



A-level GERMAN 7662/2

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](https://www.aqa.org.uk)

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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.

AO3	
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	Excellent critical and analytical response to the question set 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	Good critical and analytical response to the question set 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	Reasonable critical and analytical response to the question set 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	Limited critical and analytical response to the question set 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	Very limited critical and analytical response to the question set 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.

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 1

Heinrich Böll: *Die verlorene Ehre der Katharina Blum*

0 1 . 1

Analysieren Sie, warum Katharina ohne Reue einen Mord begeht.

[40 marks]

Possible content

- Katharina murders out of sheer frustration at her unjust treatment.
- She loses her good name and her honour undeservedly.
- Since meeting Götten she is closely watched by the police.
- The police reject Katharina's complaint about press intrusion.
- The press ignores the fact that Katharina knows nothing of Götten's past.
- Words are twisted and opinion presented as fact in the ZEITUNG.
- Public reaction to press reports make Katharina's life a misery.
- The press digs deep and interviews the priest in Gemmelsbroich.
- Tötges' devious methods are partly to blame for her mother's death.
- Katharina can take no more; she grants Tötges an interview and shoots him.

0 1 . 2

Inwiefern ist Ihrer Meinung nach der Kampf zwischen den Mächtigen und den Machtlosen das Hauptthema dieses Werks?

[40 marks]

Possible content

- Those with power include the police, press and Sträubleder.
- Those without power cannot answer back and suffer in various ways.
- Press reports are inaccurate, if not pure lies, but the public believe them.
- Press photographers are present when Katharina's flat is raided.
- Beizmenne tells her the police cannot interfere with press freedom.
- The priest at Gemmelsbroich publicly criticises Katharina's mother.
- Sträubleder uses every way to pursue a close relationship with Katharina.
- He has connections to ensure his name is kept out of the press.
- Katharina and others do not have such influence.
- Dr Blorna is ruined by the duplicitous Sträubleder.

0 2

Bertolt Brecht: *Mutter Courage und ihre Kinder*

0 2 . 1

Mutter Courage sagt, „Jeder ist seines Glückes Schmied, ich lass mir keine Vorschriften machen!“ Wie hilft uns diese Aussage von Mutter Courage, ihre Denkweise zu verstehen?

[40 marks]

Possible content

- Mutter Courage is single-minded in running a business in wartime.
- She is a civilian and takes orders from nobody, not even from the military.
- She has no favourites and trades equitably with both sides in the war.
- She is fiercely independent and haggles over the price of everything.
- Although she tries to determine her fate, some decisions impact negatively.
- She loses Eilif while dealing and denies knowing Schweizerkas.
- She does not go with the cook to escape the war, choosing to stay with Katrin.
- She is in town when Katrin is shot but is unrepentant when talking to farmers.
- She persuades the soldier not to complain and decides not to do so herself.
- She controls her destiny when she is not in conflict with officers.

0 2 . 2

Inwiefern gelingt es Brecht in diesem Theaterstück, seine Meinung über Krieg klar zu machen?

[40 marks]

Possible content

- Brecht's anti-war stance is the key message of the play.
- The action exemplifies the futility of warfare.
- The main characters are true-to-life, and life is depicted as harsh and brutal.
- References to historical battles lend authenticity and reinforce the message.
- The *Plakate* before each scene focus attention on the human drama on stage.
- Characters comment on events in song to back up Brecht's message.
- The officer class presides over pointless carnage and suffering.
- Soldiers and farmers represent the under-class victims most impacted by war.
- Mutter Courage's bravado and cunning allow her to profit from the conflict.
- The sacrifice of her children portrays her as a typical casualty of a mindless war.

0 3

Friedrich Dürrenmatt: *Der Besuch der alten Dame*

0 3 . 1

„Das Thema Verrat spielt in diesem Theaterstück eine bedeutende Rolle.“ Wie stehen Sie zu dieser Aussage?

