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A-level  
GERMAN  
7662/2

PAPER 2 WRITING

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Mark scheme

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V1.0

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in 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 levels 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, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

**Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

<b>AO3</b>	
17-20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13-16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9-12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5-8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1-4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

**Minor errors are defined as those which do not affect communication.**

**Serious errors are defined as those which adversely affect communication.**

**Minor errors include:**

incorrect spellings (unless the meaning is changed);  
misuse of lower case and capital letters;  
incorrect gender (unless the meaning is changed);  
incorrect adjectival endings.

**Serious errors include:**

incorrect verb forms;  
incorrect case endings, including pronouns;  
incorrect word order in main and subordinate clauses.

**Complex language includes:**

subordinate and relative clauses;  
conditional clauses;  
infinitive clauses with zu;  
subjunctive of indirect speech;  
prepositions with a non-literal meaning eg sich interessieren für;  
object pronouns;  
complex adjectival phrases eg die in Hamburg veröffentlichte Studie;  
adjectival and masculine weak nouns.

AO4	
17-20	<b>Excellent critical and analytical response to the question set</b> Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
13-16	<b>Good critical and analytical response to the question set</b> Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
9-12	<b>Reasonable critical and analytical response to the question set</b> Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
5- 8	<b>Limited critical and analytical response to the question set</b> Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
1-4	<b>Very limited critical and analytical response to the question set</b> A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
0	The student produces nothing worthy of credit in response to the question.

## Section A

### Question 01.1

#### **Böll: die verlorene Ehre der Katharina Blum**

Inwiefern kann Katharina nichts daran ändern, dass sie ihre Ehre verliert?

**[40 marks]**

#### **Possible content**

Böll gives a strong hint at whether Katharina can prevent the loss of her honour by the very sub-title of the work, „Wie die Gewalt entstehen und wohin sie führen kann.“

Violence – verbal, mental and physical - has severe consequences in the case of Katharina.

Katharina can be seen as the powerless individual against a powerful State. She is the small person with no voice and is treated as insignificant by those with influence.

Her background and current position in society is in stark contrast to people such as Sträubleder, who has the press in his pocket.

She has had many setbacks in her young life - a difficult youth, problematic parents, failed marriage and a string of jobs she had to leave through no fault of her own.

She seeks some company at the carnival party. Although Götten tells her of his desertion from the Bundeswehr, she is genuinely unaware that the police are seeking him.

Katharina suffers at the hands of:

- a) the police through dubious tactics, menacing investigative techniques and insinuation. They make assumptions and violate her sense of privacy and her feelings.
- b) the small-minded community of Gemmelsbroich and its unreliable pastor.
- c) the press through intrusion into her past, and through damning and distorted reports. She and her acquaintances are hounded by the ZEITUNG to the extent that she becomes a public “hate-figure”.

She receives disgusting anonymous phone calls and threatening mail. The articles defaming her push her to violent extremes. She explodes with anger and throws bottles at the walls of her flat.

Katharina is the victimised woman in a male-dominated capitalist society, mistreated by her father, husband, Beizmenne, Hach, Sträubleder and Tötges. The latter's crude statement when he arrives at her flat - „Was guckst du mich denn so entgeistert an, mein Blümelein – ich schlage vor, dass wir jetzt erst einmal bumsen“ confirms she has suffered enough.

Böll shows us a gradual psychological process whereby Katharina progresses from a conscientious and innocent young girl to righteous indignation to an unemotional, unrepentant murderess.

## Question 01.2

### Böll: die verlorene Ehre der Katharina Blum

Inwiefern kritisiert Böll die Boulevardpresse in seinem Roman?

[40 marks]

#### Possible content

Böll aims his arrows largely at the gutter-press, whose actions and words deprive an innocent woman of her good name and drive her to extreme violence.

When the question is posed „ob der Staat ... nichts tun könne, um sie gegen den Schmutz zu schützen“, the negative answer reveals the power and influence of the ZEITUNG.

Katharina is wrongly accused of being involved with a dangerous criminal but the Press sensationalises the story and she is destroyed morally and emotionally by what is written about her.

The odious Tötges, who employs devious methods, is described by the ZEITUNG as „ein Opfer seines Berufes“; the death of a journalist is portrayed as more important than anyone else's demise and certainly as more important than the truth.

Tötges' shameful interview with Katharina's mother has fatal consequences and to compound matters the ZEITUNG describes Katharina's apparently unemotional response and implies she was partly responsible for the death.

Intrusion and distortion are part of the press armoury. When Katharina is led away from her flat, „sie wurde von vorne, von hinten, von der Seite mehrmals fotografiert“.

Blorna's description of her as „eine sehr kluge und kühle Person“ is twisted to „eiskalt und berechnend.“

The Press pose leading questions - „War Katharina Blum etwa auch an den Unterschlagungen des berüchtigten Dr Fehrnern beteiligt?“ - sowing seeds of doubt and prejudice in their readers' minds.

Katharina is not the only one to suffer at the hands of the press. Her father is described as „ein verkappter Kommunist“ and Trude Blorna as „die rote Trude“; Else Woltersheim fumes at comments made about her parents; Blorna's holiday is ruined by press intrusion and he is tempted to throw a Molotow-Cocktail in the Editor's office, so indignant is he at „alle Verleumdungen, Lügen und Verdrehungen.“

The press is shown throughout to have total disregard for the truth and they can be held responsible in large part for the psychological destruction of the main character.

They do not act alone (the police are complicit) but they are an integral part of a society full of wealth and power but empty of humanity and compassion.

## Question 02.1

### Brecht: Mutter Courage und ihre Kinder

Inwiefern hat Mutter Courage eine positive Haltung gegenüber dem Krieg?

[40 marks]

#### Possible content

War is Courage's business: „*Der Krieg ist nix als die Geschäfte, Und statt mit Käse ists mit Blei*“.

During the Thirty Years War, (1618-48) Mutter Courage trades from her 'Planwagen' (a sort of mobile 17<sup>th</sup> century NAAFI).

Irrespective of sides, she sells food, clothing, equipment and even munitions. This is her livelihood – she haggles, tries to buy cheap and sell dear.

She has a vested interest in the continuation of the war. The thought that a truce might cause peace to 'break out', horrifies her.

Even though she knows it is the little people who suffer, she exploits the situation to make a living, dealing with the common soldiery, the prostitute Yvette or indeed anyone to earn money.

At times business is good, when the 'Planwagen' is bedecked with new goods and she says that war: „*Vertilgt die Schwachen*“ and „*nährt seine Leute besser*.“

The 'Planwagen' mirrors her fortunes, as both she and it gradually become more decrepit.

Despite war's effects on her and her children, at the end she trudges off alone, pulling the wagon in the wake of the armies, to carry on trading.

War is all she knows; the 'Planwagen' is her convenience store, canteen and caravan. She rejects the Koch's offer of a new life in Utrecht. She will not leave Katrin, she says, but can she really leave the war, which she alternately praises and curses?

Negative behaviour:

She seems to have forgotten that the war has taken away Schweizerkas, executed by the enemy. She is even forced to deny that he is her son.

Her dumb daughter Katrin is assaulted and permanently scarred in the face by the soldiers. Courage is unaware that Eilif has been executed for murder.

In scene 5 she refuses to give up some linen shirts for bandages, until threatened by Katrin. She claims she is ruined, then rips a fur coat off a soldier's back for payment.

Unfortunately, she is not there to intervene, when Katrin fatally beats a drum to warn the citizens of Halle of attack.

Her singing of 'Eia popeia', cradling the dead girl in her arms, and paying for Katrin's decent burial are moving.

War demands payment: „*Will vom Krieg leben/Wird ihm wohl müssen was geben*“, . Nevertheless, even at the price of her children, she remains addicted to it.



## Question 02.2

### Brecht: Mutter Courage und ihre Kinder

Analysieren Sie die Absichten Brechts in dem Stück.

