a critical distance and aiming to prevent emotional identification, in order to encourage the audience to reflect critically on the issues raised by the play. It could be argued that the singer's narration when Simon and Grusche are reunited is, in fact, poignant and heightens emotion.

Question number	Indicative Content
4(b)	<i>Der kaukasische Kreidekreis (Bertolt Brecht)</i> Responses may include: Gardens and the natural world are linked to the idea of a better future and a kinder world in the play – almost Utopian – but also undermined in some ways. Candidates may discuss: • the orchards and farmland in the Vorspiel. The original inhabitants are removed to allow more productive people to work the land. Whilst Brecht clearly thinks that it is good for the land to go to the productive (see the last line of the play), this completely ignores people's feeling of being rooted in the land. • winter. Grusche hides in the shed for winter, but as spring comes, Aniko wants Grusche to go. It would be possible to interpret nature with its harsh wind and melting snow as Grusche's enemy. • the Governor's wife. She makes a comment just before the rebellion about razing slums to make a garden. In this instance displacing people to make a garden is seen as wrong. • Azdak's Garden. Azdak tells the Governor's wife that her late husband's estates shall fall to the city and be made into a garden for children called Azdak's garden. Here the use of the land is portrayed as for a better purpose.

Question number	Indicative content
5(a)	<i>Der Vorleser</i> (Bernhard Schlink) The past is a theme which dominates the work, its shadow always hanging over the present, both in terms of Germany's past and of Michael and Hanna's pasts. Candidates may discuss: • Germany. One of the key themes of the work is „Vergangenheitsbewältigung“, the need to come to terms with Germany's past. The „Tätergeneration“ is set in opposition to the „Nachkriegsgeneration“, although this binary opposition is threatened by the relationship between Hanna and Michael, showing how inextricably the generations are bound together. We see the impossibility for the young to love the generation which committed the atrocities and yet the contradictory impossibility of not loving them. Guilt and acceptance are strongly related to this theme. • Michael. Michael's past with Hanna dominates his present throughout the novel, which is essentially Michael's way of trying to master his past. The work raises questions regarding whether you can master something which is no longer there or only learn to live with it. • Hanna. Hanna's past actions determine her present leading to her receiving a lengthy jail sentence. In her case, as one of the „Tätergeneration“, the past is combined with her illiteracy, which symbolises the moral and emotional immaturity which led to her and millions like her acting as they did.

Question number	Indicative content
5(b)	<i>Der Vorleser</i> (Bernhard Schlink) Responses may include: Hanna's house is richly symbolic, representing the links between past and present, the passage between dream and reality and the contrasts between inner and outer essence. Candidates may discuss: • absence. The house, like Hanna, is not there anymore. Nevertheless, both retain a looming presence in Michael's mind, demonstrating how he is unable to let go of the past. Michael revisits both the house and Hanna in his mind, revising and layering his impressions as we go through the work. By the end of the work, new court and government buildings are to be built on the site and over the old railway station, symbolising an overlap between the Third Reich and the Federal Republic. • inside and outside. Like Hanna, the house is beautiful on the outside, but the inside is no longer beautiful. There is a foul smell, which can be linked to Hanna's moral weaknesses, for example her actions in the concentration camp. • dreams and memories. The frequent appearance of the house in Michael's dreams demonstrates its importance – it appears in different locations, with windows so dusty that he cannot see in. It is described as blind, and the world around it as dead. It is, like, Hanna, inaccessible.

Question number	Indicative content
6(a)	<i>Die Entdeckung der Currywurst (Uwe Timm)</i> Responses may include: The first-person narrator frames and directs the narrative, prioritising his own concerns and acknowledging that he has tidied up Frau Brücker's tale. The use of the first-person narrator also makes it possible for the author to add layers to the narrative. Candidates may discuss: • narrative. Unusually, the first-person narrator is not the protagonist, but interviewing the protagonist. Frau Brücker's story is a story within a story. • memories. The first-person narrator shares their own memories as well as Frau Brücker's, creating a multi-layered image of time and events in Hamburg. • reorganisation. The narrator admits to reorganising Frau Brücker's account of what happened following their interviews. There is room for questioning whether this is interference from an active, meddling narrator, an inevitable filter of one person's experience through another's, or whether this is merely organisation to avoid structureless rambling.

Question number	<i>Die Entdeckung der Currywurst (Uwe Timm)</i>
6(b)	Responses may include: The context of war is highly significant for the work, which is an exploration of survival and opportunity in times of war. The plot would not function – without war, Bremer would not have been a deserter, so would not have needed to hide in Frau Brücker’s apartment or been kept there after war ended. Candidates may discuss: • context. The war is always present in the background, whether in terms of its effects on Hamburg, which last into the narrator’s childhood, the continual sense of fear or the drivers for Bremer’s desertion and his refuge / captivity with Frau Brücker. • capitulation of Hamburg. This leads to a dilemma for Lena Brücker, who hides it from Bremer. There are many changes which give relief to the wartime scenes and make things that were treated as normal during the wartime scenes stand out as very much determined by war. • options for Lena Brücker. The war opens up opportunities for Frau Brücker in terms of her career, with management roles available. This expands her own horizons and makes her realise how capable she is.

