



AS GERMAN 7661/2

Paper 2 Writing

Mark scheme

June 2025

Version: 1.0 Final



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 Examiner.

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from aqa.org.uk

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Section A

Guidance on level of accuracy in translations into the target language

A successful translation

A successful translation is one which includes each element of the text to be translated and where there is no omission or paraphrase.

Accuracy

All spellings must be correct, including the use of lower and upper case letters. However in German both 'new' (post-1996) and 'old' spellings will be accepted, eg both *Schiffahrt* and *Schiffahrt*, and 'ss' will be tolerated in any words normally spelt with 'ß'.

Repeated errors

Where a student repeats the same error within a question, no further penalty will be imposed in awarding the mark.

Alternative answers

Alternative answers offered by the student – even if one is in brackets – will be rejected unless both answers are correct.

Section A

The table below shows the type of answer that is acceptable for each section of the text. Award one tick per correct section then use the conversion grid to award a total of 15 marks.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Now	Jetzt / Nun	heute	
	you can use	kann man ... benutzen	Accept du or Sie with correct verb formation	
	this method	diese Methode		
	to produce	um ... herzustellen	zu produzieren / schaffen	
	your ... form of art.	seine ... Kunstform	See box 2 Form von / der Kunst	
	own	eigene		

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	Initially	Am Anfang		
	many artists did not want	wollten viele Künstler ... nicht	Changed word order	
	to accept	akzeptieren	annehmen	
	this new technology,	diese neue Technologie,		
	but today	aber heute	Other acceptable word order	
	it is different.	ist es anders.		

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	People who	Leute, die ...	Menschen, die ...	
	collect	sammeln,	Be aware of word order	
	classical works of art	klassische Kunstwerke		
	find	finden		
	an online purchase	einen Online-Kauf		
	quite cheap	ganz billig.	relativ / ziemlich preiswert	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	We think that	Wir denken, dass	glauben	
	the public	das Publikum ...		
	will be	sein... wird,		
	very enthusiastic	sehr begeistert		
	when they come	wenn es ... kommt.	Accept sie and correct verb form	
	to the gallery.	zur Galerie		

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	According to studies	Laut Studien	Studien zufolge	
	the number	die Anzahl	die Besucheranzahl = 2 ticks	
	of visitors	von Besuchern		
	could	könnte ...	Tolerate kann vielleicht = könnte Be aware of word order in this sentence.	
	double	sich ... verdoppeln.		
	in the next five years.	in den nächsten fünf Jahren		

[3 marks]

Misuse of lower case/capital letters: Penalise no more than once in each section of the text, ie no more than five times in this question as a whole.

Word order errors: Penalise no more than once in each section of the text, ie no more than five times in this question as a whole.

[15 marks]

Conversion grid	
Number of ticks	Mark
29–30	15
27–28	14
25–26	13
23–24	12
21–22	11
19–20	10
17–18	9
15–16	8
13–14	7
11–12	6
9–10	5
7–8	4
5–6	3
3–4	2
1–2	1
0	0

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.

Section B**Questions 02–17 Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 250 words. 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.

AO3	
13–15	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.
10–12	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 structures accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
7–9	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex structures accurately. The student uses a sufficient range of vocabulary appropriate to the context and the task.
4–6	The language produced contains many errors, some of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex structures accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–3	The language produced contains many errors, most of a basic nature. The student shows very little grasp of grammar and is very rarely able to manipulate complex structures 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

prepositions with a non-literal meaning eg sich interessieren für

object pronouns

adjectival and masculine weak nouns.

The above examples are neither prescriptive nor exhaustive.

AO4	
17–20	Very good critical response to the question set Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
13–16	Good critical response to the question set Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
9–12	Reasonable critical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
5–8	Limited critical response to the question set Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
1–4	Very limited critical response to the question set A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

0 2

Heinrich Böll: *Die verlorene Ehre der Katharina Blum*

0 2

1

Erklären Sie, warum Sie einen positiven oder negativen Eindruck von Alois Sträubleder haben.

Sie können die folgenden Stichpunkte benutzen:

- sein eigener Ruf
- seine Beziehung zu Katharina
- seine Beziehung zu Dr Blorna
- die Presse.

[35 marks]

Possible content

- Sträubleder is described by some as charming.
He is a successful businessman with a solid reputation.
However, he is a cheating husband who lacks any set of morals.
- He is Katharina's "Herrenbesuch" seeking a close relationship with her.
He sends her bouquets and gives her a ring.
Katharina has keys to his villa, which is linked to Götten's escape.
- Blorna works for Sträubleder's company.
He is furious at Katharina's treatment and strikes Sträubleder.
Blorna loses his job and suffers financially, physically and emotionally.
- Sträubleder's business partner has the ZEITUNG in his pocket.
He ensures that Sträubleder's name is not mentioned in the press.
Sträubleder is not concerned with anyone's reputation but his own.