[40 marks]

#### Possible content

The main aim was a successful play, the strength of which is Brecht's memorable, true-to-life characters.

Brecht's personal experiences: WW1, exile from Nazi Germany, the horrors of WW2 and its aftermath, caused an anti-war stance, reflected in this play, set in the Thirty Years War.

Brecht views war as an instrument of policy, instigated by rulers for gain, even if the pretext was religion.

Brecht authenticates the action, referring closely to actual victories, defeats etc., but focuses on ordinary people.

Mutter Courage supplies provisions and equipment to the armies. She has three children and a wagon full of goods and aims is to get all of these through the war.

Whichever side is winning, religion and politics are irrelevant, Mutter Courage trades with anyone: „*Der Krieg ist nix als die Geschäfte, Und statt mit Käse ists mit Blei*“.

All three of Courage's children are killed and she is left alone and ageing.

A placard at the beginning of each scene summarises what is going to happen. This is part of 'Episches Theater', telling a story, in which we are meant to focus on process not outcome, because we know that already.

It is the under-class, who always suffer in capitalist inspired war. Brecht wrote elsewhere: „*Ändere die Welt, sie braucht es*.“ but we do not necessarily take a Marxist viewpoint away at the end, as even contemporary Marxist critics asserted.

Courage is a tragic character, whose *hubris* is attempting to profit from war but who ends up paying the price of the loss of her children: „*Will vom Krieg leben / Wird ihm wohl müssen was geben*“.

She combines insight and blindness, cunning and stupidity, hard-heartedness and tenderness.

The children are well portrayed – the bloodthirsty Eilif, the simple and loyal Schweizerkas and the dumb, tender Kattrin, the 'stone' who finally 'speaks.'

There are also the Koch, an ageing, affectionate Lothario, and the Feldprediger who loses his faith but not his humanity.

Innovative methods make us focus on the action, e.g. songs interrupt action and offer comment. Brecht aims to engage the mind of the audience rather than the emotions.

Traditional dramatic aspects are not neglected.

Courage's presence provides unity of action. The ubiquitous '*Planwagen*' gives a novel unity of place.

Drama and pathos are evident in Katrin's death and Courage cradling her dead body.

**Question 03.1**

**Dürrenmatt: der Besuch der alten Dame**

„Das Stück zeigt, dass man für Geld fast alles kaufen kann!“ Analysieren Sie diese Aussage?

**[40 marks]**

**Possible content**

Claire is the richest woman in the world, and money equates to power in her view.

When the station master rebukes her, she offers him a huge sum of money. He refuses her bribe, but Claire's offer of money does not go unnoticed by the townsfolk.

Her power is reflected in her entourage, all of whom she has renamed, so that their names rhyme. For example, her present husband has been renamed "Moby". She shows no respect for him, and he is treated, as are all of her husbands, as little more than consumer goods.

Claire's belief that money can buy anything includes buying justice. She bought the lives of her two attendants Roby and Toby and hunted down the two witnesses whom Ill had bribed in the court case. She had them blinded and castrated, and has renamed them Koby and Loby.

Her butler Bobby was formerly the Lord Chief Justice of Gullen. Claire had offered him a huge sum of money to go to work for her. Bobby is the embodiment of Claire's belief that justice can be bought.

Claire is aware of the power of money, which she firmly believes can buy her anything, including revenge for Ill's treatment of her.

Claire offers a billion, on condition that Ill is killed. The Gullener categorically turn down the offer, since they are humanists.

Claire is certain that the temptation of money will prove too strong and that she will succeed in buying Ill's death and her revenge.

Ill calmly states that he has accepted his guilt, but refuses to kill himself; the town must go through the process of judging and killing him.

It would therefore seem that money does indeed rule the world.

Claire buys a man's life. What she cannot buy is what she wants more than anything: Ill's love.

**Question 03.2**

**Dürrenmatt: der Besuch der alten Dame**

Inwiefern spielen die Nebenfiguren eine bedeutende Rolle in dem Stück?

**[40 marks]**

**Possible content**

All of the characters in the play, except for Alfred and Claire, are minor characters. Their behaviour and actions all revolve around these two central characters. Only Ill's immediate family have names, but these are rarely used.

The townspeople are not referred to by name, but their occupation; schoolmaster, vicar, painter etc. This serves as a form of dehumanisation.

In addition, the townsfolk demonstrate a collective response to Claire's offer. They reject her offer but collectively accept it by killing Alfred Ill.

The members of Claire's entourage have been renamed by Claire, so that all of their names rhyme. Her present husband has been renamed "Moby". We also have Koby, Loby, Roby, Toby and Bobby. She has no respect for any of them, and they are treated as little more than consumer goods.

The entourage represents Claire's enormous wealth and the power of money. She has bought their lives, so why not also buy someone's death.

The townsfolk represent greed and temptation.

This is one example of *Verfremdungseffekt*, a technique used throughout. We remain objective in our judgement and do not stray from the central issue.

Further examples: the townsfolk who play the role of the trees, the artificial limbs that make up Claire's body.

The role of the minor character is to focus the thoughts of the audience.

**Question 04.1****Frisch: Andorra**

Wie und mit welchem Erfolg benutzt Frisch Symbole in Andorra?

**[40 marks]**

**Possible content**

Symbols are significant in 'Andorra', both intrinsically and structurally.

Andorra represents a small 20<sup>th</sup> century country, located next to a powerful, aggressive neighbour.

'Die Schwarzen' over the border clearly symbolise fascism. Grey uniformed soldiers and the sinister 'Judenschauer' suggest the 'Wehrmacht' and the Gestapo.

The Andorraner are largely designated by social function – 'der Wirt', 'der Tischler' etc. The word 'Jude' is historically resonant and also symbolises a social pariah.

Preparations for the religious procession and the whitewashing of the buildings symbolise Andorra's 'purity and innocence', although it is suggested that heavy rain will remove the white and reveal the red underneath, the colour of blood.

References to the heavy atmosphere: '*Es hängt etwas in der Luft*' indicating a possible thunderstorm, symbolise the imminent invasion.

The stake to which there are continual references is a symbol of execution and where Andri will eventually be killed.

The hacking off of his finger, to steal his mother's ring, reminds us of the expropriation of the Jews and the shoes he leaves behind clearly suggest the heaps of clothing found at Nazi death camps.

A major symbol, underpinning the play's structure, is the 'Zeugenschränke', where, after Andri's death, many of the Andorraner deny responsibility for his fate.

This trial for past actions, already portrayed in the intervening 'Bilder', is reminiscent of the Nuremberg Trials, especially the soldier's defence: '*Ich habe nur meinen Dienst getan. Order ist Order.*'

There is religious symbolism, when 'der Lehrer' is trying, to tell a disbelieving Andri the truth, and the cock crows three times.

At the end, a demented Barblin is trying to whitewash the whole of the square – to cover the collective guilt. Repeating the initial action is a neat structural rounding off of the play.

Her hair is shorn because she was, in the soldier's words: '*eine Judenhure*' - a symbolic punishment, inflicted at the end of WW2 on women alleged to have consorted with the enemy.

The sheer weight of symbolism inevitably links to events of 1933-45. Although Frisch tries to generalise the theme of man's inhumanity to man in making false images, the action is inseparable from the time it portrays.

Even the Pater's failure to help Andri, makes us think of the Catholic Church's passivity towards Nazism.

The intrinsic and structural symbolism succeeds in conveying a message of universal relevance.

**Question 04.2****Frisch: Andorra**

Frisch hat geschrieben: „Andorra‘ ist der Name für ein Modell.“ Inwiefern ist dieses Modell heute noch relevant?

**[40 marks]****Possible content**

Evidence that the play is historical:

‘Andorra’ is a model of a small 20<sup>th</sup> century European state, having a common frontier with a more powerful, aggressive neighbour.