Question number	Indicative content
7(a)	<i>Die neuen Leiden des jungen W.</i> (Ulrich Plenzdorf) Responses may include: This quotation from the original <i>Die Leiden des jungen Werther</i> by Goethe is highly significant for the themes of the work and for the development of Edgar as a character. It allows Plenzdorf to reference the stormy adolescent sensibilities of the <i>Sturm und Drang</i> period and apply them in a 70s East German context. Candidates may discuss: • individualism in a collectivist country. Edgar's assertion of his individualism in the collectivist East Germany is important to the work. Whilst a recognition of the self is important, a refusal of the collective leads to isolation and death. Candidates may know (but need not) that the original <i>Werther</i> was written at a time when individualism was emerging from a society which had been collective, so there is a clear parallel here. • isolation and loneliness. Whilst there is a world to be found within one's own self, retreating entirely into it makes Edgar lose touch with reality (for instance in his approach to Charlie and his self-appraisal as unrecognised genius), and with his co-workers. • benefits and dangers of introspection. Perhaps it could be argued that the work illustrates a need for a balance between the East German collective and extreme individualism?

Question number	Indicative content
7(b)	<i>Die neuen Leiden des jungen W. (Ulrich Plenzdorf)</i> Responses may include: Names are used as much to disguise and obfuscate as to identify. There is a tension between a desire to self-identify and the use of names to link people to a pattern. There are parallels between some of the names in the work and names in the original, <i>Die Leiden des jungen Werther</i>. Candidates may discuss: • Edgar Wibeau. Edgar is very proud of the difference lent him by his Huguenot name and insists on the French pronunciation instead of fitting in and allowing a germanised version. The W links to Werther – Edgar is clearly marked as the flawed hero of the work by his name. • Charlie / Charlotte. Edgar never mentions the name of the woman he claims to love, naming her after the love interest in the original Werther. This indicates from the beginning that Edgar is losing himself in his ideas about romantic love and that his feelings are not destined to be reciprocated. It also shows some disrespect for the woman he claims to love. • Willi / Wilhelm. Edgar's childhood friend, to whom he sends the recorded quotations from Goethe's novel, shares a name, albeit updated, with Werther's correspondent.

Question number	Indicative content
8(a)	<i>Die Verwandlung (Franz Kafka)</i> Responses may include: Kafka's style is, on the surface, straightforward, but it is used to convey situations and concepts which are far from straightforward, often through juxtaposition or ironic undermining of the surface meaning of the words. Candidates may discuss: • absurdist style. Kafka offers factual, apparently objective representations of fantastical, nightmarish situations, such as waking up as a bug, or the way Gregor's family treats him. This highlights the absurdity of life. • irony. Long sentences ending with a surprising twist or undermining what they initially appeared to mean. This is used by Kafka to highlight problems with our acceptance of the everyday. • evoking feelings through objects. The door and window are used to evoke the feeling of being trapped, for example. The painting of the woman in the fur coat evokes various desires and feelings in Gregor. Gregor's feelings are well portrayed by Kafka's language.

Question number	Indicative content
8(b)	<i>Die Verwandlung (Franz Kafka)</i> Responses may include: Ideally, candidates will note that Gregor is looking back on his family with love and may identify that the quotation comes from Gregor's death scene. It may be that this perspective changes candidates' interpretations. Candidates may discuss: • love is not earned. Candidates may argue that Gregor's family did not deserve or earn his love, because familial love is not earned. Gregor, like many others, may have loved his family because they were family, despite their faults. Alternatively, he may give love where none (or insufficient) was received, because he is a loving, dutiful son and brother, which would speak to Gregor's character. • forgiveness on deathbed. It is possible to argue that Gregor's emotion and love for his family on his deathbed constitute a form of forgiveness for their treatment of him. This would link to themes of family. • family's faults. Gregor's family did not value him or treat him well, before or after his metamorphosis, with the brief exception of Greta. It would certainly be possible to argue that they were not worthy of his love.

Question number	Indicative content
9(a)	<i>Die verlorene Ehre der Katharina Blum</i> (Heinrich Böll) Responses may include: The novel is presented by a third person narrator with limited access to the internal worlds of the characters, often with reference to documents that are available and their limitations, leading to a constructed narrative rather than the more usual novelistic narrative representing experiences. Candidates may discuss: • third-person narrator. A third-person narrator with limited access to information or characters' perspectives and emotions is used. This serves to highlight the importance of the themes relating to information, truth and journalistic practices which are at the heart of the novel. Katharina remains quite obscure. • assembling sources. The narrator explicitly refers to sources and documents, constructing an account of what most likely happened, as a contrast to the unsupported speculations in the ZEITUNG. • pamphlet disguised as novel. Böll himself referred to the work in this way, prioritising his polemic against tabloid newspapers.

Question number	Indicative content
9(b)	<i>Die verlorene Ehre der Katharina Blum</i> (Heinrich Böll) Responses may include: Much depends on the concept of honour as it is understood through the lens of the characters. It can be discussed whether honour relates to Katharina's reputation or to her innocence from wrongdoing. Candidates may discuss: • regained honour. It is Tötges who takes Katharina's honour away by publishing rumour as if it were fact. So, it would be possible to argue that in facing up to him, Katharina wins her honour back. • desperation. Katharina's act should probably best be understood as an act of desperation and self-defence which is unrelated to her honour. • lost honour. Murder, however badly the victim has behaved, is better seen as a further loss of honour. It is at the moment that she shoots Tötges that Katharina actually loses her innocence - she is guilty of this crime, if not the others.