[40 marks]

Possible content

- Betrayal is one of the main themes of the play.
- Ill betrayed Claire many years ago when she was pregnant.
- He married a wealthy woman while Claire suffered shame and humiliation.
- The tables are turned now that Claire has money and power.
- Her offer is not betrayal but revenge.
- The whole town betrays Ill, once its most popular citizen.
- They take advantage of Ill by buying goods on credit from his shop.
- The mayor reneges on his promise to make Ill his successor.
- Even Ill's own family abandon him in the end.
- The ultimate betrayal occurs when Ill is murdered by the collective.

0 3 . 2

Durch welche Methoden und Techniken bringt Dürrenmatt das Publikum zum Nachdenken?

[40 marks]

Possible content

- Comedy is often used in a tragic situation.
- The audience is forced to think why they are laughing.
- Claire arouses interest immediately she appears on stage.
- Her entourage with rhyming names and mechanical language intrigues us.
- Her offer makes the audience think about their own moral values.
- Dürrenmatt keeps the audience waiting for the outcome of the offer.
- The changes in the Gülleners' attitude suggest something sinister will happen.
- The use of actors as trees is an interesting theatrical device.
- The clever use of symbolism adds to audience interest.
- Dürrenmatt asks if we sympathise with Ill, Claire, both or neither.

0	4
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Max Frisch: *Andorra*

0	4	.	1
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Inwiefern ist die Judenschau in diesem Theaterstück von Bedeutung?

[40 marks]

Possible content

- The Judenschau is the play's finale and the culmination of Andri's persecution.
- The inevitability of Andri's fate is clear from the beginning.
- The audience watches as the farcical proceedings are played out.
- The Judenschauer is a ludicrous figure with so-called skills to spot Jews.
- The Soldat joins the Schwarzen to legitimise his vendetta against Andri.
- All Andorrans are on trial but only Andri is found wanting.
- The antics of the Wirt and the Doktor contrast the seriousness of Andri's predicament.
- The audience is shocked by the Pater's cowardly absence.
- They appreciate Barblin as the real heroine for her defiant resistance.
- The audience may feel shame, outrage and guilt as Andri is led away.

0	4	.	2
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Wie wichtig ist Ihrer Meinung nach die Rolle des Tischlers?

[40 marks]

Possible content

- The Tischler plays a key role in the discrimination against Andri.
- He demands a high price for an apprenticeship from the Lehrer.
- Andri tells Barblin that he is going to be a carpenter.
- With the Tischler's antisemitic attitude this is never going to happen.
- He refuses to listen to Andri's protests when he breaks the Geselle's chair.
- He says Jews have money-making in their blood, but he is obsessed by profit.
- He reduces his offer of Andri's sales commission almost as soon as it is made.
- In this way he encourages Andri to develop the Jewish traits which are his downfall.
- In the witness box he admits that he did not want Andri in his workshop.
- In denying Andri his chosen career he shares responsibility for his death.

0 5

Heinrich Heine: *Gedichte – Buch der Lieder*

0 5 . 1

Wie erfolgreich sind Ihrer Meinung nach die von Heine benutzten Methoden, um Emotionen in seinen Gedichten zu zeigen?

[40 marks]

Possible content

- Youthful feelings and idealism are tempered with the realism of experience.
- The rhythms in poems vary according to the poem's purpose.
- Heine's language and rhetorical devices create and deflate emotional swings.
- A range of stylistic and formal features express strong emotions.
- He uses different registers to communicate feelings in different contexts.
- Observational verses are used to build or shatter a mood.
- Vernacular language of working-class figures shows their feelings authentically.
- Heine wants the reader to feel the strong, youthful emotions of his poems.
- Heine's choice of language reflects the theory that words have a specific energy.
- Bathos, irony and humour return the reader to reality from an emotional high.

0 5 . 2

Bewerten Sie die Rolle der Natur in diesem Werk.

[40 marks]

Possible content

- The natural world is revered as the most authentic for Heine.
- Romantic images and language depict the natural world as Heine sees it.
- Bathos and irony often deflate exaggerated imagery of nature.
- Heine extends flower metaphors to include both bloom and wither.
- Heine wants to deflate the exaggerated pomposity of Romantic poetry.
- His relationship with the natural world reflects his relationship with Germany.
- Images of death are often the result of human vulnerability in the natural world.
- Classical mythology is used ironically to poke fun at nature.
- The poet is often on a mountain top, distant from the natural world.
- He shows that nature is both seductive and destructive.