The Andorraner are a microcosm of society, mostly designated by occupation – ‘der Wirt’, ‘der Lehrer’, etc. It seems a curiously dated, rustic society, with the odd anachronism, like a jukebox and a travelling loudspeaker van.

Another dated aspect is that the majority of the characters are men. Although Barblin is a major figure, ‘Andorra’ has only two other women, die Mutter and die Señora.

We see clear parallels with events in Europe 1933-45, which even seventy years later still scar many countries.

The Andorraner are, despite protestations of innocence, anti-Semitic and, in their prejudice, they ascribe to the Jews all the negative characteristics, which they themselves possess.

They block Andri’s life-chances, destroy his relationship with Barblin and beat him up.

They comply with the invaders’ anti-Semitism and ‘*die Judenschau*’ in which the victim, Andri, has been pre-selected, even though actually not a Jew. They do nothing to resist his mutilation and murder.

Andorra is a Catholic country, viz. St. George’s Day procession, but the Church, represented by ‘der Pater’, does nothing to help Andri, except cower in church and pray.

Although ‘der Pater’ partially redeems himself by admitting his sin of omission in the ‘Vordergrund’, he has already shown that he shares the anti-Semitism of the Andorraner.

Evidence of contemporary relevance:

Frisch wanted us to see more than contemporary references in ‘Andorra’ (written 1958-61) aimed initially at his fellow Swiss, who had stood aside from the catastrophic events of WW2.

Frisch aimed to convey the message that the making of false images of man, as well as of God, is a sin, which we **all** continue to commit, with fatal consequences. This sin can only be redeemed: ‘*wenn wir lieben.*’

He intends us to see ourselves in the actions of the Andorraner. We are not only their judges but also the accused.

In the present day there are manifest examples of the brutal and bloody operation of prejudice. We only have to look at events in, say, Nigeria or Syria/Iraq to see the continuing relevance of what Frisch is saying.

**Question 05.1****Heine: Gedichte**

Inwiefern gilt Heine als großer romantischer Dichter?

**[40 marks]**

**Possible content**

The word *groß* implies comparison with other poets, but we only expect an assessment of greatness to be limited to Heine's early romantic poetry, written 1817-26 where even the sectional titles in *Buch der Lieder: Junge Leiden, Romanzen Lyrisches Intermezzo*, speak for themselves.

Many poems, having folksong-like qualities, were successfully set to music by Schubert and Schumann.

The themes are wide: most predominantly love – lost, unrequited or impossible – also dreams, myths, legends, nature, the classical world, historical events and even some philosophy.

There is a wide variety of forms: most frequent are quatrains, with generally regular metre and rhyme, eg *Du bist wie eine Blume*; ballads, like *Die Grenadiere* and *Belsatzar*, the latter in rhyming couplets; 14-line sonnets: free verse forms, as in *Die Nordsee*, sustained by the power and evocation of the language.

Several early poems have lyrical qualities that rendered them and Heine famous, e.g. the melancholy of *Die Loreley*, the awareness of transience in *Du bist wie eine Blume*.

Use of everyday language, seemingly spontaneous, but painstakingly honed into perfect vowel and consonant sounds, and unmistakably derived from personal experiences (ich form, familiar locations etc).

There is rich imagery: women personified as flowers, their beauty fleeting; the impossibility of harmonious love between sun and moon or *ein Fichtenbaum* and *eine Palme*; the power and beauty of nature in *Die Nordsee*; and a superb literary tribute to the magnetic appeal of Napoleon, in *Die Grenadiere*.

These are more than pure romantic poems.

His great originality consists in the often ironic distance he puts between himself, the poet, and his subject. There is an ambiguous tension between artistic sensibility and reality. The love poems are inspirations of love, but bittersweet.

He often builds a structure of emotions only to pull it down with a flippant, ridiculous or ironic last line. In *Fragen*, a more philosophical poem, he calls himself *ein Narr*, or *Donna Clara*, so proud of her pure Spanish blood, falls in love with a handsome knight who turns out to be a Rabbi's son.

Sometimes, the poet's ironic attitude needs a close reading, as in the last line of *Die Jahre kommen und gehen – Madame, ich liebe Sie!* Sometimes, the message is more obvious, e.g. *Ich stand in dunklen Träumen* ends ...*Ich kann es nicht glauben, daß ich dich verloren hab!*

We can only realistically expect awareness of Heine's special qualities as a poet. Perhaps the final comment should be: omit the *romantischer* he is simply *ein großer Dichter*.

**Question 05.2****Heine: Gedichte**

Vergleichen Sie und kommentieren Sie **zwei** von Heines Gedichten.

**[40 marks]**

**Possible content**

Wide themes: dreams, fantasies, lost or impossible love, legends, nature, historical events, fairy stories, geographical locations and philosophical questions.

Wide variety of form: many poems strictly metrical, in quatrains, with regular rhyme scheme, like *Du bist wie eine Blume*.

Ballads, like *Die Grenadiere* and *Belsazar*, tell a story, the latter, unusually, in rhyming couplets.

Less successful fourteen-line sonnets, with more or less regular rhymes, like *An meine Mutter*.

*Die Nordsee*: impressive use of free verse forms in poems of varying length, like *Die Götter Griechenlands* (100+ lines) or *Fragen* (18 lines), depending for their power on brilliant use of imagery.

Language and style: many early poems in the collection have lyrical and musical qualities of folk songs. There is also use of striking compound adjectives.

Heine presents a seemingly effortless spontaneity of expression.

He is capable of using the language of everyday life and turning it into poetic diction.

He is equally at home with more learned, sophisticated vocabulary, full of classical or religious allusion, e.g. *Die Götter Griechenlands*.

Colour and rich natural imagery, for example in *Die Nordsee*, offer some of the strongest sea-poems in the language. Many examples of linguistic devices like alliteration, repetition, onomatopoeia, personification and metaphor can be quoted.

Comparisons are entirely the choice of the candidates, but it is to be hoped that they will select poems which show significant differences in many of the areas mentioned above. 'Lost love' poems, ballads or the freer verse of *Die Nordsee* are all possibilities.

Heine's most obvious intention, especially in the earlier poems, was to write lyrical romantic poetry, dealing principally with love – gained, unrequited or impossible.

The original feature of his poetry is the distance he puts between himself, the poet, and the poem. Many of the final lines are ironic, witty, self-deprecating or self-critical, so that he can be seen almost to be debunking the very style of poetry that he is writing. There are plenty of examples of this ambivalence.

Towards the end of the collection he begins to move away from romanticism, which he felt inadequate to cope with the stresses and upheavals of the early 19<sup>th</sup> century.



**Question 06.1****Hensel: Zonenkinder**

Wie gelingt es Hensel in ihrem Buch, die kulturelle Anpassung der DDR-Jugend an die westdeutsche Gesellschaft zu beschreiben?

**[40 marks]****Possible content**

East German products had new names – nickies became T shirts, apprentices became trainees, consumer depots became supermarkets.

New western products and consumer ideals flooded the country. The old order was swept away.

Travel became possible – travel to the West. East Germans saw the bright lights of West Berlin and other cities and countries.

The perceptions and ambitions of a whole nation were changed.

The older generation found adapting difficult – they bought new products but found it difficult to “move on”.

For the younger generation, who had never been to school in the GDR, it was as though the GDR had never existed - their socialisation process was determined by western frames of reference.

Jana's generation had more difficulty. They could accept the benefits of travel and greater freedom, of more consumer goods and affluence but they were bitter and frustrated that their childhood memories had been swept away as though they never existed. Jana senses this feeling in Marseille when discussing childhood with a group of international students. It is impossible for her to feel nostalgia because there is nothing left of what she knew. Jana's childhood was quite happy within the confines of the GDR – community spirit, FDJ, Young Pioneers, sporting competitions, marches and celebrations of GDR achievements.

The family was an important entity in the GDR.

Jana compared her attitude towards family and community with the apathy of West German youths.