Question number	Indicative content
10(a)	<i>Ich fühl mich so fifty-fifty (Karin König)</i> Responses may include: The work portrays simplified versions of East and West Germany with little complexity. The question is whether these are clichés. König was born in the West, so we are very much getting an outside view of the East. Candidates may discuss: • restrictions in East Germany. East Germany is seen as restrictive, forcing Sabine into a career path without regard for her wishes or competence. Although there is some truth in this, it is not effectively offset with a more nuanced picture. • capitalism in West Germany. Although we see downsides of capitalism in Germany, such as Mario and Sabine taking jobs below their competence, capitalism doesn't seem to be interrogated, it is assumed that it is better than the East German system. • portrayals. Tanja, for example, is depicted as a spoiled Wessi who finds everything about the East laughable. Candidates might refer to Mario's initial impressions of Hamburg – for example, his boss thinks the GDR is one large prison.

Question number	Indicative content
10(b)	<i>Ich fühl mich so fifty-fifty (Karin König)</i> Responses may include: Thomas and Maria both represent friendship and bring out different aspects of Sabine's character. Candidates may discuss: • friendship. Thomas and Maria represent different versions of friendship for Sabine, anchored in her old and new worlds. Thomas keeps her anchored in East Germany, whilst Maria is her link to the wide open world. • family. Thomas and Maria show different ways of remaining connected to their families, which offer alternatives to Sabine's fractured family relationships. • function in work. Thomas provides emotional support in Leipzig and contact with her old self and environment through letters. He is the main vehicle by which we learn of the events in Leipzig, such as the Monday Demonstrations. Maria helps Sabine to adjust to West Germany and to realise her dream of going to Greece.

Question number	Indicative content
11(a)	<i>Sansibar oder der letzte Grund</i> (Alfred Andersch) Responses may include: Helander is a lonely, disillusioned, sick man who feels abandoned by God, but nevertheless has the strength to resist the 'Others' and to save the wooden sculpture, which represents art, belief and freedom of thought. Candidates may discuss: • writing on the wall. Helander is disillusioned with God, even furious with Him, but still longs for a sign that He is there. In the moment of his death, he reads the longed for writing on the wall of the church. This could be interpreted as redemption for Germany as well as for Helander. • Helander's resistance. Helander resists the corruption and vilification of all that is good by the 'Others'. He is disillusioned with other clerical figures who make arrangements with the corrupt people in power. • the religious figure. Helander is instrumental in saving the highly symbolic figure of the reading monk. He takes action despite his infirmity and shows pragmatism when he recognises the need to work with the Communists (who are not natural allies of the Church).

Question number	Indicative content
11(b)	<i>Sansibar oder der letzte Grund</i> (Alfred Andersch) Responses may include: The sense of place in this work is remarkable. Rerik is almost a character in its own right, brooding, beautiful, with menace lurking. Andersch's descriptive language is poetic and evocative. Candidates may discuss: • towers and spires. Solid, square churches rise above the town, watching, entrapping. Rerik is portrayed both as a place of apparent sanctuary and as a trap. Helander's church in particular, the large, angular building, is vividly described. • water, wind and boats. Rerik is seen as a place where land and water overlap and winds blow, often symbolic of change. • the atmosphere. There is a strong sense of menace, but also of contrasting hope for escape, salvation and redemption which Rerik makes possible. There are constant references to the light and the dark, to the need (real and perceived) to hide.

Question number	Indicative content
12(a)	<i>Sommerhaus, später und andere Erzählungen</i> (Judith Hermann) Responses may include: The collection of stories is infused with a sense that nothing is to be taken seriously, except perhaps oneself. This extends to other people, who are often treated dismissively, as if they don't matter, or as if they don't have thoughts or feelings. Alternative interpretations, where supported, can be credited. Candidates may discuss: • <i>Bali-Frau</i>: the narrator directly asks whether s/he and Markus Werner took each other seriously. Their relationship seems both superficial and intense. The discussion about the film Markus Werner would have made raises the question of whether there was anything to take seriously, or whether the sensations of the moment were all there was. • regret. There is a regret and a sense of loss expressed by the narrator of <i>Bali-Frau</i> which implies that, in retrospect, s/he feels that there were people and events that could have been taken more seriously. • <i>Rote Korallen</i>, in which the narrator does not take her lover seriously except for his tenuous connection to her great-grandmother – although she does repeat that her first and only visit to a therapist cost her her coral bracelet and her lover. Neither of them takes themselves seriously either – the narrator doesn't know who she is apart from her great-grandmother and the lover isn't interested in himself. • <i>Hurrikan (something farewell)</i>, in which Christine plans to sleep with Cat even though he's married and doesn't take him seriously, while he is interested in her because she's white, not taking her seriously as an individual human.

Question number	Indicative content
12(b)	<i>Sommerhaus, später und andere Erzählungen (Judith Hermann)</i> Responses may include: The weather is important to the symbolism and creation of the atmosphere in the stories. It is often well described and could be argued to have more personality than many of the characters. Candidates may discuss: • hurricane. <i>Hurrikan (something farewell)</i> has a heavy, sticky atmosphere full of dread caused by the frequent warnings of the approaching hurricane, but which refers also to the looming threat of characters taking steps which will have destructive consequences. • heat. In <i>Hurrikan (something farewell)</i> it is unbearably hot. This contributes to the sense of unreality and otherness of the tropical island, which perhaps contributes to the action and could be seen as a metaphor for the sexual attraction. • snow. The bitter cold, the taste, texture and scent of snow are all described. Several stories include snow. Candidates might refer to <i>Sommerhaus, später</i>, in which whirling snow mirrors the narrator's inner thoughts and coldness, and snow two years ago is mirrored by snow now. Stein is euphoric in the snow.