0 2 . 2 „Dieses Werk ist durch und durch pessimistisch.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- die ZEITUNG
- die Folgen für Katharina
- die Rolle der Polizei
- das Schicksal von Dr Blorna.

[35 marks]

Possible content

- The press distorts the truth and twists words.
Tötges uses deception to gain access to Katharina's sick mother.
She dies immediately after the visit and the press ruins other lives too.
- The public react to reports by bombarding Katharina with abuse.
Katharina is warned not to read the newspapers and their headlines.
Katharina, usually calm and reliable, is driven to murder.
- The incompetent police work in tandem with the press.
Photographers are present as the heavily armed police storm Katharina's flat.
The police refuse to act on Katharina's complaints about press intrusion.
- Dr Blorna interrupts his holiday on hearing of Katharina's plight.
He accuses Sträubleder and strikes him.
Dr Blorna is demoted and loses out financially and emotionally.

0 3

Bertolt Brecht: *Mutter Courage und ihre Kinder*

0 3

1

Mit welchen Figuren in diesem Stück haben Sie Mitleid? Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Eilif
- Schweizerkas
- Katrin
- Mutter Courage.

[35 marks]

Possible content

- Eilif is recruited and quickly proves himself to be a good fighter.
He is later arrested for killing peasants during a brief period of peace.
He is convicted of murder but does not see Mutter Courage before he dies.
- Schweizerkas does not want to fight but is trusted with the regimental cashbox.
He foolishly brings the box to his mother, then buries it for safekeeping.
When he is shot for treason, he is disowned by Mutter Courage.
- Katrin has a hard life as a mute girl in a very loud world of conflict.
She is attacked and disfigured by soldiers while fetching goods for her mother.
She is shot while heroically warning the city of imminent invasion.
- Mutter Courage tries her best to provide for her family by wheeling and dealing.
Her preoccupation with business leads to the deaths of her children.
The war is her life and she is tragically alone at the end of the play.

0 3 . 2

Untersuchen Sie die Rolle von Yvette in diesem Theaterstück.

Sie können die folgenden Stichpunkte benutzen:

- ihre Rolle als Lagerhure
- ihr Angebot für den Planwagen
- ihre roten Schuhe
- ihre Beziehung zu dem Obristen.

[35 marks]

Possible content

- Yvette is a prostitute who deals with soldiers from both armies in the conflict. She makes a reasonable living but, like Mutter Courage, relies on war. Katrin thinks of her as attractive in her smart clothes and decorated hat.
- Yvette offers to help Mutter Courage find the ransom money for Schweizerkas. She negotiates the sum with the one-eyed sergeant. Yvette's deal falls through when Schweizerkas is shot.
- Yvette's bright red shoes are part of her clothing as the camp prostitute. Katrin covets the shoes in her desire to appeal to men. After she is attacked, Katrin rejects the shoes when offered them by Mutter Courage.
- Yvette is an opportunist who takes up with the old colonel for his money. When he dies, Yvette moves on to his elder brother, who is also on his last legs. Yvette is living well on the proceeds and warns Mutter Courage about the cook.

0 4

Friedrich Dürrenmatt: *Der Besuch der alten Dame*

0 4 . 1

Inwiefern ist Claire Zachanassian Ihrer Meinung nach eine groteske Figur?

Sie können die folgenden Stichpunkte benutzen:

- Claires Gespräche bei ihrem Empfang
- ihr Aussehen
- ihr Angebot
- die letzte Szene.

[35 marks]

Possible content

- Claire is not interested in polite conversation.
She asks the policeman if he often turns a blind eye to things.
She asks the doctor about causes of death on certificates.
- Claire is an exaggerated figure in every way.
She is fat, flame-haired and largely made of prosthetics.
She tells Ill to be careful when kissing her ivory hand.
- The offer of money for another person's death is grotesque.
Claire lacks all moral values and does not respect life.
Her offer shows that her so-called justice is nothing more than bitter revenge.
- Claire brings a panther and a coffin to Gullen – grotesque items.
She shows no emotion when Ill is brutally murdered at the town meeting.
She achieves her carefully planned and cruel goal.

0 4 . 2

Was sind für Sie die eigentlichen Gründe für das Verhalten der Güllener?