On Saturdays, they painted their school, in trams, they gave up their seats for elderly passengers, carried shopping bags for adults. They made contributions for children in Vietnam. All this was in the name of furthering socialism.

East Germans were poles apart from West German contemporaries – even if they copied their fashions and life styles and became individualised.

There was no evidence of the western superficiality of self-obsessed behaviour amongst East Germans.

The account tells the story as it happened and does not dress it up for the reader.

## Question 06.2

### Hensel: Zonenkinder

Inwiefern stimmt es, dass Jana viele Aspekte von ihrem frühen Leben in der DDR positiv beurteilt?

**[40 marks]**

#### Possible content

Jana discusses „das schöne warme Wir-Gefühl“ of her childhood – the sense of familiarity, security, community – the trams, the routine, the community spirit.

Jana discusses school life with a sense of community – pupils would go to school on Saturday and help to paint the school and the classrooms.

Pupils would sell seeds from school garden to raise money for poor children in Vietnam and other communist countries.

Family life was very positive and important (Heimatgefühl) – the sense of a private sphere away from the state and the omnipresent community that socialism brings with it.

Jana looks back with affection at her town – Leipzig – and compares the old with what the town gradually became after 1989, once tourists started to arrive on ICEs.

Street names were changed (Karl-Marx-Platz became Augustusplatz), the trams had a computer voice announcing next stop and direction of travel.

Shops were full of colour and consumer goods.

After 1989, Jana never really expressed the statement again: Ich bin Deutsche.

She did not want to be associated with the West any longer. She constantly looked back to her former life to make sense of her origins and her roots, most of which had been ripped away.

Jana describes Christmas in the GDR – she gives details of the traditions and customs, which included the cheap version of champagne – Rotkäppchen.

She describes with affection summer holidays to the Baltic and old photos of parents' honeymoon trips.

Jana speaks of her childhood in the GDR as a materialistic state despite its communist pretensions – they wanted jeans from the West and could distinguish between these and the East German equivalents.

An East German “Germina” skateboard was seen as a cheap version of an Adidas one.

Jana says that the whole GDR dreamed of Bockbier and Pils, people saved for a colour TV or a Lada and other consumer luxuries.

GDR flats were always cluttered and filled to the rafters. Jana compares this with functional and minimalist equivalents when she arrived in Hamburg.

When Jana looks back at old photos of her sportswear and her pyjamas, she is filled with memories of the old times.

She recalls that when they met westerners on holiday in Hungary or Bulgaria, she and her contemporaries yearned to be dressed and look like them.

Jana thinks that when she speaks to her children about her childhood, she may begin at the age of 22 and forget the “die hässlichen Jahre”.

Jana has a mixture of sentiments. She finds it difficult looking back – there are good memories but also embarrassing and painful memories too.

She tries to eradicate some of the memories and finds it frustrating that she cannot readily relate to her roots and her childhood. Much has been swept away.

**Question 07.1****Kafka: Die Verwandlung**

Inwiefern bedeutet die Verwandlung für Gregor eine Selbstfindung?

**[40 marks]**

**Possible content**

Why does Gregor want to reinvent himself?

He has a job as a travelling salesman, a home and family. Disillusioned with life, he transforms into a beetle, the most worthless, lowest form of life, which he feels he is.

Nobody can understand Gregor. As an insect, he cannot communicate. This represents the fact that nobody ever listens to what Gregor has to say.

Gregor's job involves communicating with customers, and he is not a successful salesman. Gregor is afraid of losing his job, even though he hates it. As breadwinner of the family, he must earn money for the family. Since he is unable to communicate, it is likely that he will lose his job.

Gregor is close to his sister, secretly saving to send her to the conservatory to study music. Because he works long hours, he rarely hears his sister play the violin. Now, because he is not at work, he can hear her play. Perhaps he wants to reinvent himself so that he can become more involved with family life.

Since father's failed business, he is no longer the head of the household. As breadwinner, Gregor has in effect usurped his position. Unable to work now, Gregor is subconsciously giving his father a chance to regain his former role.

Gregor notices that his father is changing, becoming stronger and more dominant. Gregor's new life as an insect now appears to be holding back the family. Grete grows impatient with her brother, until she finally stops caring for and feeding him. Both physically and psychologically then, Gregor is hampering family progress.

Gregor sees that he must give his own life so that his family can survive. He feels that this is what he has been doing anyway. By reinventing himself as an insect, a member of the lowest of species, he becomes aware of the reality of his former life.

As such, death is preferable to the thought of returning to his previous futile existence.

**Question 07.2****Kafka: Die Verwandlung**

Analysieren Sie die Parallelen zwischen Gregors Dasein als Mensch und dem Dasein als Käfer.

**[40 marks]**

**Possible content**

When Gregor wakes, he does not immediately realise that he is an insect. His thoughts are on his work and how he must get up on this wet morning, and go to work. He is still unaware that he is no longer a human. Thus begins the start of the physical versus psychological turmoil.

Because he does not accept his transformation, then this reflects how he is treated by those around him. His boss does not think very much of his work, and Gregor is in danger of losing his job. It is also surprising how ready the family is to accept the new Gregor. It is as if it comes as no shock to them that Gregor is now “vermin”.

Within the family, Gregor is the breadwinner. He is taken for granted by the family, and given no special consideration for his efforts. His father, although able-bodied, does not work.

After his transformation, Grete brings him milk and bread. His changed state has brought a change in his tastes: he prefers rotten scraps of food. This demonstrates the degradation which his transformation brings.

Mother and sister move his furniture around to give him more space to move about in. Gregor protects the magazine picture of the lady in fur with an almost violent reaction. This signifies the lack of love and intimacy in his life.

Another psychological aspect of Gregor’s life both as a human and as an insect, is the effect on him of music. He loves to hear his sister play the violin. He asks himself if an insect can possibly be so moved by music.

Now is he beginning to come to terms with his transformation, but there are anomalies. Gregor’s mother is a loving mother, but constantly faints at the sight of him. Father believes that Gregor has attacked the mother, and reacts violently towards him.

The apple incident: father’s resentment of Gregor. Father is symbolically reinstating himself as head of the family, taking control away from Gregor.

Gregor’s increasing weakness is juxtaposed to his father’s growing strength. This is significant, since we see the roles changing within the family. This is perhaps what Gregor has wanted all along.

The death of Gregor symbolises his release from his boring, mundane existence. He has been treated as inferior all of his life; nothing which he does is ever appreciated. Gregor’s life as a dutiful son and Gregor’s life as an insect are not so very different. His death symbolises new life for his family. He remains the dutiful son.

**Question 08.1****Kaminer: Russendisko**

„Man kann das Buch als Erlebnisbuch verstehen.“ Analysieren Sie diese Aussage.

**[40 marks]**

**Possible content**

The book consists of a series of accounts which chart the author's origins in Russia, arrival in Berlin in summer 1990 and his subsequent life and experiences in the Federal Republic.

There are many examples in the 50 different accounts of meetings with different individuals and ethnic groups which describe experiences of life in a most humorous way.

The student has a wide choice, which might include encounters with Vietnamese groups, gypsies and other Russians and eastern Europeans.

The accounts talk initially of life in Russia and of perceptions of western ways of life, mostly negative, when being portrayed by the authorities and bearing testimony to consumer affluence when depicted by citizens who had travelled west.

Following the author's arrival in 1990 in Berlin with his friend Mischa, the accounts detail a variety of encounters and amusing incidents, which, when put together, create a clever tableau of life for the migrants in Berlin.

The accounts include everyday life – the author's wife and family, his difficulties in finding work and then his work in the theatre and how he begins to write.

There are many examples of other migrants coming to terms with life in Germany – the Russian who took a business course following his long term unemployment and was convinced that a bankrupt Turkish restaurant would be his gold mine, the Russian telephone sex numbers and recorded messages provided by Russian women for their male compatriots.