Question number	Indicative content
13(a)	<i>Stern ohne Himmel</i> (Leonie Ossowski) Responses may include: There are various moral decisions - conflicts of conscience - in the work when characters have to choose between what benefits themselves, what is right and what is required by the authorities. Their values are often challenged in the process and have to be re-evaluated as the characters grow and develop. Candidates may discuss: • Abiram. Abiram provokes moral dilemmas, especially for the children. Should they help him or hand him to the authorities? There is a clear conflict between what seems right and what they have been told is right. • food. From the very beginning of the work, it is clear that food is a source of moral conflict. The town sets the example of sharing with the refugees, but food is a precious resource. There are numerous examples of the children, in particular, struggling with their consciences about the moral action to take regarding sharing food. • Ruth and Kimmich. These characters represent the moral path, making what we would see as the right decisions. Ruth never wavers in her belief that the children should both share their food hoard with Abiram and protect him from the authorities. Kimmich has lost his profession because he did the right thing. However, they live in poverty as a consequence of their decisions, which is used to show that the right decision is not always the easy decision.

Question number	Indicative content
13(b)	<i>Stern ohne Himmel</i> (Leonie Ossowski) Responses may include: The novel effectively portrays the dread, the hope, the disillusion and despair of the end of the war. Candidates may discuss: • fear: from the very beginning the atmosphere of fear is created through descriptions of the refugee caravans and the fear that flight is an option only open to others, creating a sense of being trapped. Even the large oak door of the boarding school won't open properly. The insight into characters' minds and their utter dread of what is coming, for example Frau Nagold, makes the reader's heart beat faster. Herr Nagold doesn't believe his own words when he says that fear is more dangerous than the Russians. • the sound of the guns. Descriptions of the guns drawing closer through the work, the uninterrupted artillery fire in the background to all the action intensify the atmosphere of fear and tension. Later the bullets are described as whipping over the street. This is believable as a depiction of the end of the war. • the scenes trying to reach the crypt and inside the crypt. In these scenes the language is terse, with short sentences and increased mention of bullets and death. We feel the heightened terror, claustrophobia and relief that something so long anticipated is about to happen.

Question number	Indicative content
14(a)	<i>Tonio Kröger</i> (Thomas Mann) Responses may include: The sense of place regarding Tonio's hometown is very clear. Munich is much less clearly described – Tonio's time there predominantly consists of his monologue. This contrast is thematically important. Candidates may discuss: • the north. There is much description of the north, with its twisting streets and gabled roofs. Most of the novella takes place in the north, and it is associated with a sense of home and a sense of longing. • the weather in the north. The weather is often described and almost always unpleasant, with rain, drizzle and the permanent damp wind. • Munich. There is one paragraph of description, referring to Lisaweta's atelier on a high floor, with blue sky and golden light and the beginnings of spring. Munich is a place of exile, where Tonio does not feel that he belongs, seen as the home of artists. It reflects his internal dilemma about his art.

Question number	Indicative content
14(b)	<i>Tonio Kröger</i> (Thomas Mann) Responses may include: Tonio's emotional journey could be described as bittersweet and fascinating, although it would also be possible to argue that Tonio is self-absorbed and self-pitying. There is an open question whether his journey has a destination or not. Candidates may discuss: • difference and unrequited love. In his youth, Tonio is painfully aware of the difference between himself – small, dark and poetic – and the tall, blond, physical people around him in the north. He loves and values these people, but they do not see what there is to love and value in Tonio, leading to emotional distress. • Munich. In Munich, Tonio is emotionally stuck. He has developed as an artist but has internalised the values of his northern hometown to such an extent that he is unhappy. • return to the north. Tonio is again rejected (arrested) by the people of the north, but still loves them. In his final letter to Lisaweta, he repeats many of the same ideas about being stuck, which could be argued to be evidence that he has not moved on. On the other hand, he feels that his love to the (stereotypical) northern blonds is what makes him a poet, so there is perhaps, a destination to his journey.

Question number	Indicative content
15(a)	<i>Almanya - Willkommen in Deutschland</i> (Yasemin Samdereli) Responses may include: As the million and first guest worker to arrive in Germany, Hüseyin is symbolic. His journey drives the plot of the film – without Hüseyin’s decision to travel to Germany, or his decision to return to Turkey, the other characters would not have a story. His kindness is also important. Candidates may discuss: • arrival in Germany. Hüseyin is the million and first guest worker to arrive in Germany. He represents a significant event in German history. • integration. Hüseyin integrates relatively successfully and is enthusiastic about Germany when he brings his family over. He retains his Turkishness, however, generally balancing the two cultures well. He is reluctant to become entirely German. • return to Turkey. Hüseyin’s desire to return to his home country with his family drives the contemporary strand of the plot, and his death is the most significant emotional event in the film.

Question number	Indicative content
15(b)	<i>Almanya - Willkommen in Deutschland (Yasemin Samdereli)</i> Responses may include: The music in the film shows influences of Turkish and European music, representing the predominantly successful mixture of both cultures in the family. There is also effective use of everyday sounds without music to convey a sense of place. Candidates may discuss: • everyday sounds. These often convey a sense of place, and sometimes emotion. For example, we hear the sounds of the family eating together, portraying the extended family. We hear mocking laughter and chanting in school when Cenk is being bullied. We hear goats bleating in scenes in Anatolia, clearly marking the difference from urban Germany. • discordant music. At times the music is discordant, conveying complex or conflicting emotions or sadness. For example, when Hüseyin is dreaming about Fatma as hyper German, the music is discordant, as it is after his death. • influences. The music demonstrates Turkish and European influences, as evident in the choice of instruments and the musical scales and modes used. There is evidence of Turkish folk music, typical Western farce music, and some jazz-like music, for example. Volume and speed of the music varies according to the emotions being portrayed.

