

German
Advanced
PAPER 2: Written response to works
and translation

Total Marks

Time: 2 hours 40 minutes

In the boxes below, write your name, centre number and candidate number.

Surname					
Other names					
Centre Number					
Candidate Number					

YOU MUST HAVE

Nil

YOU WILL BE GIVEN

Nil

INSTRUCTIONS

Answer question 1 in Section A. You must answer TWO questions from Sections B and C – this means EITHER two questions from Section B OR one question from section B AND one question from Section C. Write between 300 and 350 words for questions in Section B and Section C.

We recommend you spend 30 minutes on Section A: Translation.

Answer the questions in the spaces provided – there may be more space than you need.

Dictionaries are NOT allowed in this examination.

Copies of works are NOT allowed in this examination.

INFORMATION

The total mark for this paper is 120.

The marks for EACH question are shown in brackets – use this as a guide as to how much time to spend on each question.

ADVICE

Read each question carefully before you start to answer it.

Check your answers if you have time at the end.

SECTION A: TRANSLATION

- 1 Übersetzen Sie den folgenden Text INS DEUTSCHE.
(20 marks)

Anna found her job at a Berlin newspaper interesting. The tasks were varied. She liked asking politicians about their initiatives. Anna often interviewed successful immigrants and was always optimistic afterwards. However, she had also talked with unemployed people who hoped that the AfD would help them. They would be disappointed, Anna thought.

This afternoon, Anna wanted to meet a Turkish actress, to discuss her social project. While she walked, Anna reflected on the changes in Berlin since her childhood in the GDR. The new cultural energy was, in Anna's opinion, positive, but she understood why some people felt threatened. Everything was different now.

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(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: Written Response To Works (Literary Texts)

Respond to TWO questions in German. Choose two questions from section B OR one question from section B and one question from section C. Write between 300–350 words in response to each question.

2 Andorra (Max Frisch)

EITHER

- (a) ‚Andorra hat keinen sozialen oder historischen Kontext‘. Erklären Sie, inwiefern Sie zustimmen.
(50 marks)**

OR

- (b) Analysieren Sie die Bedeutung des Lehrers und des Soldaten für das Stück.
(50 marks)**

(Total for Question 2 = 50 marks)

**3 Der Besuch der alten Dame
(Friedrich Dürrenmatt)**

EITHER

- (a) Beurteilen Sie, inwieweit Ill das Opfer ist.
(50 marks)

OR

- (b) ‚Das Publikum muss bei einer Tragödie starke Emotionen fühlen.‘ Beurteilen Sie, ob **Der Besuch der alten Dame** eine Tragödie ist.
(50 marks)

(Total for Question 3 = 50 marks)

4 Der kaukasische Kreidekreis (Bertolt Brecht)

EITHER

- (a) Untersuchen Sie die Wichtigkeit von Brechts Kommunismus für das Stück.
(50 marks)**

OR

- (b) Analysieren Sie die Bedeutung der letzten Szene: 5 DER KREIDEKREIS.
(50 marks)**

(Total for Question 4 = 50 marks)

5 Der Vorleser (Bernhard Schlink)

EITHER

- (a) Beurteilen Sie, inwieweit Michael ein glaubwürdiger Erzähler ist.
(50 marks)

OR

- (b) ‚Hannas Analphabetismus entschuldigt ihre Taten.‘
Erklären Sie, inwiefern Sie zustimmen.
(50 marks)

(Total for Question 5 = 50 marks)

6 Die Entdeckung der Currywurst (Uwe Timm)

EITHER

- (a) Analysieren Sie die Idee von Zeit in dieser Novelle.
(50 marks)**

OR

- (b) Beurteilen Sie, inwieweit Bremer ein ehrlicher
Mann ist.
(50 marks)**

(Total for Question 6 = 50 marks)

**7 Die neuen Leiden des jungen W.
(Ulrich Plenzdorf)**

EITHER

- (a) Beurteilen Sie, inwieweit dieses Werk eine
Liebesgeschichte ist.
(50 marks)**

OR

- (b) Beurteilen Sie, inwieweit die DDR Edgars
Schicksal beeinflusst.
(50 marks)**