All the accounts – and there are many to choose from – detail situations and events in a comic manner but all have that element of truth, the essence of good comedy.

The author takes a category of real life events and characters, writes about their lives, progression, experiences in a kind of chronological way from 1990 onwards and succeeds in entertaining and informing the reader about life for himself and his compatriots in post-communist Europe.

**Question 08.2****Kaminer: Russendisko**

Inwiefern gelingt es Kaminer in diesem Buch, sein Publikum zum Lachen zu bringen?

**[40 marks]**

**Possible content**

The book contains 50 different accounts of life in Berlin for the author and his compatriots, from his arrival in 1990. It would be difficult to argue that each account does not contain humour.

The author takes real life situations and people and documents them in a way which provides details of how life was and how funny the situations appear.

It is possible that, in order to laugh at the intended humour, the reader must have some appreciation of the background to the situation. A reader who was unaware of the migration which occurred following the fall of communism in Eastern Europe or who was unaware that Vietnamese workers were the East German guest workers, might find some of the accounts bizarre.

From the account of the blue curacao being brought back from a trip to East Germany by the author's uncle and the change this caused in his father's jaundiced view of life in the West, to the description of Russian women leaving telephone numbers in booths for their male compatriots to ring for comfort, the stories are filled with humour and details about how life actually was for the migrants.

Candidates may choose from any of the 50 accounts to find excellent examples of humour, too many to catalogue here.

Some examples might include: the account of the Turkish tom cat which the family acquired – the account documents the love life of the cat, the fact that the cat would not integrate into the family and would only eat kebab and his eventual castration and disappearance. He was eventually replaced by a chinchilla, which the author thought in reality to be a Russian squirrel.

It might include the account of the author's friend who unsuccessfully sought official asylum in Germany and had to become an illegal migrant.

He was arrested and on his last visit to his flat to pick up belongings, accompanied by the police, he jumped out of the second floor window. His friend was waiting to catch him below but under the wrong window. Luckily, an NPD (neo-Nazi) poster broke his fall and he was able to escape with a broken leg.

**Question 09.1****Lenz: Fundbüro**

Analysieren Sie die Schilderung der täglichen Gewalt als Thema in dem Roman.

**[40 marks]**

**Possible content**

Life for Henry Neff in the lost property office is ideal – he has left his job on the trains and had no desire to enter his successful family porcelain business.

The lost property office represents a “dead end” job in a comfortable environment, with good-natured colleagues.

There is no real violence in this “protected” environment. Perhaps the only incident reported in the novel with violent undertones is when the railway police deliver a doll stuffed with 12,000 D-Mark to the office and ask to be alerted when someone comes to claim it.

Henry encounters a motor bike gang outside his flat and has an initial altercation with them. He is 24 year old ice hockey player and able to stand up for himself. He shows a side to his character not revealed at work, namely as supporter of justice.

His newly found friend – the Baschkirian Mathematician, Dr Fedor Lagutin - falls victim to racist aggression from the bikers when visiting Henry to announce that he has had great news about an extra grant and permission to stay longer than expected.

He sustains injuries and also glass wounds as he panics to get in through Henry's front door and a pane is smashed. Fedor is taken to hospital and reveals to Henry and Barbara (Henry's sister) that he is mystified by such treatment from people who do not even know him.

Paula, Henry's work colleague, with whom he has a “special relationship”, reveals that her brother, a biker himself, and his biker friends had been attacked and beaten up by the ice hockey team. Henry claimed to have nothing to do with this.

At a student celebration, to which Barbara and Henry are invited by Fedor, Barbara and Fedor arrive back to the table from the dance floor. From a neighbouring table they hear a couple say that there is a strong smell of goats.

Fedor gets up, takes a taxi to his hotel and leaves for home on the same evening. The racist words had hurt him more than the physical violence of the bikers and the glass of the door.

Henry witnesses an attack on his Nigerian postman by a group of bikers. He rushes to help Joe (the postman) and chases off the assailants.

The author clearly makes violence in society and intolerance a theme of his novel. We sympathise with Henry who takes direct action against such behaviour. Clearly, the message intended is that we need to stand up to be counted in the face of racism.



**Question 09.2****Lenz: Fundbüro**

„Ich habe das Thema ‘die tägliche Begegnung mit Verlieren’ symbolisch verstanden.“ Kommentieren Sie diese Aussage von Siegfried Lenz.

**[40 marks]**

**Possible content**

Lenz makes an apparent ‘loser’ the main character.

Henry Neff is 24. His grandfather Edmund had founded the best porcelain business in the town but Henry had no desire to work in the family business. He had originally worked on trains and did not enjoy the experience, so arranged to be transferred to the lost property office of the station in his home town.

Henry was happy to take on this “dead end” job as he had no real career or life ambitions.

His boss Hannes Harms expresses concern, on his arrival, that a 24 year old had no ambition and had ended up in this “railway siding” with no chance of furthering himself.

Henry is astounded by what people actually lose on journeys and discovered that every lost item was connected with a life story. This arouses his imagination and interests him more than his career or money.

One example of loss is the young girl who had lost her engagement ring, a ring which was a family heirloom.

Another example was a knife-thrower, who had left his knife bag on the train and a third was an actress who had lost her text.

On one occasion, the railway police bring a doll to Henry, which turns out to be stuffed with 12,000 D-Mark. A 14 year old boy arrives for the doll and runs off before the police can be alerted. Paula and Henry follow him but in vain.

Despite the fact that the losses reported are real and clearly affect individuals and lives, the Lost Property Office is symbolic.

This is a story about losing and finding but also about losers in society, who fear for their livelihoods.

There are plans to rationalise the railways and this will mean job cuts even in the lost property office. Lenz is pleading in the novel for a return to a time of less competition and less hectic lives.

The employees of the office are all good-natured beings who do not compete with each other and there is little friction between them, contrasting with the real world.

Lenz symbolises the loss of humanity in our society.

**Question 10.1****Schlink: Der Vorleser**

Inwiefern spielt die Schuldfrage eine wichtige Rolle im Roman?

**[40 marks]**

**Possible content**

The novel examines individual and collective guilt and the legacy passed from one generation to the next.

„Aber dass einige weniger verurteilt und bestraft und dass wir, die nachfolgende Generation, in Entsetzen, Scham und Schuld verstummen würden - das sollte es sein?“ The dilemma that Michael faces mirrors the fate of many Germans who had to choose between self-preservation and active intervention during the Nazi era.

Michael examines the sins of his father's generation.

He wants to condemn those parents who served in the war and are now working in the judiciary, universities and administration. His parents are innocent of any wrongdoing. His father has nothing to feel guilty for – indeed, he lost his university post because of his political views.

Michael reflects on Germany's collective guilt. He visits the concentration camp and wonders how so many atrocities were committed. He imagines Hanna as a Nazi tyrant in riding boots and with a whip. The images are striking and violent, just like Germany's dark period.

On a personal level Michael feels guilty about his relationship with Gertrud, neglecting his daughter and betraying Hanna. But he also feels guilty for having loved a criminal - "... war ich schuldig, weil ich eine Verbrecherin geliebt hatte."

Michael concludes „Wir sollen nicht meinen, begreifen zu können, was unbegreiflich ist“ but knows that is an easy way out.

Hanna has lived a life-long lie; her constant bathing and application of perfume cannot wash away the stench of past crimes.

She is able to evade Michael's questions about her past but she cannot escape the questions in court.

Hanna accepts all guilt at the trial but was she was just the scapegoat for a society who witnessed the horrors of the Holocaust?

The other defendants seize on Hanna's admissions and act in a cowardly manner, hoping to escape their responsibility and guilt.

The central question is posed by Hanna when she asks the judge for understanding; „Was hätten Sie denn gemacht?“, a question for all Michael's generation. She was in a particular situation at a particular time in history. The judge's weak response, „Es gibt Sachen, auf die man sich einfach nicht einlassen darf" again gives Michael food for thought.