Question number	Indicative content
16(a)	<i>Das Leben der Anderen</i> (Florian Henckel von Donnersmarck) Responses may include: Dreymann is a protagonist, but it could be argued that he lacks the complexity of figures such as Wiesler or Sieland. On the other hand, he does undergo a kind of transformation from toeing the line to rebelling. Candidates may discuss: • Dreymann's character. Dreymann can be seen as self-involved, complacent and superficial. He seems to have little awareness of the pain that Sieland is in, for example. It is Jerska's death which motivates him to rebel, rather than Hempf's abuse of his life partner and her consequent need for drugs, which seems chauvinistic. So it can be argued that he lacks complexity – or that his failures constitute a kind of complexity. • emotion. Dreymann does feel emotion, expressed in music, when his friend commits suicide. However, we see more of the effect of this on Wiesler than we do on Dreymann. • rebellion. Dreymann does rebel to the extent that he writes an article for publication in the West. Yet even here, he is not portrayed as struggling with his decision or examining his own choices. Alternative views can be credited.

Question number	Indicative content
16(b)	<i>Das Leben der Anderen</i> (Florian Henckel von Donnersmarck) Responses may include: The film is located in a specific historical period, and to the extent that it is concerned with portraying that period and its atmosphere, it is interesting historically but not relevant to today. However, the themes of the work are perhaps more relevant now than when the film was made. Candidates may discuss: • recreation of time and place. The film uses authentic uniforms and, where possible, settings. It effectively creates an atmosphere of pressure and suspicion, which is to some extent historically accurate. The precise context is historical, but the feelings and the themes remain relevant. • decisions under pressure. A key theme of the work is the decisions people make under pressure. Hempf abuses his power, Wiesler aids Dreyman in undermining the regime, which is portrayed as good, but could also be seen as a betrayal, and Sieland takes her own life, unable to cope. Human reactions to stressful situations are very much relevant to today – we can certainly learn from others. • surveillance. The feeling of constantly being watched and of a controlling regime having power over the tiny details of everyday life pervades the film. In a contemporary world where extremist parties are entering government and the possibilities for surveillance are vastly superior this is highly relevant and could be taken as a warning.

Question number	Indicative content
17(a)	<i>Das Wunder von Bern</i> (Sönke Wortmann) Responses may include: The film is set at a time of significant economic and social change in Germany and different characters learn how to deal with it in their different ways. Candidates may discuss: • family. The whole Lubanski family has to deal with change when Richard returns home after being a prisoner of war. It does not come easily to any of them to adapt. • authority. Richard Lubanski and Sepp Herberger must both deal with a change in attitudes to authority and find softer ways to influence the young, Lubanski regarding his children and Herberger regarding the football team. Lubanski is more successful with Matthias than with Bruno, who leaves for the East. • economic change. As the economic miracle arrives, bringing prosperity, the characters must deal with changing values and gender roles.

Question number	Indicative content
17(b)	<i>Das Wunder von Bern</i> (Sönke Wortmann) Responses may include: A number of technical effects are used to portray post-war Germany in the film. The depression of postwar Germany is effectively contrasted with the excitement and prosperity of the emerging economic miracle. Candidates may discuss: • imagery / scene setting. The visual imagery and scene setting are key to showing the viewer the depression of postwar Germany. The indoor scenes show close quarters, basic accommodation and the everyday struggle for food. These scenes effectively create the lingering challenges of life following the war. • costume and props: clothing is of the period – the children are ragged and dirty. The football boots are large and clunky and the innovation of studs is made much of. The wealthy Ackermanns, by contrast, have a lovely house and beautiful possessions. This use of authentic props and contrast shows us both the time period the film is set and the differences between those who are still struggling with the consequences of the war and those who are beginning to enjoy the results of the economic miracle. • lighting and colour. Most scenes use dark colours and muted lighting to create the impression of poverty and despair. The scenes in Switzerland are (too) brightly coloured, indicating a kind of unreachable Utopia.

Question number	Indicative content
18(a)	<i>Der Untergang</i> (Oliver Hirschbiegel) Responses may include: Themes include, amongst others, power, ideology, loyalty, betrayal, political legacy, loss of connection to reality, and guilt and innocence. Candidates are expected to select appropriately and discuss in suitable depth. Candidates may discuss: • ideology. The film deals with ideology which drives horrific acts, but in which people believe implicitly – Magda Goebbels, for example, kills her children rather than allow them to live in a world without the ideology. This theme could not be more relevant to the contemporary world, in which echo chambers are driving more extreme ideologies. • loyalty and betrayal. The film considers at what point loyalty to a leader becomes betrayal of the nation. These are universal themes present throughout literature and certainly relevant today. • guilt and innocence. These are again universal themes, with specific manifestation in the context of Hitler’s final days, but relevant in today’s political situation too.