Sie können die folgenden Stichpunkte benutzen:

- der Zustand der Stadt Güllen
- Claires Angebot
- die Rolle des Bürgermeisters
- die Gemeindeversammlung.

[35 marks]

Possible content

- This graveyard of a town is in dire need of money.
The citizens are unemployed and shabbily dressed.
Claire has bought all the industries and closed them down.
- Claire offers a fortune for the death of Ill.
As a result, all citizens buy luxury goods on credit at Ill's shop.
Even his own family participate in this purchasing frenzy.
- On behalf of the town the mayor initially rejects the offer on moral grounds.
On hearing Claire's story he turns against Ill and influences other citizens.
The mayor plays the leading role in rallying the citizens.
- The gullible and desperate people are easily swayed by the mayor's arguments.
Ill is killed by all citizens except the cowardly priest.
The people help Claire to achieve her inhuman aims.

0 5

Max Frisch: *Andorra*

0 5 . 1

Untersuchen Sie die Rolle des Doktors in diesem Theaterstück.

Sie können die folgenden Stichpunkte benutzen:

- seine Untersuchung von Andri
- seine Meinung über Andorra
- seine Rede in der Vordergrundszone
- sein Verhalten bei der Judenschau.

[35 marks]

Possible content

- His examination of Andri's throat using a spoon shows incompetence.
His antisemitic ranting about Jews is based on a lack of professional success.
His embarrassment when told that Andri is a Jew does not excuse his stance.
- The Doktor has a blinkered view of Andorra and the Andorrans.
He claims there is no other nation in the world as popular as Andorra.
He is convinced that the Schwarzen would not invade a haven of peace.
- His scene in the witness box is the longest of all, despite his claim to be brief.
The attempt to blame Andri's fate on his own behaviour is pure face-saving.
He claims the Andorrans have done nothing – an ironic condemnation of their inaction.
- The Doktor says everything will be as before when the Judenschau is over.
His lavish praise of the Judenschauer's skills is proven to be ridiculous.
The episode with his missing shoes foreshadows the final tragic scene.

0 5 . 2

Im vierten Bild sagt Andri zu dem Lehrer: „Ich bitte dich, Vater, um die Hand deiner Tochter.“ Von welcher Bedeutung ist diese Bitte?

Sie können die folgenden Stichpunkte benutzen:

- die Reaktion des Lehrers
- die Reaktion der Mutter
- Barblins Reaktion
- Andris Reaktion.

[35 marks]

Possible content

- The Lehrer is at first speechless and tells Andri his request is not possible. He seeks refuge in alcohol and so is incapable of explaining to Andri. Andri feels discriminated against by his own father.
- The Mutter cannot understand the Lehrer's reaction and takes Andri's side. Even she is taken in by the lie and thinks Andri and Barblin are well suited. She gains in stature when she confronts the Lehrer about the Senora.
- Barblin bursts into tears and says she is going to kill herself. Her threat to go to the soldiers foreshadows the bedroom scene with Peider. Barblin becomes more mature and courageously protective towards Andri.
- Andri challenges his father to explain his decision. He accepts his false identity as a Jew and starts to conform to the stereotype. This flawed decision heightens the tension between him and everyone else.

0 6

Heinrich Heine: *Gedichte – Buch der Lieder*

0 6

1

„Bilder von Deutschland spielen eine wichtige Rolle in Heines Werk.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Landschaft
- Stadtleben
- Menschen
- Folklore.

[35 marks]

Possible content

- Mountain landscapes have universal qualities linking to Germanic folklore.
Landscapes are harsh and dangerous, but also liberating and inspiring.
Heine aims for an emotional response which he then shatters with harsh reality.
- Heine distances himself from rule-governed life in north German towns.
He treats society with irony in his critical observations of customs and behaviour.
Heine uses unrequited love to show his alienation from this society.
- German country folk are uncomplicated, yet strong and honest survivors.
He honours them, precisely observing their speech forms and daily life.
Heine shows that people change with the various landscapes.
- Medieval folklore portrays important aspects of the Germanic soul.
Legends and tales reflect a rich culture and history.
Tragic Germanic tales reflect the universal pain of existence.

0 6 . 2

Untersuchen Sie, wie Heine in diesem Werk Aspekte der Natur darstellt.

Sie können die folgenden Stichpunkte benutzen:

- Wetter
- Wasser
- Berge
- Wälder.