**Question 10.2****Schlink: Der Vorleser**

Wie ändert sich das Leben für Michael, nachdem er Hanna kennengelernt hat? Inwiefern kommt er damit im späteren Leben zurecht?

**[40 marks]**

**Possible content**

Despite a short attachment of seven months, thoughts and images of Hanna dominate Michael's life.

With her he feels more self-assured and enjoys happy times.

Images of her happiness - dancing in the stolen nightgown - stay with him forever.

He never finds true happiness after her sudden disappearance.

He calls out her name in his sleep.

His relationship with Sophie is hampered and ultimately destroyed by his ongoing attachment to Hanna.

He sleeps with Sophie but makes it clear he is not available to her.

He is unable to form relationships with the opposite sex as he continually compares them to Hanna. He marries and quickly divorces Gertrud, to whom he never talked about Hanna; he rarely sees his daughter and his relationship with her is distant. Michael admits that he has let them down.

Helen, Gesina and Hilke are all fleeting acquaintances and provide brief sexual episodes but he cannot connect emotionally with any of them.

Michael attends every single day of Hanna's trial. He says he feels nothing for her any longer but when he realises she is illiterate he re-evaluates her life. He questions whether her secret really is an excuse for the atrocities she committed.

He is ashamed at having loved a criminal and vows never to be humiliated again, to feel guilt or to love.

On the day of sentencing he is appalled at the way she is dressed; it reminds him of an SS officer and the terrible act committed by her.

Hanna's trial affects him; he studies intensively, takes risks with his health, avoids personal contact, moves away and rents a room.

Michael is unable to sever ties with Hanna. He goes to the concentration camp to see where she was an SS guard, finds out where she is in prison and sends tape recordings of him reading works of literature (still playing the role of „der Vorleser“ after many years). He agrees to help to re-socialise her on her release and finds her a job and a flat.

He visits her in prison, where she still calls him „Jungchen“, a poignant connection with the past.

Even after her death he is unable to escape her and her influence on him. He visits her grave just once.

**Section B**

**Question 11.1**

**Good Bye, Lenin !**

Inwieweit sind die politischen und gesellschaftlichen Verhältnisse in der DDR zur Zeit der Wende von Bedeutung im Film?

**[40 marks]**

**Possible content**

The political regime in the GDR was an all-powerful instrument to control the people.

Mistrust was common; anyone could be a spy, even members of the same family.

No mention is made of Stasi brutal methods of questioning, torture and harassment.

Christiane Kerner becomes a loyal member of the SED.

Alex represents the young people who are dissatisfied with life in the GDR.

He is politically active against the regime, even taking part in protests against it.

Anti-government protests focus mainly on the freedom of speech, the freedom of the press, and the freedom of travel outside the Eastern bloc.

Some stability: a house with low rent, a job, low levels of crime, cheap basic foods eg bread, milk.

The young people aspired to the capitalism of the west.

After eight months in a coma, Christiane could suffer another, fatal heart attack.

So begins the ridiculous plight to keep the GDR alive within the four walls of the apartment.

Evokes "Ostalgie", for the things which have now disappeared, eg Mokka-Fix, Spreewald Gurken.

Not everything in the new Germany is beneficial to the former East Germans.

Ariane gives up her college course in favour of a job with Burger King.

**Question 11.2**

**Good Bye, Lenin !**

Welche Methoden benutzt der Regisseur, um seine Ziele zu erreichen?

**[40 marks]**

**Possible content**

*Goodbye, Lenin!* depicts the effects of German reunification on everyday people.

Not a dry, political and historical picture of events.

An entertaining picture of the highs and lows of everyday life in the (former) GDR.

He wanted to help people understand the past and come to terms with it.

He offers viewers with little or no knowledge of this political era an insight into how life was and how life changed so dramatically.

A chance to look back nostalgically and remember the good and the bad of Germany's history and transformation.

He portrays the strong bonds of love between parent and child, Alex and Christiane.

Alex and Christiane portray two opposite ends of the same spectrum.

Christiane remains true to the regime, and is unaware of the fall of the wall.

Alex lives through all of the changes, showing the turmoil of the time.

It is almost impossible for Alex to find favourite East German foods in the now westernised supermarket aisles.

Initial euphoria turns to scepticism on both sides.

Mix of tragedy and comedy, use of irony, farce and slapstick, eg the fake news' broadcasts.

Evokes "Ostalgie" for the things which have disappeared, eg Mokka-Fix, Spreewald Gurken.

### Question 12.1

#### Das Leben der Anderen

Inwiefern spielt Gerd Wiesler eine Heldenrolle im Film?

[40 marks]

#### Possible content

From staunch, brutal Stasi member, Wiesler becomes the unlikely hero of the film.

According to the dictionary, a **hero** is a person or character who, in the face of danger and adversity, displays courage or self-sacrifice - that is, heroism - for some greater good.

We witness a gradual change in Wiesler.

Wiesler is not actually like his fellow officers; he refuses to sit at the officers' table.

He wants to conduct the surveillance of Dreyman and Christa-Maria alone, as he trusts nobody.

A lonely man, Wiesler is affected by the love which Dreyman and Christa-Maria have. Wiesler at first covers for them because he is beginning to care about them. He is also disgusted by the selfish motives of his superiors, eg Hempf.

By protecting Dreyman, Wiesler is putting his own life at risk. In fact, he is unaware, until the end, that he himself has been under surveillance all along.

The sacrifice he makes is that of losing his powerful position in the Stasi. He is reduced to opening letters in the basement of the Stasi headquarters.

The *Sonate zum guten Menschen* has been given to Dreyman by Jerska shortly before he commits suicide. Wiesler hears it being played in Dreyman's flat. Wiesler is moved to tears by the sheer emotion that he feels upon hearing the music.

This is the beginning of Wiesler's own Wendepunkt.

Other examples are: the small boy in the lift, the typewriter under the floorboards.

He does not alert the Stasi to Dreyman's attempt to smuggle a child over the border.

At the end, Wiesler has a mundane job delivering leaflets.

Although he has lost his power and status, he seems to be more content. When he sees that Dreyman has dedicated his novel entitled the *Sonate zum guten Menschen* "to HGWXX/7, with gratitude", he is satisfied that he has taken the correct route.

## Question 12.2

### Das Leben der Anderen

Wie und mit welchem Erfolg hat das DDR-Regime seine Macht auf die Bevölkerung ausgeübt? Welche Beweise findet man dafür im Film?

**[40 marks]**

### Possible content

The methods employed by the Stasi are most effective in controlling the people and preventing freedom of opinion.

Wiesler as interrogator.

Wiesler's approach to challenge from his students.

Up to one in every six East Germans worked as an Inoffizieller Mitarbeiter, ie a spy. Even Hauptmann Wiesler is being spied upon himself.

When watching the play directed by Dreyman, Wiesler uses opera glasses to spy on him.

The greatest example of surveillance is of Dreyman and Christa-Maria.

The Stasi were ruthless in dealing with critics of the regime. Dreyman's friend Jerska even commits suicide as a result of his anti-government opinions. The Stasi will not allow him to work and he is unable to come to terms with this.

Wiesler challenges Dreyman's neighbour, Frau Meineke, whom he believes knows about the surveillance. He warns her that her daughter will lose her college place if she tells anyone.

Wiesler himself is saved from certain imprisonment by his superiors. He is given a mundane job opening mail in the basement of the Stasi headquarters.

The most distrusted section of the community are probably the "Artists", such as Jerska and Dreyman, whose reputation in both East and West cannot be overlooked.

Without Wiesler's change of moral outlook, it is clear that the Stasi methods would have been completely successful, since they ruled over the people with absolute power.

**Question 13.1****Die fetten Jahre sind vorbei**

„*Die fetten Jahre sind vorbei* ist ein antikapitalistischer Film, bei dem man trotzdem lachen kann!“ Wie stehen Sie zu dieser Aussage?

