

**Paper Reference(s) 1HI0/31**  
**Pearson Edexcel GCSE (9–1)**

## **History**

**PAPER 3: Modern depth study**

**Option 31: Weimar and Nazi Germany, 1918–39**

**Thursday 15 June 2023 - Morning**

## **Sources / Interpretations Booklet**

**DO NOT RETURN THIS BOOKLET WITH  
THE QUESTION PAPER.**

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## **Sources /interpretations for use with Section B.**

**SOURCE B:** From an article published in the magazine **Der Kreis**, 1927. **Der Kreis** was a German magazine about new trends in culture. It was published monthly from 1924–33.

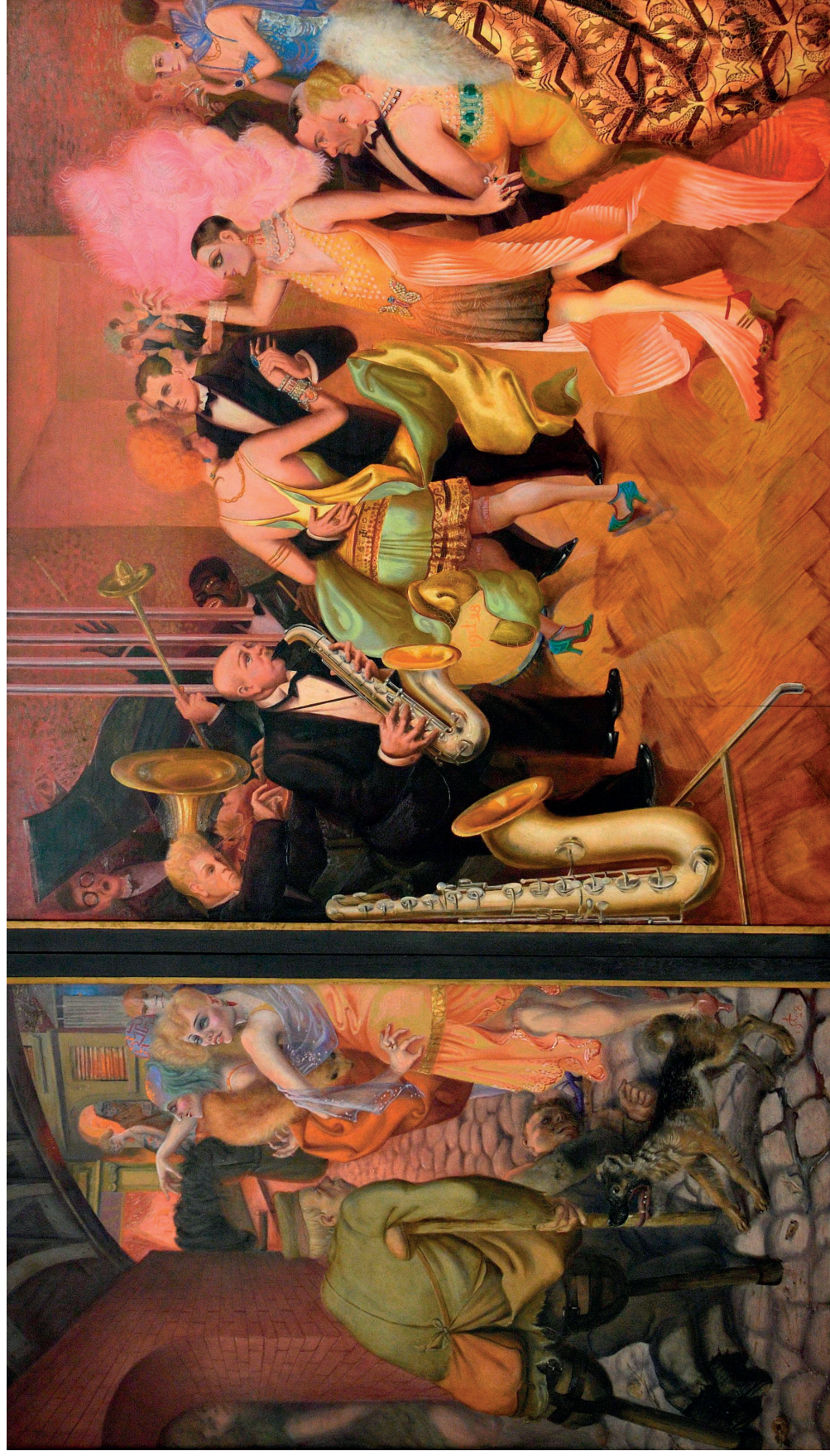
Everything that we call progress has the single purpose of making people stronger, happier, and more cheerful. It might be the construction of a new sports arena or the introduction of films with sound in the cinema.