[35 marks]

Possible content

- Storm and strong wind represent youthful emotional turbulence.
Sunlight and warmth represent comfort and security.
Cold represents discontent and alienation from the surrounding environment.
- Water represents the instability and insecurity of life.
Water expanses and rivers signify freedom but danger to life.
Travelling on water shows man's vulnerability and the fragility of life.
- Mountains represent the unchanging earth and commonality with ancestors.
Reaching the summit portrays the poet's feelings of invincibility and superiority.
Mountain life is portrayed as simple and wholesome.
- The single fir tree signifies the lonely poet distant from others.
Woods and forests represent security and protection from the elements.
Birds fleeing the forest symbolise the poet's desire to escape.

0 7

Jana Hensel: *Zonenkinder*

0 7

. 1

Untersuchen Sie Hensels Probleme als Jugendliche während der Wende.

Sie können die folgenden Stichpunkte benutzen:

- Schule
- Familie
- Freunde
- Zukunftspläne.

[35 marks]

Possible content

- Hensel's new school system has different subject content, values and methods.
She is disorientated by teachers and friends acting differently.
She finds it tiresome to have opinions on every aspect of everyday life.
- Hensel's parents do not adapt well to the challenges of reunification.
She prefers the supportive family relationships she sees in the West.
Families in the West are more independent than hers.
- Hensel finds it difficult to make western friends due to childhood experiences.
She still sees her friends as East or West German, eventually realising it does not matter.
She has little in common with her western peers.
- In East Germany Hensel is not sure about her future.
She must adapt to a new value system during reunification.
She gains freedom and more responsibility in her choices for the future.

0 7 . 2

Haben Sie einen positiven oder negativen Eindruck von Hensels Eltern in diesem Werk?
Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- Generationskonflikt
- Hensels Kindheit
- Familienbeziehungen
- Zukunftsperspektive.

[35 marks]

Possible content

- Hensel's parents are part of the generation who only know the GDR.
Her parents regret the collapse of the GDR and its resulting uncertainty.
Hensel's generation must build their lives amid much change and chaos.
- Hensel's parents do not want her to do the elite sport programme in the GDR.
They spend little free time with her, as Hensel goes to youth organisations.
Post reunification, Hensel's parents allow her more freedom as an adolescent.
- Hensel thinks her parents are not as emotionally close to her as Westerners.
Hensel does not talk to them about money and other practical issues.
She recalls a positive relationship with her parents on holiday and at Christmas.
- Hensel's parents flounder at the end of the GDR due to the loss of familiar values.
They do not know how to integrate fully into reunified Germany.
They are lost in a society based on individual success and wealth.

0 8

Franz Kafka: *Die Verwandlung*

0 8

. 1

Was bedeuten für Sie die Symbole in diesem Werk?

Sie können die folgenden Stichpunkte benutzen:

- die Tür zu Gregors Zimmer
- das Bild in Gregors Zimmer
- der Apfel
- Gregor als Insekt.

[35 marks]

Possible content

- The door is Gregor's only connection to his family.
It is sometimes left open for him to listen to the family as he can still understand.
However, when he crosses the threshold the consequences are disastrous.
- Gregor fiercely defends the picture of the pretty woman.
The picture is symbolic of the love he never found.
Gregor can appreciate beauty, showing he still has human feelings.
- The apple connects with original sin.
The father uses apples as weapons to attack his own son.
An apple lodges in Gregor's back, festers and causes his eventual death.
- Family roles are reversed when Gregor becomes an insect.
Gregor terrifies the Prokurist and disgusts the Zimmerherren.
His insect form represents his total alienation from human society.

0 8 . 2 Inwiefern ist die Familie Samsa Ihrer Meinung nach eine glückliche Familie?

Sie können die folgenden Stichpunkte benutzen:

- der Vater
- die Mutter
- Grete
- das Ende der Erzählung.

[35 marks]

Possible content

- The father is fat, lazy and financially dependent on Gregor.
He has deceived Gregor about his true financial situation.
He beats Gregor with a newspaper and stick and bombards him with apples.
- The mother is a weak character physically and mentally.
She faints at each sight of her son.
She calls him „mein unglücklicher Sohn“ but does not communicate with him.
- Grete appears to want a relationship with her brother.
She initially takes responsibility for looking after Gregor as an insect.
The burden becomes too great and she insists on getting rid of him.
- The family is united and happy when Gregor is no longer there.
The parents look forward to finding Grete a husband.
The walk in the sunshine represents hope and optimism for the family.

0 9

Wladimir Kaminer: *Russendisko*

0 9

. 1

Untersuchen Sie die Rolle der weiblichen Figuren in diesem Werk.

Sie können die folgenden Stichpunkte benutzen:

- Kaminers Frau
- Katja
- Lena und Marina
- die russische Braut.