**[40 marks]**

**Possible content**

Anti-capitalist theme:

The film opens with 3 vignettes on an anti-capitalist theme – the sweatshops protest, the tramp in the tram who has no ticket and the unfairness of Jule's eviction.

Jule's poor financial situation, although at least in part her own fault, is contrasted with the wealthy existence of Hardenberg to whom she is in debt.

The break-ins are designed specifically to promote the idea that some people simply have 'zu viel Geld'.

The carefree living of the three activists before they turn to crime – sharing flats and meals, helping each other out – illustrates a contented way of living which does not rely on wealth or the exploitation of others.

But, both sides of the capitalist argument are given. Hardenberg has earned his wealth and has only been trying to provide for his family, but the three argue that his ease cannot be justified when compared with the hardship of others.

The argument is also held at a national level, with reference to big business and wealthy countries.

The film is not so much anti-capitalist as a discussion on the merits or otherwise of capitalism. The viewer is left to decide what his/her own view is.

Comedy:

The film is certainly funny in parts, eg the break-ins are conducted at least at first in a light-hearted way.

There are feel-good scenes, such as the decorating scene, set to music, and the swimming pool scene in which Jan and Jule realise they are in love.

But the film is certainly not just funny. It contains lengthy discussion of political messages and more covert material on the nature of relationships.

Each student must decide for him/herself whether the film is ultimately anti-capitalist or a comedy or both.



**Question 13.2****Die fetten Jahre sind vorbei**

Wie unterscheidet sich die 89er Generation in dem Film von der 68er Generation?

**[40 marks]**

**Possible content**

At first, the two generations of activists can be seen to have much in common. But there are key differences.

At the same age, the two groups have similar lifestyles, enjoying friendship and an element of communal living.

But Hardenberg is now very wealthy, he works too hard and feels the pressures of family responsibility. He expresses nostalgia for his carefree days, but he has moved on.

Both generations have communist leanings: Hardenberg's membership of the SDS, Jan, Peter and Jule's demonstrations against sweatshops and break-ins into the houses of the wealthy.

But each group is also of its time.

Hardenberg's generation supported the relatively new women's movement at the end of the 1960s, whereas in the late 80s the three friends accept a sexual freedom for Jule as completely normal.

Hardenberg and his friends were part of the hippy movement, Jan, Peter and Jule campaign against modern-day evils such as the exploitation by the rich countries of those poorer nations who are in debt to them.

The 1980s young people are completely sure of their ideas, accepting none of Hardenberg's current, capitalist arguments. The iniquity of a rich-and-poor world is just wrong, in their view.

But Hardenberg, now older, finds things less black and white. He fondly recalls the camaraderie of his youth, but he has worked hard to earn his wealth and does not see why he should share it.

Compared at a similar age, the two groups do not differ widely. But set the youth of the 1980s against the ex-hippy generation who, by the 1980s, are middle-aged and it is clear that the latter have lost much of their idealism as they have grown older.

The film leaves open the question: might that happen to Jan, Jule and Peter too as they grow older?

**Question 14.1****Almanya – willkommen in Deutschland**

Inwiefern ist es Hüseyin gelungen, mit den Fragen von Identität und Heimat klarzukommen?

**[40 marks]**

**Possible content**

The start of the film shows scenes between an elderly Hüseyin and his wife as they discuss the fact that they are about to get their German passports and become citizens of the Federal Republic.

Hüseyin's wife's excitement contrasts with Hüseyin's apprehension.

Through the story being narrated by Canan to Cenk, we see the journey which the family has travelled.

Hüseyin ultimately brings his family to Germany, having moved from barrack accommodation to a flat.

We witness humorous scenes where cultural differences are stark. There are the comic incidents where Hüseyin's children comment that all Germans are giants and that men don't wear moustaches.

Hüseyin's family has multiplied and integrated. His children speak German and live the German way of life. One of his son's is married to a German (Cenk's mother).

Hüseyin's wife speaks German fluently. This contrast with the scene where she goes into the local shop for bread and milk on the day after their arrival in Germany.

The family's disgust with the Turkish toilet (contrasting comically with Hüseyin's wife's earlier disgust with the German toilet) shows how the culture of the family has become westernised.

We see that Hüseyin is still very much the head of the family – the patriarch. Example: repairing house in Turkey.

Hüseyin's reaction to Canan's boyfriend confirms the sense of belonging and identity with the Federal Republic.

Hüseyin's final return to his roots.

The house he had bought is just a façade – a symbol that there is no depth any more to his life in his homeland. He is a foreigner in the village in which he grew up.

His son, however, stays behind to re-build the house. This shows that the Turkish heritage and culture will live on in the future generations.

Cenk's speech at the reception held to thank Hüseyin and his fellow Turkish guest workers for their contribution to the economic miracle in Germany. Provides a positive image of the integration process.

**Question 14.2****Almanya – willkommen in Deutschland**

Inwieweit spielen Sprache und Humor eine bedeutende Rolle in dem Film?

**[40 marks]**

**Possible content****Language:**

The Turks speak German throughout the film. This shows the positive aspect of integration.

There are two languages in the title of the film, again demonstrating the inter-changeable nature of life for the Turkish migrants who settled in Germany.

The importance of language is displayed when Hüseyin's wife goes into the local shop for the first time after her arrival in Germany. The scene is light-hearted and there is no hint of racism or even isolation.

Hüseyin's wife learns to speak fluent German and this is indicative of her willingness to integrate. Her children have all embraced the German way of life, whilst respecting the cultural traditions of the Turkish family life.

When the family visit Turkey, Cenk is unwilling or unable to speak Turkish with the little boy who is selling food. This shows how far the family has integrated into the German way of life.

The boy's father tells him that he can speak Turkish but somehow this does not come naturally to Cenk.

**Humour:**

There is humour throughout the film eg when the family pack Turkish goods to bring to Germany and German goods to take back to Turkey and the reactions to German and Turkish toilets.

Cultural differences and contrasts are depicted by such a basic and essential item as is the change which has taken place in the family.

The Turkish view of Germans: Germans are giants, German men do not wear moustaches, Germans worship a wooden cross with a man nailed to it, Germans take dogs for walks and some let them sleep in their bed. They see a dachshund on the journey from the airport and they think it is a giant rat.

Anatolia does not exist on the classroom map and poor Cenk has to have his name pinned on the wall next to the map. This is funny but at the same time symbolic of his lack of identity with his roots at the start of the film.

Whilst showing the willingness of the parents to adapt and embrace Christmas, the humour contained in the scene also shows that the tradition is still not fully understood and that Turkish traditions are not being fully wiped away.

Humour is used to show that differences are evident and despite integration, they will persist.

Further examples of humour could include Conan's discussion with her grandfather about her pregnancy, Hüseyin's reaction to the fact that Conan's boyfriend is English and Hüseyin's misgivings about receiving a German passport.

**Question 15.1****Sophie Scholl - die letzten Tage**

Inwiefern spielt Sophie die Rolle einer echten Heldenfigur im Film?

**[40 marks]**

**Possible content**

If we accept that a hero stands up for a belief or conviction in the face of danger, adversity or even in the knowledge of certain death, then Sophie Scholl is a „Heldenfigur“.

At the start of the film she seems a normal girl, who likes to listen to music. We admire her intellect and sensibility.

She is the youngest and only female of the inner circle and is aware of risks involved in distributing the leaflets. Attention will be deflected from her brother because „Bei einer Kontrolle haben Frauen es leichter.“

She accepts full responsibility for her actions: „Ich übernehme die Verantwortung. Ich allein.“ She is brave.

On her arrest her first thoughts are for her family and not herself. She remains steadfastly loyal to her family and friends.

The interrogation by Mohr reveals unshakeable faith. When he asks why she is risking everything so young, she replies „Wegen meines Gewissens.“ Her conscience drives her to resist all that is done in the name of National Socialism.