The radio belongs to this progress as well. It fills the family's long evening hours with entertainment and education. Besides this, the radio makes it possible for every human being to feel they are a part of what is happening somewhere else in Germany. For example, someone living in Hamburg can be 'present' in the Cathedral Square in Cologne.

As radio broadcasts can be heard by 200 000 listeners, radio has become a significant cultural factor.

**SOURCE C: Two sections of Big City**, a painting by Otto Dix, completed in 1928. Dix was living in Berlin at the time. The left-hand section of the painting shows night time in the city streets; the right-hand section of the painting shows people in a nightclub.

A description of the photograph is provided on the following page.



(continued on the next page)

Turn over



**SOURCE C** continued.

The painting is split down the middle into two sections by a thick black line symbolising the wall between the city streets and the inside of a building.

The left-hand section has been painted to look much darker and depicts life at night on the narrow, cobbled streets. There is a shabbily dressed man with a hat, using a crutch to walk. He has a bag on his back and a dog barking at his feet. Another man is lying on the ground across the cobbled path. Both men are wearing the uniforms of German war veterans. A face peers from the dark shadows of a brick arch. Several scantily dressed women with lurid, bright make-up are standing on the street, trying to attract the attention of men passing by. An open doorway is behind them.

The right-hand side of the painting is in complete contrast, depicting a bright room with a wooden dance floor and a live jazz band. A suited man dances with a lady wearing a silk dress and jewellery. The band consists of a pianist, saxophonist, violinist and others. There are several other people standing around with fashionable, luxurious clothing and a lot of jewellery. One lady is smoking and another is holding a large, feathered fan.

**INTERPRETATION 1: From Germany, 1858–1990 by A Kitson, published in 2001.**

**Mass culture grew significantly in the 1920s. The number of newspapers increased. Radio, a new method of communication, began. Nationwide radio broadcasting began in 1923 and the number of listeners increased from 10 000 in 1924 to over 4 million by 1932.**

**Cinema, an existing method of communication, expanded. By the end of the 1920s, Germany had more cinemas than any other European country. Germany also made more films in the 1920s and early 1930s than all the other European countries put together.**

**Spectator sports, such as boxing and football, became more popular.**

## **INTERPRETATION 2: From Germany in the Twentieth Century by P Sauvin, published in 1997.**

**It was a time when crime, sex and drugs became major problems in Berlin and in most other important German cities. Paintings were full of violent images. Films, plays and stories were written to shock people. Many of the themes were political. The cabaret singers in nightclubs sang about a society where people were free to do and say anything and were critical about Weimar politicians. German film directors produced horror films and films that were intended to challenge people's ideas of right and wrong.**

## **Acknowledgements**

**Source B taken from: The Weimar Republic Sourcebook  
By Otto Palitzsch & Anton Kaes © University of California  
Press, 1995**

**Source C taken from: © Hemis/Alamy Stock Photo**

**Interpretation 1 taken from: Germany, 1858-1990 By Alison  
Kitson © Oxford Advanced History, 2001**

**Interpretation 2 taken from: Germany in the Twentieth  
Century By Philip Sauvin © Stanley Thornes  
publishers, 1997**