(Total for Question 7 = 50 marks)

8 Die Verwandlung (Franz Kafka)

EITHER

- (a) Beurteilen Sie, ob Grete oder der Prokurist von größerer Bedeutung ist.
(50 marks)**

OR

- (b) ‚In dieser Novelle geht es hauptsächlich um den Kontrast zwischen der inneren und der äußeren Welt.‘ Erklären Sie, inwieweit Sie zustimmen.
(50 marks)**

(Total for Question 8 = 50 marks)

**9 Die verlorene Ehre der Katharina Blum
(Heinrich Böll)**

EITHER

- (a) ‚Das Hörensagen ist wichtiger in diesem Werk als Fakten.‘ Erklären Sie, inwiefern Sie zustimmen.
(50 marks)

OR

- (b) Beurteilen Sie, inwieweit Ludwig der wichtigste Antiheld ist.
(50 marks)

(Total for Question 9 = 50 marks)

10 Ich fühl mich so fifty-fifty (Karin König)

EITHER

- (a) ‚Sabines größtes Problem ist, dass sie nicht im Hier und Jetzt leben kann.‘ Erklären Sie, inwieweit Sie zustimmen.
(50 marks)

OR

- (b) Analysieren Sie die Wirksamkeit der Erzählperspektive in diesem Werk.
(50 marks)

(Total for Question 10 = 50 marks)

**11 Sansibar oder der letzte Grund
(Alfred Andersch)**

EITHER

- (a) Beurteilen Sie, ob Selbstbestimmung die zentrale Idee in diesem Roman ist.
(50 marks)

OR

- (b) „Der Klosterschüler ist kein Kunstwerk, Herr Doktor ... er wird gebraucht, verstehen Sie, gebraucht!“ Beurteilen Sie, wie bedeutend dieses Zitat für das Werk ist.
(50 marks)

(Total for Question 11 = 50 marks)

12 Sommerhaus, später und andere Erzählungen (Judith Hermann)

EITHER

- (a) Beurteilen Sie, inwieweit „Sonja“ UND eine andere Erzählung Liebesgeschichten sind.
(50 marks)

OR

- (b) Analysieren Sie die Darstellung von inneren und äußeren Welten in diesen Erzählungen.
(50 marks)

(Total for Question 12 = 50 marks)

13 Stern ohne Himmel (Leonie Ossowski)

EITHER

- (a) Beurteilen Sie, wer am mutigsten ist: Antek, Willi, Ruth oder Abiram.
(50 marks)

OR

- (b) Analysieren Sie die Behauptung, dass einige Charaktere die Realität weder akzeptieren können noch wollen.
(50 marks)

(Total for Question 13 = 50 marks)

14 Tonio Kröger (Thomas Mann)

EITHER

- (a) Analysieren Sie die Wirksamkeit der Leitmotive in diesem Werk.
(50 marks)

OR

- (b) ‚In dieser Novelle geht es hauptsächlich um die Frage, wie man sich selbst akzeptieren kann‘. Erklären Sie, inwieweit Sie zustimmen.
(50 marks)

(Total for Question 14 = 50 marks)

TOTAL FOR SECTION B = 50 MARKS

SECTION C: Written Response To Works (Films)

Respond to TWO questions in German. Choose two questions from section B OR one question from section B and one question from section C. Write between 300–350 words in response to each question.

**15 Almany – Willkommen in Deutschland
(Yasemin Samdereli)**

EITHER

- (a) Analysieren Sie, wer sich stärker entwickelt, Fatma oder Cenk.
(50 marks)**

OR

- (b) Analysieren Sie, wie effektiv der Film die positive Seite von Integration zeigt.
(50 marks)**

(Total for Question 15 = 50 marks)

16 Das Leben der Anderen (Florian Henckel von Donnersmarck)

EITHER

- (a) Beurteilen Sie, inwieweit Wiesler ein tragischer Held ist.
(50 marks)

OR

- (b) ‚Das Leben der Anderen zeigt nicht das wirkliche Leben in der DDR.‘ Beurteilen Sie, inwieweit diese Aussage problematisch für die Qualität des Filmes ist.
(50 marks)