[35 marks]

Possible content

- Olga, Kaminer's wife, is a strong character.
She endures and survives a difficult and often violent upbringing.
The incident with the drunken tramp adds humour to her serious situation.
- Katja provides a good example of the chaotic but resourceful lives of migrants.
She returns home from a psychiatric unit to an apartment full of overgrown plants.
She raises two children and rare dog breeds.
- Lena becomes Countess of Rome through her dead husband's mafia connections.
She becomes well known for writing erotic novels.
Marina successfully turns to magic and witchcraft when her husband leaves her.
- The Russian bride is seen as the answer to all worldly problems.
Russian brides are strong and loyal.
Russian brides can be extremely dangerous in an argument.

0 9 . 2 Inwiefern gelingt es den Migranten in Berlin, ihre täglichen Probleme zu lösen?

Sie können die folgenden Stichpunkte benutzen:

- Sprachprobleme
- Unterkunft
- Arbeit
- deutsche Bürokratie.

[35 marks]

Possible content

- The language barrier is a key problem but also a source of humour.
Language difficulties make contact with Germans initially impossible.
Many migrants fail the language test for citizenship.
- Accommodation is spartan, often in former military barracks.
On arrival, Mischa and the author live in a hostel with other migrants.
Migrants are isolated because of accommodation problems.
- The author is unemployed for a long time before working in the theatre.
The migrants' search for work, although not always legitimate, provides examples of their initiative.
Some women find employment in the telephone sex industry.
- Some migrants show resourcefulness in dealing with German rules and regulations.
Others avoid bureaucratic processes but still manage to survive in Berlin.
The author questions the point of becoming a German citizen.

1 0

Siegfried Lenz: *Fundbüro*

1 0 . 1

Inwiefern ist Henry Neffs Arbeitsstelle im Fundbüro von Bedeutung für den Roman?

Sie können die folgenden Stichpunkte benutzen:

- Henrys Familie und Firma
- Arbeitskollegen
- die Objekte im Fundbüro
- Henry und die moderne Welt.

[35 marks]

Possible content

- Henry's affluent family owns a large porcelain business.
Henry has no ambition or career aspirations and is happy in his work.
The lost property office is the perfect workplace for a philanthropist like Henry.
- Henry's work colleagues care for each other and offer mutual support.
Henry gets on well with all of them and is even considered for promotion.
He is devastated that older colleagues are being made redundant.
- Henry is amazed at the things people lose or leave behind on the train.
He is captivated by the fact that every item connects to a life story.
The friendship with Fedor begins with Henry returning a lost bag.
- Employees with years of loyal service are to be put on the scrap heap.
Henry regrets that there is no room for sentiment in modern society.
People no longer stand up against the cruelties of the modern world.

1 0 . 2

Inwiefern sind sich Henry Neff und Fedor Lagutin ähnlich und doch anders?

Sie können die folgenden Stichpunkte benutzen:

- erste Begegnung
- Karrieren
- Alltagsleben
- Henry und Fedor in der modernen Welt.

[35 marks]

Possible content

- Henry returns Fedor's bag and they quickly become friends.
Henry and Fedor are contrasting characters; Fedor is a good foil for Henry.
Both are naïve and Fedor is unaware of the realities of the capitalist world.
- Fedor, a mathematician, is a visiting professor at Henry's local university.
Henry comes from an affluent family who own a porcelain business.
Unlike Fedor, he lacks drive and ambition.
- Fedor is naïve and caring and has never experienced racism or violence.
Life at home is straightforward, unlike the hectic everyday life of Henry.
Henry is just as shocked by Fedor's treatment.
- For Fedor physical violence can be overcome but verbal abuse cannot heal.
Henry is Lenz's mouthpiece in rejecting the modern world.
There is no room in society for sentimentality and naivety, as depicted by Fedor.

1 1

Bernhard Schlink: *Der Vorleser*

1 1 . 1

„Außer Hanna spielen Michaels Beziehungen zu anderen Figuren keine wichtige Rolle in seinem Leben.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Schulfreunde
- Sophie
- Gertrud
- sein Vater.

[35 marks]

Possible content

- Michael spends more time with schoolfriends after Hanna's disappearance. They go often to the swimming pool and he admits to enjoying this time. He does not tell any of them about Hanna.
- Sophie is the closest of his friends and they spend time alone. Michael makes it clear that he is not available to her outside friendship. He feels guilty for having hurt her feelings.
- Michael meets Gertrud on a skiing holiday and they marry soon after. They divorce after five years because he compares Gertrud to Hanna. He feels guilty about neglecting their daughter Julia.
- Michael's father is wrapped up in his work. Consequently, they see little of each other and the relationship is a distant one. Michael needs to make an appointment to see his own father.