Question number	Indicative content
18(b)	<i>Der Untergang</i> (Oliver Hirschbiegel) Responses may include: We can question whether Traudl Junge is an innocent character or whether her decisions to work for Hitler and to stay with him in the bunker make her guilty by association. Junge could have made different decisions, she was not compelled to remain so close to Hitler. Candidates may discuss: • working for Hitler. We hear that Junge's relatives don't want her to take the job as secretary to Hitler. We can certainly question her judgement in taking it. But it was a secure and safe job with a boss who is portrayed in the film as kind to her. • staying in the bunker. Hitler offers Junge the opportunity to leave the bunker but she chooses to stay. This could be seen as unwise, remaining near a leader who had lost perspective in a war zone. Alternatively, it could be seen as loyal. • reflection at the end. The reflection of the real Traudl Junge at the end of the film, comparing herself to Sophie Scholl, who opposed the regime, gives perspective to the in-film decision making. Sophie Scholl, who rebelled, is honoured, whereas people who facilitated Hitler are not. On the other hand, Traudl Junge lived a long life.

Question number	Indicative content
19(a)	<i>Der Wald vor lauter Bäumen</i> (Maren Ade) Responses may include: Perhaps what makes the film so uncomfortable to watch is that the audience can identify, at least somewhat, with Melanie. Feeling insecure, excluded and out of one's depth are probably amongst the greatest common fears of people generally. On the other hand, Melanie is her own worst enemy, alienating the audience. Candidates may discuss: • insecurity and exclusion. Melanie's insecurity is something that most of us can identify with. Her terror of being an outsider make her all the more excluded, which is a fundamental fear that makes her very human and relatable. • out of her depth. Melanie is socially and professionally out of her depth. Perhaps it can be argued that the horror of watching her is so great that it prevents us from fully relating to her? • decline. Melanie's decline is fast and extreme. It ought to generate sympathy and empathy in the audience, but can in fact be quite repellent, making it harder to identify with her.

Question number	Indicative content
19(b)	<i>Der Wald vor lauter Bäumen</i> (Maren Ade) Responses may include: There are a range of visual techniques, which effectively contribute to the atmosphere of fear, insecurity and mental decline. Candidates may discuss: • handheld camera. The shaky, handheld camera effectively contributes to the atmosphere of insecurity and decline, representing Melanie's inner shakiness. • perspective. The camera perspective is often unusual, contributing to the sense that Melanie is not perceiving things normally. We see things from odd angles, making us feel Melanie's fear and paranoia. • final scene. The surreal images contrast with the realistic images throughout the film, exaggerating the atmosphere by contrast.

Question number	Indicative content
20(a)	<i>Die fetten Jahre sind vorbei</i> (Hans Weingartner) Responses may include: Injustice is a key theme in the film. The young protagonists protest against global, social and personal economic injustice. Candidates may discuss: • Jule's situation. It is portrayed as a great injustice that Jule, who has limited means, owes a great deal of money to a wealthy man because she damaged his car. • global and social injustice. The young protagonists are protesting against globalisation with its injustices in the early scenes. The actions of breaking into the homes of wealthy people highlight the injustice of unequal distribution of resources and the feeling of the young that they cannot get on. • discussions with Hardenberg. The discussions with Hardenberg in the mountains deal with injustice. There is much to be said here.

Question number	Indicative content
20(b)	<i>Die fetten Jahre sind vorbei</i> (Hans Weingartner) Responses may include: Emotions are created through a combination of camera work, acting and sound techniques. Candidates may discuss: • Camera perspective. There are many shots of single faces which focus on the emotions expressed on the faces. These change through the film. At the beginning there is uncertainty, fear, determination, for example, and the beginnings of love. Towards the end there is greater certainty. We also see more group shots towards the end, portraying emotions of connection and greater stability. • Acting. Facial expression is one of the key means of conveying emotions, and the role of the actors should not be underestimated. Body language and physicality between the characters are further techniques used to portray emotion – for instance, the way the three protagonists are entwined towards the end, showing their group love. • Sound techniques. Slower and faster music is used to create thoughtful, loving or fearful scenes. Actor's voices contribute to the creation of emotion.

Question number	Indicative content
21(a)	<i>Die Welle (Dennis Gansel)</i> Responses may include: It is true that Tim always goes too far, but it can be discussed whether this is his greatest weakness or merely a symptom of his weaknesses, which are usually considered to be insecurity and social exclusion (at least to begin with). Candidates should come to a conclusion about Tim's greatest weakness. Candidates may discuss: • going too far. It is characteristic of Tim that he goes beyond normal socially accepted limits – perhaps because he does not recognise those limits. He shares drugs which he has brought back from the Netherlands with his 'homies' to gain social acceptance. He pulls a gun during a dispute, which is an overreaction. He climbs the tower to spray the wave logo, regardless of his personal safety. He sleeps outside his teacher's home to 'protect' him. So his final act of going too far, shooting himself, seems to be the logical conclusion. It would be possible to argue that this is his greatest weakness. • insecurity. Tim is deeply insecure, which we are led to believe is at least partly because he does not get attention and recognition at home. It is likely that this insecurity drives his failure to recognise accepted limits and it could be seen to be his greatest weakness. • social exclusion. Tim's failure to integrate socially could be seen as a weakness which drives his attempts to gain acceptance by going too far. Seeing this as a weakness would not be a generous reading.