(Total for Question 16 = 50 marks)

17 Das Wunder von Bern (Sönke Wortmann)

EITHER

- (a) Analysieren Sie die Darstellung der Geschlechterrollen in diesem Film.
(50 marks)**

OR

- (b) Beurteilen Sie, inwiefern Richards Entwicklung glaubwürdig ist.
(50 marks)**

(Total for Question 17 = 50 marks)

18 Der Untergang (Oliver Hirschbiegel)

EITHER

- (a) ‚Wer aber vor der Vergangenheit die Augen verschließt, wird blind für die Gegenwart.‘
Erklären Sie, inwieweit der Film heutzutage noch relevant ist.
(50 marks)

OR

- (b) Analysieren Sie die Darstellung von Loyalität im Film.
(50 marks)

(Total for Question 18 = 50 marks)

19 Der Wald vor lauter Bäumen (Maren Ade)

EITHER

- (a) Untersuchen Sie die Bedeutung des sozialen und geographischen Kontextes im Film.
(50 marks)

OR

- (b) ‚Ich habe selten so einen guten, realistischen Film gesehen, der betroffen und nachdenklich macht.‘ Erklären Sie, inwieweit Sie zustimmen.
(50 marks)

(Total for Question 19 = 50 marks)

**20 Die fetten Jahre sind vorbei
(Hans Weingartner)**

EITHER

- (a) Analysieren Sie die moralischen Prinzipien der drei Protagonisten.
(50 marks)**

OR

- (b) Untersuchen Sie die Wirksamkeit der visuellen Techniken.
(50 marks)**

(Total for Question 20 = 50 marks)

21 Die Welle (Dennis Gansel)

EITHER

- (a) Untersuchen Sie die Wirkung der Musik auf die soziale und politische Bedeutung des Filmes.
(50 marks)**

OR

- (b) Beurteilen Sie, welcher Charakter sich während des Filmes am meisten ändert.
(50 marks)**

(Total for Question 21 = 50 marks)

22 Good Bye, Lenin! (Wolfgang Becker)

EITHER

- (a) Untersuchen Sie die Idee von Parallelwelten im Film.
(50 marks)**

OR

- (b) Analysieren Sie, wie wirksam die Atmosphäre von Ostalgie technisch geschaffen wird.
(50 marks)**

(Total for Question 22 = 50 marks)

23 Lola rennt (Tom Tykwer)

EITHER

- (a) ‚Lolas Charakter ist genauso zweidimensional wie ihre Zeichentrickfigur.‘ Erklären Sie, inwieweit Sie zustimmen.
(50 marks)

OR

- (b) Beurteilen Sie, inwiefern der Film den sozialen und technologischen Kontext der späten 90er widerspiegelt.
(50 marks)

(Total for Question 23 = 50 marks)

24 Nirgendwo in Afrika (Caroline Link)

EITHER

- (a) ‚Walter verursacht seine eigenen Probleme.‘
Erklären Sie, inwieweit Sie zustimmen.
(50 marks)**

OR

- (b) Analysieren Sie die Idee von Heimat in
diesem Film.
(50 marks)**

(Total for Question 24 = 50 marks)

25 Rosenstraße (Margarethe von Trotta)

EITHER

- (a) Beurteilen Sie, inwieweit es in diesem Film um Liebe geht.
(50 marks)**

OR

- (b) Untersuchen Sie die Bedeutung von Lena im Film.
(50 marks)**

(Total for Question 25 = 50 marks)

**26 Sophie Scholl – Die letzten Tage
(Marc Rothemund)**

EITHER

- (a) Beurteilen Sie, wie effektiv die Atmosphäre von Zeit und Ort technisch geschaffen wird.
(50 marks)**

OR

- (b) Analysieren Sie die Bedeutung des Gewissens im Film.
(50 marks)**

(Total for Question 26 = 50 marks)