1 1 . 2

Untersuchen Sie, wie gewisse Orte in der Handlung dieses Werks von Bedeutung sind.

Sie können die folgenden Stichpunkte benutzen:

- die Bahnhofstraße
- das Schwimmbad
- der Gerichtssaal
- New York.

[35 marks]

Possible content

- Hanna's flat is in the Bahnhofstraße.
It is where Michael falls ill and is looked after by Hanna.
It is where the affair and their ritual begin.
- Michael spends more time at the pool with his friends, especially Sophie.
Michael sees Hanna there but does not acknowledge her.
It is the last time he sees Hanna before her trial.
- Hanna accepts the guilt of her co-defendants.
Michael realises that Hanna is illiterate.
He feels guilty at not approaching the judge about what he knows.
- Michael travels to the USA to fulfil Hanna's last wish.
He meets the daughter of a survivor of the church fire.
They decide to donate Hanna's money to a Jewish charity for illiteracy.

Section C

1	2
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Good Bye, Lenin!: Wolfgang Becker (2003)

1	2	.	1
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Untersuchen Sie die Rolle des Fernsehens in diesem Film.

Sie können die folgenden Stichpunkte benutzen:

- Alex' Kindheit
- vor Christianes Koma
- das Fernsehen nach der Wende
- das erfundene Fernsehen von Alex und Denis.

[35 marks]**Possible content**

- TV has a role in state propaganda as Alex watches the Soyuz launch.
It creates popular children's characters, such as Sandmann.
TV highlights Christiane's award and Alex' pride.
- As a young man, Alex finds the programmes increasingly irrelevant.
His Off-Kommentare show his dissatisfaction with the regime.
Propaganda on TV causes friction between Alex and Christiane.
- TV provides new opportunities for integration between East and West.
Christiane's health improves as she catches up with events on TV.
Denis provides archive *Aktuelle Kamera* programmes on tape for her.
- Alex and Denis create new TV versions to explain what Christiane sees.
Fake TV is a source of humour and tension in the film.
Christiane believes what she sees right up to the final Sigmund Jähn masterpiece.

1 2 . 2

Inwiefern ist Christiane Ihrer Meinung nach eine gute Mutter für Alex und Ariane?

Sie können die folgenden Stichpunkte benutzen:

- die Beziehung vor Christianes Nervenkrise
- ihre Bemühungen nach Roberts Republikflucht
- das Familienleben zur Zeit des 40. Jahrestages
- ihre Lüge über Robert.

[35 marks]

Possible content

- She is a doting mother close to her children in the scenes at the dacha.
We see her preparing food for the family and joining in the fun.
When the Stasi officers visit she keeps them away from the children watching TV.
- When she returns home she is moved by the welcome from Alex and Ariane.
She devotes herself to socialism but supports the children's interests.
She is particularly close to Alex and encourages his passion for rockets.
- The flat is home to Christiane, a working Alex, a studying Ariane, and Paula.
Christiane manages the domestic routines and runs a tight ship.
As a mother and grandmother she worries about the future and criticises Alex.
- At the dacha Alex and Ariane learn of Christiane's lie about Robert.
At Robert's house Alex sees the lifestyle he feels deprived of by Christiane.
It could be argued that she acts out of love for her children.

1 3

Das Leben der Anderen: Florian Henckel von Donnersmarck (2006)

1 3 . 1

„Minister Bruno Hempf hat eigentlich zu viel Macht.“ Kommentieren Sie diese Aussage.

Sie können die folgenden Stichpunkte benutzen:

- Hempf und Grubitz
- Hempf und Christa-Maria Sieland
- Hempf und Georf Dreyman
- Hempf nach der Wende.

[35 marks]

Possible content

- Hempf first appears in the film at the theatre performance with Grubitz.
The selfish Hempf treats subordinates like Grubitz with disdain.
Grubitz follows Hempf's lead on the need for surveillance of Dreyman.
- Hempf has an ulterior motive in his attraction to Christa-Maria Sieland.
He invades Christa-Maria's personal space and makes her feel uncomfortable.
Christa-Maria is weak and stands little chance against the menace of Hempf.
- Hempf is determined to damage Dreyman's reputation and find evidence against him.
Dreyman implores Christa-Maria not to go to Hempf.
With Christa-Maria's death Hempf has indirectly ruined Dreyman's life.
- Hempf is the only character in the film who does not change.
He remains arrogant but survives unscathed in the new Germany.
His pettiness is shown in his enjoyment of telling Dreyman that his flat had been bugged.

1 3 . 2 Inwiefern ist die Überwachung von Dreyman in diesem Film von Bedeutung?