0 6

Jana Hensel: *Zonenkinder*

0 6 . 1

Analysieren Sie die Erzählperspektive in diesem Werk.

[40 marks]

Possible content

- Hensel's perspective as a child only allows for limited reflection.
- Comments do not always signal the shift in perspective from child to adult.
- Political commentary is largely avoided but it can be inferred from the narrative.
- The narrative perspective does not consider that her peers may have experienced the 'Wende' differently in the GDR.
- Hensel relates events but does not give personal emotional details.
- The collection of anecdotes is only loosely bound together into themes.
- This reflects the chaos of the 'Wende' experience.
- Sometimes Hensel imposes an adult framework onto her childhood experience.
- The childhood perspective distorts her own and the memories of others.
- The narrative perspective creates a thread based on a selfish selection of events.

0 6 . 2

Inwiefern sind Hensels Beziehungen zu anderen Menschen von Bedeutung?

[40 marks]

Possible content

- Hensel's relationships with others seem quite distant to the reader.
- Few friends during her childhood are mentioned by name in the work.
- She has few childhood experiences in common with her western peers.
- Hensel is alienated from her parents as they do not adapt to reunification.
- Hensel criticises them for not helping her to adapt either.
- She feels closer to her western friends' parents.
- She feels let down by the person she loves when Sascha leaves for the West.
- Most memories about relationships are based on events, not on her feelings.
- We do not learn much about her feelings from her relations with others.
- Her final comment about friendship shows she has come to terms with relationships in this new society.

0 7

Franz Kafka: *Die Verwandlung*

0 7 . 1

Analysieren Sie die wichtigsten Phasen in Gregors Untergang.

[40 marks]

Possible content

- Gregor finds it difficult to move and cannot get up for work.
- The Prokurist shows no sympathy and flees at the sight of Gregor.
- Herr Samsa cries at first but then beats Gregor back into his room.
- The father throws the apple, an act that has terrible consequences.
- There is some hope when Grete takes on responsibility for her brother.
- When she clears his room, Gregor saves the picture on the wall.
- He fears losing all contact with the outside world.
- Grete tires of her task and insists Gregor must go.
- Nobody has tried to understand Gregor or communicate with him.
- The Bedienerin announces that the „Mistkäfer“ is dead.

0 7 . 2

„Die Eltern behandeln ihre zwei Kinder unterschiedlich und das hat Folgen für alle.“
Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- Grete is a 17-year-old who is indulged by her parents.
- Her parents want her to dress nicely and practise the violin.
- She is rather naive and child-like and is allowed to sleep long.
- It transpires the father has deceived and exploited his son.
- There is a drastic change in the father's attitude to Gregor after the metamorphosis.
- Herr Samsa uses violence against his son on several occasions.
- He never enters Gregor's room and depends on Grete for news.
- Although there is no communication, the mother recognises Gregor as „mein unglücklicher Sohn“.
- The parents do not even try to understand Gregor's situation.
- The parents are proud of Grete and look forward to her future.

0 8

Wladimir Kaminer: *Russendisko*

0 8 . 1

Bewerten Sie den Gebrauch von Humor in Kaminers Erzählungen.

[40 marks]

Possible content

- There is humour in all Kaminer's accounts, whatever the focus.
- Without humour the work would be an unconnected series of personal anecdotes.
- Despite chaotic situations, migrants enjoy themselves and see the funny side of life.
- Many accounts tell of their survival battle and are littered with humour.
- Accounts humorously document marriages, such as those of Lena and Marina.
- Experiences of the working world of migrants make the reader laugh.
- One example is Kaminer's job in the theatre involving a depressed Frenchman.
- Language barriers lead to misunderstandings, many of which provide humour.
- Friendships between different nationalities are frequently a source of humour.
- Kaminer uses personal accounts, such as his father who stored food in the bathtub after his family had migrated to Berlin.