Her life has been based on „Sitte, Moral und Gott“. When Mohr roars „Gott gibt es nicht,“ she proceeds to argue her case against the void left by the Nazi regime.

At the end of the interrogation Sophie tells the Gestapo officer „Sie haben die falsche Weltanschauung,“ remaining true to her convictions and to herself throughout.

Mohr recognises her intelligence and admires her steadfastness but is not allowed by his position to admit it. It is significant that he appears at her execution and looks her one last time in the eye.

At her trial she refutes the charges against her and accuses the court of complicity in the crimes of the state.

She is seen as a hero in contrast to the cowardice of others in the film – Mohr hiding behind his position in the Gestapo, the judge hiding behind his robes, the officers in court afraid of uttering a word despite signs of discomfort with the proceedings, the meek and complicit defence counsel.

The words of the Prison Chaplain at the end of the film convince the audience of her heroism; no one loves more than one who dies for a friend.

**Question 15.2****Sophie Scholl - die letzten Tage**

Durch welche Mittel wird Atmosphäre im Film hervorgerufen? Wie wichtig ist diese Atmosphäre für den Erfolg des Films?

[40 marks]

**Possible content**

Through **authentic props**, such as typewriters, phones, furniture, clothing and hairstyles the director successfully recreates the period.

**Music** is used to heighten tension or underline emotion. At the start of the film Sophie and Gisela listen to swing-music (an actual piece from the 1940s) and the atmosphere is light and happy.

When typing the leaflets, the low deep repetitive strains reflect the repetitive tapping of keys and the tempo quickens when there is much work to do in folding the leaflets or their distribution in the university.

A heavy drum beat accompanies the drive to the prison cells and court hearing. Soft piano music provides the background to Sophie's private moments of prayer, a contrast in sound and a contrast in situation.

The lack of music emphasises the lonely sound of the footsteps in the courtyard or in the corridor as Sophie walks to meet her parents. The background broadcast of the „totaler Krieg“ speech as Sophie hands in her jewellery prior to interrogation heightens tension.

**Colour:** Grey is associated with Nazi vehicles, the interrogation room and Sophie's cell – all dull and soulless.

Red is associated with danger and death: Sophie wears a red scarf, the stamps for the leaflets are red, the jam at breakfast on the day of arrest is red, Nazi flags have a red background, Mohr's bow-tie is red and the judge's gown and cap are red.

**Lighting:** There is very little light in the printing room (suggesting something must be hidden); the group leave in the dark; Mohr closes the blinds for interrogation; Sophie's cell is dimly lit. But there is light on Sophie during the interrogation, when she looks out of the cell during the air-raid and when she walks into the execution yard, „ein herrlicher, sonniger Tag“.

**Camera angles:** Close-ups of Mohr convey intimidation and menace; Sophie's hands fidgeting under the table reveal an anxiety she is not willing to let Mohr see; the use of the lingering frame with three people Sophie, Hans and Christoph on the accused bench, the same three during their last meeting before execution, the final meeting of Sophie and her parents.

The wide camera angle used sets a scene and a sense of what is to come, e.g. the printing room, the university gallery, the Gestapo building, the courtroom.

### Question 16.1

#### Lola rennt

Inwieweit spielt das Element Zeit eine bedeutende Rolle in dem Film?

[40 marks]

#### Possible content

Time plays an important role in both the content and structure of this film.

Two quotes from Tykwer himself are illuminating: „*Bestimmte Elemente, die mich interessieren, tauchen immer wieder auf. Zeit zum Beispiel und die Manipulation von Zeit.*“

„*In allen meinen Filmen spielt die Zeit eine große Rolle, weil es eine brutale Konstante in unserem Leben ist.*“

The narrator's question: „*Was ist der Mensch?*“ initiates Tykwer's pre-occupation with living through time, the possibilities that life offers and the consequences of our actions, often dependent on small, chance events.

In life, time and experience are linear but here they are circular. Lola makes three different attempts or 'runs' to rescue Manni and after each we go back to the beginning and experience a different outcome.

The 'runs' cover the same physical locations, (a pastiche of Berlin), the chance happenings in them are similar but **not** identical, and are strictly limited to 20 minutes.

Two of the outcomes are catastrophic, with the apparent 'death' of each of the protagonists, but the third is a 'happy end' reminiscent of a '*Märchen*'.

The emphasis on time is both visual and auditory. There are innumerable examples: the various clocks moving inexorably towards mid-day when Manni must hand over the money; Lola's asking the same woman, at first young but then old, for the time; the constant ticking in the background, the tempo of Tykwer's own techno-music, the English song "What a difference a day makes ..."

In many conventional films '*Erzählungszeit*' and '*Erzählte Zeit*' are different - one can cover a period of years in, say, an hour. Here they are identical – each 'run' of twenty minutes covers twenty minutes of 'real time' filming, which increases tension and expectation.

Other techniques: slow motion; black and white episodes showing the past and contextualising the 'runs' (e.g. Manni and Lola in bed); flash forwards to show the possibilities of the future, for the cyclist, the '*Penner*' and the woman in the bank.

Cartoon animation, which surprises and amuses, is anti-realism and speeds up in a stylized fashion, a simple action, like Lola running downstairs.

Polaroid stills: used as single 'mug shots' to identify characters, or in series to show different possibilities: e.g. poverty, riches, and religion, in the life of the woman with the pram.

Split screen presents events happening simultaneously in different locations, e.g. Lola and Manni doing things each unbeknown to the other.

## Question 16.2

### Lola rennt

Tykwer nannte diesen Film „der Film für Verliebte“. Inwiefern stimmen Sie dieser Aussage zu?

[40 marks]

### Possible content

Does ‚Verliebte‘ mean that only ‚Verliebte‘ can appreciate the film or does it exemplify what lovers may achieve? Probably the latter, and we focus therefore on Lola and Manni.

They are an ill-sorted couple.

She seems to be middle class: father a bank-manager, mother a ‘lush’, a nice apartment in Berlin, a scooter, and apparently (in English terms) a NEET.

Manni, by contrast, is an inept petty criminal, presumably lower class, although the flashback scenes with them in bed suggest that he has his own accommodation, since her father does not know of his existence.

Temperamentally, they are a contrast. Initially, she is cool and fairly collected but he is panicky, almost hysterical at the possibly lethal consequences of losing Ronnie’s money.

It is **she** who tries to come to **his** rescue in the three separate ‘runs’ to where he is waiting by the supermarket.

The pressurised situation – only 20 minutes to obtain the DM100K and save him - leads her into increasingly desperate behaviour.

In the first ‘run’ she becomes his accomplice in the supermarket robbery and is accidentally ‘killed’ by a policeman.

In the second ‘run’ she resorts to direct criminal action. Holding her father at pistol point, she robs the bank. This leads to Manni’s ‘death’, being run over by the ambulance.

Neither outcome is satisfactory, but, in the third ‘run’, benevolent chance intervenes - she wins DM122K in a casino. This is a bonus, since Manni has already retrieved the money and made peace with Ronnie!

This is an inverted modern ‘*Märchen*’ - the ‘Charming Damsel’ rescues the ‘Prince in Distress’.

Her love for him, somewhat shaky in the exchanges in bed, has been confirmed and strengthened – in a final ‘still’ they walk off, hand-in-hand with her winnings. ‘Happy ever after’?

Love appears triumphant for the young but possibly not for the older generation.

Her adulterous father contemplates leaving his wife for another woman. We do not however see the outcome for this rather unlikeable trio.

‘Love’ also features briefly in a ‘flash forward’ when the woman in the bank imagines sex with a colleague.

Manni **does** become sympathetic, but we warm chiefly to Lola, excusing her potential criminality, admiring her tenderness towards the man in the ambulance.

Love is undoubtedly a powerful motivational force and both Manni and Lola redeem themselves by staying just within the law.