TOTAL FOR SECTION C = 50 MARKS

Indicate your **FIRST** question choice on this page. You must use this space to answer **ONE** question from Section B (Literary Texts). You will be asked to indicate your second question choice on page 48.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 2(a)	<input type="checkbox"/>	Question 2(b)	<input type="checkbox"/>
Question 3(a)	<input type="checkbox"/>	Question 3(b)	<input type="checkbox"/>
Question 4(a)	<input type="checkbox"/>	Question 4(b)	<input type="checkbox"/>
Question 5(a)	<input type="checkbox"/>	Question 5(b)	<input type="checkbox"/>
Question 6(a)	<input type="checkbox"/>	Question 6(b)	<input type="checkbox"/>
Question 7(a)	<input type="checkbox"/>	Question 7(b)	<input type="checkbox"/>
Question 8(a)	<input type="checkbox"/>	Question 8(b)	<input type="checkbox"/>
Question 9(a)	<input type="checkbox"/>	Question 9(b)	<input type="checkbox"/>

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Question 10(a) ☐

Question 10(b) ☐

Question 11(a) ☐

Question 11(b) ☐

Question 12(a) ☐

Question 12(b) ☐

Question 13(a) ☐

Question 13(b) ☐

Question 14(a) ☐

Question 14(b) ☐

Write your answer on the next page.

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Indicate your **SECOND** question choice on this page. You must use this space to answer **ONE** question from **EITHER** Section B (Literary Texts) **OR** Section C (Films).

Your second question must **NOT** be on the same literary text as your first question.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ~~☒~~ and then indicate your new question with a cross ☒.

Chosen question number:

Question 2(a)	<input type="checkbox"/>	Question 2(b)	<input type="checkbox"/>
Question 3(a)	<input type="checkbox"/>	Question 3(b)	<input type="checkbox"/>
Question 4(a)	<input type="checkbox"/>	Question 4(b)	<input type="checkbox"/>
Question 5(a)	<input type="checkbox"/>	Question 5(b)	<input type="checkbox"/>
Question 6(a)	<input type="checkbox"/>	Question 6(b)	<input type="checkbox"/>
Question 7(a)	<input type="checkbox"/>	Question 7(b)	<input type="checkbox"/>
Question 8(a)	<input type="checkbox"/>	Question 8(b)	<input type="checkbox"/>

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Question 9(a)	<input type="checkbox"/>	Question 9(b)	<input type="checkbox"/>
Question 10(a)	<input type="checkbox"/>	Question 10(b)	<input type="checkbox"/>
Question 11(a)	<input type="checkbox"/>	Question 11(b)	<input type="checkbox"/>
Question 12(a)	<input type="checkbox"/>	Question 12(b)	<input type="checkbox"/>
Question 13(a)	<input type="checkbox"/>	Question 13(b)	<input type="checkbox"/>
Question 14(a)	<input type="checkbox"/>	Question 14(b)	<input type="checkbox"/>
Question 15(a)	<input type="checkbox"/>	Question 15(b)	<input type="checkbox"/>
Question 16(a)	<input type="checkbox"/>	Question 16(b)	<input type="checkbox"/>
Question 17(a)	<input type="checkbox"/>	Question 17(b)	<input type="checkbox"/>
Question 18(a)	<input type="checkbox"/>	Question 18(b)	<input type="checkbox"/>
Question 19(a)	<input type="checkbox"/>	Question 19(b)	<input type="checkbox"/>
Question 20(a)	<input type="checkbox"/>	Question 20(b)	<input type="checkbox"/>
Question 21(a)	<input type="checkbox"/>	Question 21(b)	<input type="checkbox"/>
Question 22(a)	<input type="checkbox"/>	Question 22(b)	<input type="checkbox"/>

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Question 23(a) ☐

Question 23(b) ☐

Question 24(a) ☐

Question 24(b) ☐

Question 25(a) ☐

Question 25(b) ☐

Question 26(a) ☐

Question 26(b) ☐

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TOTAL FOR SECTIONS B AND C = 100 MARKS

TOTAL FOR PAPER = 120 MARKS

END OF PAPER

SOURCE INFORMATION

Question 16: <https://www.welt.de/politik/article734960/Das-Leben-der-anderen-hat-keinen-Preis-verdient.html>

Question 18 quotation based on: a talk by
Bundespräsident Richard von Weizsäcker in 1985