Sie können die folgenden Stichpunkte benutzen:

- die Verwanzung von Dreymans Wohnung
- Wiesler im Dachboden
- die Sonate
- Wiesler und die Schreibmaschine.

[35 marks]

Possible content

- The bugging is ordered by Hempf for personal desires and not for political reasons.
The Stasi operatives can bug the flat in a matter of minutes.
Frau Meinicke is threatened if she says anything about the Stasi visit.
- Wiesler and Udo observe Dreyman's apartment round the clock.
Wiesler is seen to be a loyal Stasi officer, uncompromising and humourless.
Wiesler notes every detail of events in the flat and has the power to destroy Dreyman.
- The dissident Albert Jerska presents Dreyman with a sonata for his birthday.
On discovering the sonata, Wiesler experiences a change of attitude.
He ensures the Stasi are fed false information to protect Georg Dreyman.
- Wiesler moves the typewriter before Grubitz can discover it.
By saving Dreyman, Wiesler shows that people can change.
Wiesler's action costs him his status and his power.

1 4

Die fetten Jahre sind vorbei: Hans Weingartner (2005)

1 4 . 1

Erklären Sie, warum Sie einen positiven oder negativen Eindruck von Hardenberg haben.

Sie können die folgenden Stichpunkte benutzen:

- Jules finanzielle Situation
- sein professioneller Erfolg
- in der Berghütte
- am Ende des Films.

[35 marks]

Possible content

- Jule owes Hardenberg a fortune due to crashing an uninsured car.
She has other financial commitments that she cannot pay.
In the mountain hut Hardenberg promises to cancel her debt.
- Hardenberg has become rich through sheer hard work.
He owns several cars and has a villa with an indoor pool.
His wealth contrasts starkly with the rebels' living conditions.
- Hardenberg tells the rebels of his socialist past.
He befriends the rebels, making coffee and smoking a joint with them.
However, he ensures Peter knows about Jule's flirting with Jan.
- The final scene is ambiguous and questions Hardenberg's true character.
In the hut he had promised not to involve the police.
Now we see him sitting in a police car outside the rebels' flat.

1 4 . 2

Welche Aspekte des Films haben einen besonderen Eindruck auf Sie gemacht?

Sie können die folgenden Stichpunkte benutzen:

- die Handlung
- die Figuren
- die Themen
- der Humor.

[35 marks]

Possible content

- The rebels embark on a series of activities to highlight social injustice.
The plot thickens when Hardenberg is kidnapped.
The final scene hints at an uncertain future for the rebels.
- There is a variety of characters in the film.
Jule is impulsive, Jan committed and Peter more interested in his job.
Hardenberg provides a strong contrast to the rebels in age and ideals.
- Themes revolve around the central idea of social justice.
The first set of actions emphasises the exploitation of the poor.
The film questions the validity of both ideals shown in the film.
- Jan and Peter's battered old van contrasts with the classic cars of the rich.
The scenes with Jan in Hardenberg's pool and redecorating the flat are humorous.
Humour does not detract from the serious messages in the film.

1 5

Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)

1 5 . 1

Inwiefern ist die türkische Kultur für die Familie Yilmaz immer noch wichtiger als die deutsche?

Sie können die folgenden Stichpunkte benutzen:

- Ankunft in Deutschland und der Kulturschock
- Hüseyin und Fatma
- die zweite und dritte Generation der Familie
- die Reise nach Anatolien.

[35 marks]

Possible content

- In the early days of life in Germany language barriers play a significant role.
Fatma and her children find some German traditions and customs strange.
The children want to celebrate Christmas but German customs are alien to them.
- Fatma persuades the reluctant Hüseyin to apply for German citizenship.
Hüseyin does not want to lose his roots and heritage.
Family scenes allow us to see the patriarchal nature of Turkish society.
- The younger generation members are comfortable with German life.
However, family ties remain of paramount importance for them.
Western food is more palatable to some than the spicy Turkish cuisine.
- Hüseyin takes the family to Anatolia to see the house he has purchased.
Hüseyin dies and difficulties about his burial raise the question of identity and culture.
Muhammed decides to stay behind in Anatolia to re-build Hüseyin's house.

1 5 . 2

Erklären Sie, warum die Familie Hüseyin als den idealen Vater und Ehemann betrachtet.

Sie können die folgenden Stichpunkte benutzen:

- Hüseyin in Anatolien
- Hüseyins Ankunft in Deutschland
- Hüseyin und seine Familie
- die Rückkehr in die Heimat.