Question number	Indicative content
21(b)	<i>Die Welle</i> (Dennis Gansel) Responses may include: The camera perspective contributes to the portrayal of themes such as hierarchy, control and rebellion in a number of ways. Candidates may discuss: • hierarchy and power. The camera is often angled from below or above, reflecting power and hierarchy. For example, Wenger is often seen from the worm's eye view, emphasising his power over the pupils. When Karo and Mona are refused entry to the pool, the camera looks down at them over the shoulder of the large boy on the door. • rebellion. There are different kinds of rebellion emphasised by the camera perspective. The night action pasting the wave symbol around town is a form of rebellion against the status quo where the camerawork is reminiscent of a music video. In contrast, Karo's lonely rebellion against the growing movement of the Wave is shown through shots where she is alone in the corridor being looked down on or seen in conflict with Marco. • Wenger in the car. The introductory and final scenes show Wenger in the car with the camera focused on him from unusual angles. At the beginning he is shown driving and thus in control. He is smiling and cool. At the end the camera shows him passive in the back seat and focuses on his expression of self-reproach. The camera angles help convey the themes related to the character.

Question number	Indicative content
22(a)	<i>Good Bye, Lenin!</i> (Wolfgang Becker) Responses may include: Good Bye, Lenin! is often referred to as a tragicomedy. Whilst candidates may discuss this, the question directs candidates to evaluate the tragic aspects, so overfocus on the comedic aspects will be unproductive. Candidates may discuss: • tragicomedy. Whilst the film has tragic – or at least sad – aspects, it is also very funny. It cannot be said to be entirely a tragedy because of this. Examples of humour include the use of off-commentary juxtaposed with the images. • defining tragedy. To discuss whether the film is a tragedy, it is necessary to consider criteria for what might constitute tragedy. This might be human suffering, sad things happening or a more traditional, classical understanding of tragedy, which involves the downfall of the protagonist due to a fatal flaw and catharsis of the audience's emotions (or a pain that awakens pleasure) - (Candidates may but do not need to know about classical tragedy). We do not see the downfall of Alex, although he could be said to have the fatal flaw of a distorted relationship with truth. • suffering and sad events. It cannot be disputed that there is suffering and sad events in the film. For example, Christiane's heart attack and death, the siblings' discovery that the story they were told about their father is incorrect, and Alex's realisation that the GDR he has created is an improvement on the reality.

Question number	Indicative content
22(b)	<i>Good Bye, Lenin!</i> (Wolfgang Becker) Responses may include: Germany is a key theme in the work, located as it is at the moment of reunification, where two German states which have been physically and ideologically separated for decades are brought together. Candidates may discuss: • East and West Germany. The two Germanies are portrayed as parallel worlds or orbiting satellites. There was little to no connection between them. By going to the West, Alex's father enters a different world. • East Germany. Alex is seen early in the film protesting in opposition to the regime. Later, he recreates a version of East Germany in his mother's room, which he realises is the East Germany he wishes had existed. There are themes of Ostalgia for East Germany, including the things people missed about it. • reunification. There are questions about what the reunified Germany is. It seems that the West takes over the East, capitalism triumphs, and there are questions about relative values and what a united Germany will be.

Question number	Indicative content
23(a)	<i>Lola rennt</i> (Tom Tykwer) Responses may include: On some readings, the human dependence on fate is considered to be the central theme of the work. Alternatively, it can be argued that every decision is essential because it affects the outcome, which can be seen to be the opposite of fate. Candidates may discuss: • resolution. Only in the third version are Lola and Manni successful, and this depends on Manni's chance meeting with the homeless man who has the money and Lola's win in the casino, both of which could be argued to be down to fate. • obstacles. Lola has to navigate a number of obstacles, such as the dog in the stairwell, the car or the woman with the pram. Only when she, apparently by chance, deals with them all exactly right, is she successful. On the other hand, we can see that Lola apparently learns between the versions of the film, enabling her to do better next time, which is not fate. • fate. We often understand fate as predetermination or something written in the stars which we can't affect or alter. However, Lola's outcomes are determined by many, many decisions, all of which do affect what happens next. So, although there is an argument for fate as chance or luck being key to the film, as predetermination, it is not.

Question number	Indicative content
23(b)	<i>Lola rennt</i> (Tom Tykwer) Responses may include: Both physical and emotional closeness and distance are central to the film, and a number of techniques are used to create these. Candidates may discuss: • camera. Zoom, tracking and perspective are used effectively to create closeness and distance. For example, in the telephone call scenes, the camera zooms onto Manni and Lola's faces creating the impression of closeness. However, the tracking shots show the physical distance between them. This contrasts with the physical closeness and emotional distance in the scenes with Lola's parents, created by showing Lola in the same place as her parents, but with zoomed out shots. • bed scenes. Manni and Lola are physically close in these scenes, with zoom shots and both of them in the shot. Emotional closeness is shown through the physical closeness, the expressions and body language of the actors and the choice of words. • running. Lola is seen crossing almost impossible physical distances at speed in the running shots. This could be argued to show how distant a possibility it is that she could come up with so much money in so short a time.

Question number	Indicative content
24(a)	<i>Nirgendwo in Afrika</i> (Caroline Link) Responses may include: The search for identity in changing circumstances where pre-existing identities are thrown into question is a theme in this work. However, there are many other significant themes, so it would be hard to argue that the film is entirely about the search for identity. Candidates may discuss: • Jettel. She is perhaps the character most strongly seeking identity, having defined herself by her social station and position. Without the trappings of wealth, she seems not to know who she is. She seeks validation, a form of identity search, in other men, before identifying with the struggles of the land and settling into a new knowledge of herself in Africa. She then has to redefine herself again as a wife who follows her husband again. • Regina. The child is still developing, so necessarily seeking her identity. In Germany she is seen as shy and excluded. In Africa she initially identifies with the local children, to her mother's dismay. At school her identity changes – we see only the effects, not the search. She finds a degree of balance towards the end of the film between her different identities. • Walther is portrayed as predominantly in search of survival. He seems to have lost himself for much of the film, but finds a purpose, and with it an identity, in going back to Germany to sit in judgement on those who persecuted the Jews.