[35 marks]

Possible content

- As a young man in his home village, Hüseyin courts his future wife. She initially rebuffs his advances but eventually they marry. Hüseyin departs for Germany, leaving his wife and children at home.
- Hüseyin arrives as the 1,000,001 guest worker. He works hard, regularly sends money home, and struggles with the language. The weather and German traditions make life difficult for Hüseyin.
- The second and third generations become integrated into German society. Ali has a German wife, Canan an English boyfriend and Cenk cannot speak Turkish. However, family is paramount and nobody refuses to travel to Anatolia.
- Hüseyin tells the family they will go to Anatolia to renovate his house. Hüseyin dies on the way and difficulties ensue with his burial because of his newly acquired German citizenship. The family insists that he be granted a Turkish burial in the place of his birth.

1 6

Sophie Scholl – Die letzten Tage: Marc Rothemund (2005)

1 6 . 1

Erklären Sie, wie gewisse Szenen in diesem Film die verschiedenen Aspekte von Sophies Persönlichkeit zeigen.

Sie können die folgenden Stichpunkte benutzen:

- die Verhöre
- in der Zelle mit Else
- im Gerichtssaal
- die Hinrichtung.

[35 marks]

Possible content

- The interrogation scenes present an interesting conflict of ideas.
Mohr is impressed with Sophie and is ready to free her.
When she is offered a lesser sentence her loyalty prevents her from accepting.
- Else is selected to make sure Sophie does not harm herself.
Sophie admits to feeling afraid and prays to God.
She is unshakeable in her beliefs.
- The trial is a farce and the outcome pre-determined.
Sophie will not give way to the rantings of the judge.
She denounces the corrupt Nazi regime.
- Sophie's execution is attended by Mohr, a sign of admiration for her.
She is distraught at Christoph's fate.
She remarks on the sunshine, a symbol of innocence and hope.

1 6 . 2 Untersuchen Sie die Rolle der Nebenfiguren in diesem Film.

Sie können die folgenden Stichpunkte benutzen:

- Hans
- Christoph Probst
- Else
- Sophies Eltern.

[35 marks]

Possible content

- Hans is the most important member of the group.
He is highly critical of the regime after his service at the front.
He decides to ignore the danger and distribute leaflets in the university.
- Christoph is quite ill with depression.
He has a sick wife and three children at home.
Sophie is devastated when she hears of Christoph's fate.
- Else is charged with making sure Sophie does not harm herself.
She acts as Sophie's confidante and they talk about freedom.
She gives Sophie hope by saying her ideas must survive.
- Sophie's parents have passed on their belief in God to their children.
They are denied entry to the trial but attend the execution.
The father tells Sophie how proud he is of her.

1 7

Lola rennt: Tom Tykwer (1998)

1 7 . 1

Inwiefern gewinnt oder verliert Lola in diesem Film?

Sie können die folgenden Stichpunkte benutzen:

- Liebe
- Familie
- Geld
- Selbstvertrauen.

[35 marks]

Possible content

- Early in the film Lola is uncertain about her relationship with Manni.
She does not lose Manni's love but questions her own love.
She is happy that Manni takes responsibility and resolves his own crisis.
- Lola uses her father for money in Rounds 1 and 2.
She loses the security of her family with the discovery of the affair and pregnancy.
The lack of family communication indicates she has gained her independence.
- Lola obtains money from her father but it is not presented as a win.
Money is a means to an end and the quest for money is not seen as greed.
At the end will she use the casino win for herself to break with Manni?
- Lola gains confidence in her decision-making with each Round.
She finds money using her own initiative in Round 3.
Lola makes her own luck by Round 3 due to her positivity and personal skills.

1 7 . 2

Welche Faktoren sind Ihrer Meinung nach der Grund für den Erfolg dieses Films?
Erklären Sie warum.

Sie können die folgenden Stichpunkte benutzen:

- die Figuren
- die Handlung
- Musik und Ton
- visuelle Effekte.

[35 marks]

Possible content

- There is a variety of characters in the film.
Lola's appearance is alienating, Manni's ways are irritating and the father is weak.
The secondary characters provide humour and respite from the relentless pace.
- The ending of the first Round is shocking to the audience.
The second Round could be predicted according to cinematic storytelling rules.
The ending does not give a satisfactory or neat conclusion.
- Fast-paced techno music creates speed and tension.
The slow red scenes draw us back in again and allow us to process the action.
The English lyrics help us to understand Lola's emotions.
- Bright colours, vivid, jarring images and dizzying spirals exhilarate viewers.
Cartoon sequences are humorous and entertaining.
The montage and camera angles differentiate "Lola rennt" from a traditional action film.