Question number	Indicative content
24(b)	<i>Nirgendwo in Afrika</i> (Caroline Link) Responses may include: The film sees wider events during the Second World War from the perspective of the Redlich family, sometimes focusing on the young Regina's perspective, sometimes on the adults' perspective. This creates the effect of events happening to the audience in almost incomprehensible ways, resulting in the audience making sense of the wider events along with the family. Candidates may discuss: • female perspectives. We see the events of the film predominantly from the female perspectives of Regina and Jettel. They have very little agency in terms of decision making. Walther decides to go to Africa, then to work for the British army and finally to go back to Germany. Regina and Jettel have to adapt. We see them becoming stronger and taking more decisions about the farm. However, on the whole, this perspective shows the relative powerlessness of the women, dealing with events that are happening to them. • distance. The domestic perspective foregrounds the everyday effects of greater world events on the family and puts the larger events in the distance. So we see Jettel struggling to come to terms with a basic life on the farm, while the terrible events in Germany are perceived from a distance, through letters reporting family deaths and radio reports. • relationships. The narrative perspective prioritises the developing relationships of the family members over detailed exposition of political events (eg war) in Germany and Africa. Jettel and Walther's relationship is followed through lows to a kind of resolution. Jettel's relationship with Regina and each woman's relationship with Ouwor, who represents Africa to a great extent, is shown.

Question number	Indicative content
25(a)	Rosenstraße (Margarethe von Trotta) Responses may include: Forgetting and remembering are key themes in the work, both personally and in terms of dealing with the past. Candidates may discuss: • Ruth. Ruth has actively forgotten, or suppressed, memories from a traumatic time in her life, when she lost her parents during the Holocaust. Only on the death of her husband is the trauma reactivated, but she cannot or will not remember. This can be seen as a self-protective mechanism which is now preventing her from living fully. • Hannah. Hannah seeks out old memories, feeling the need to keep them alive in order to understand her mother and her own origins. To Hannah the stories of the past are interesting and necessary to understand her own place in the world, but she has little awareness, at least at the beginning, of how painful they are. • Lena. Lena keeps memories alive inside her and shares them with Hannah. However, it could be argued that Lena has suppressed the horror of the time and not thought about it much, which is a kind of forgetting.

Question number	Indicative content
25(b)	Rosenstraße (Margarethe von Trotta) Responses may include: The atmosphere of fear, desperation, cold and rebellion is effectively created through a number of technical means, including colour, camera work, contrast between inside and outside, sound and words. Candidates may discuss: • inside and outside. The uncertainty and questioning of the women outside are contrasted with the desperate certainty of the men inside. The women gradually begin to demand and assert themselves, beginning with individual voices, progressing to speaking together, in unison. • scene setting. The colours are muted, uniforms portray power, piles of snow and flags show the cold and the bitter wind, soldiers and women shiver. • music and sounds during street scenes. There are threatening footsteps, building the atmosphere of fear, an air raid siren followed by dramatic music and the sound of bombing, rubble on the streets, and later, the sounds of tanks menacing.

Question number	Indicative content
26(a)	<i>Sophie Scholl – Die letzten Tage (Marc Rothemund)</i> Responses may include: The film is, in its essence, about the relationship between the individual and the state. It considers the effects of a too-powerful state on individual lives and shows the power of individuals to affect the state. Sophie, Hans and others in the White Rose group lost their lives, but the seeds of rebellion against the fascist state which they sowed continued to grow. Candidates may discuss: • individuals against the state. The members of the White Rose group attempt to rebel against the state, showing what individuals can do. They disseminate information, undermining the control of the state, and present an alternative to accepting the state narrative. • Sophie and Mohr. The interview between Sophie and Mohr includes discussions about the specific merits of the state, the need for order versus individual conscience. • court scenes. The state asserts its power over the individuals. It is able to sentence the individuals to death, but it cannot kill the ideas they have begun to spread.

Question number	Indicative content
26(b)	<i>Sophie Scholl – Die letzten Tage (Marc Rothemund)</i> Responses may include: Language is seen as powerful in the film and it is used effectively to create character and power relationships between them. The words and information spread by the White Rose group have the power to, at least, worry the authorities and possibly undermine them – the knowledge in the leaflets was, as we are told at the end, spread across Germany via the Allied powers. Candidates may discuss: • Sophie. Sophie's voice and words are measured and controlled and her arguments are clear. Her language is simple and clear, which effectively portrays the simple, clear conscience behind them and her determined belief in what is right. In the cell, we see Sophie praying, her voice emotional. Her last words, „Die Sonne scheint noch“, can be seen as giving hope. • Mohr. His words and voice are controlled and rational, his accent clipped, effectively showing him as a thoughtful man who has benefited from the system, not a fanatic. The complexity and bureaucratic nature of this language effectively portrays his authority. Later his voice becomes loud, aggressive and at times defensive. This effectively represents the disintegration of the system he represents. • court. The judge uses complex, legal language to begin with but twists the meanings of concepts and reverts to insults and abuse, in rhetorical questions and assumptions. This effectively mirrors the perversion of justice. His judgements are expressed in the single command, „Abführen!“ which is effective both in showing his dismissive character and creating a fear of the system and for Sophie and her brother.