0 8 . 2

Inwiefern zeigt uns Kaminer die Schwierigkeiten des täglichen Lebens für Migranten in Berlin?

[40 marks]

Possible content

- The book portrays migrants in Berlin and their struggle to establish themselves.
- Jobs, money and the accommodation search portray the migrants' life in Berlin.
- The working world of migrants shows their need for resourcefulness.
- Kaminer, long-term unemployed, eventually finds work with a theatre group.
- Accounts of telephone sex numbers depict Russians' urgent need for income.
- Contact between migrants of different nationalities limits opportunities to mix with German people.
- National peculiarities, such as card playing, show that migrants are not fully integrated into their new country.
- Language issues are significant, especially those causing the isolation of women.
- Many German men see a Russian bride as the solution to their worldly problems.
- Many migrants fail the language test, but they adapt to life in Berlin and survive.

0 9

Siegfried Lenz: *Fundbüro*

0 9 . 1

Analysieren Sie Henry Neffs Ablehnung der modernen Gesellschaft.

[40 marks]

Possible content

- Henry's lack of ambition contrasts with the self-seeking attitude in modern capitalist society.
- Henry wishes to feel happy and rejects the competitive realities of the modern world.
- The lost property office is juxtaposed with the throw-away society.
- Henry is devastated by the railway making cutbacks and redundancies.
- Older employees with years of loyal service are to be thrown on the scrap heap.
- Henry admires the caring attitude and loyalty of Hannes and Albert.
- Henry rues the fact that there is no room for sentiment in modern society.
- By confronting the racist gang Henry cuts a lone figure in an anonymous society.
- He is enraged by the racist attitudes and intolerance towards Fedor.
- Henry wants no part in the hectic, impersonal and harsh modern world.

0 9 . 2

Inwiefern spielt Paula Blohm Ihrer Meinung nach in diesem Roman eine wichtige Rolle?

[40 marks]

Possible content

- Paula Blohm is the heartbeat of the lost property office.
- She is slightly older than Henry and responsible for paperwork in the office.
- She is the antithesis of her colleagues but recognises their qualities.
- Paula struggles with Henry's impetuous nature; she does not like spontaneity.
- Henry is immediately attracted to Paula, who is flattered by his attention.
- Paula is married to a voice actor who is hardly ever at home.
- She rejects a closer relationship with Henry and refuses to go away on a trip.
- Paula's relationship with Henry, like all relationships in the novel, does not develop.
- She proposes Henry as Hannes' deputy when Albert leaves the office.
- Her brother is linked to the racist motorbike gang, which Henry confronts.

1 0

Bernhard Schlink: *Der Vorleser*

1 0 . 1

„Hanna ist eine komplexe Figur, mit der wir viel Mitleid haben können.“ Inwiefern stimmen Sie dieser Aussage zu?

[40 marks]

Possible content

- Hanna displays a range of emotions and characteristics.
- She can be very caring, as she was when Michael fell ill.
- She chides Michael for missing school and tells him to work hard.
- Hanna reacts violently on the cycle tour when she cannot read Michael's note.
- She ignores him on the tram and at the pool before she disappears.
- Michael sees her in court where he is horrified at her past.
- We realise she has been hiding her illiteracy all her life.
- In prison she keeps a photo of Michael and learns to read and write.
- Hanna leaves her money to the daughter of a survivor of the church fire.
- This act shows her feelings of remorse and guilt.

1 0 . 2

Analysieren Sie das Thema Liebe in diesem Werk.

[40 marks]

Possible content

- The theme of love runs throughout the novel.
- Through Hanna Michael gains in self-confidence and is introduced to physical love.
- They become intimate but it is not clear if Hanna really loves Michael.
- They share a love of literature and Hanna likes to hear Michael read to her.
- During the trial Michael claims he feels nothing for her.
- He feels guilty for having loved a war criminal.
- Michael's relationships fail because of his memories of Hanna.
- There is little love evident in Michael's family.
- Love is unattainable for all characters in this work.
- Students might point to other major themes, such as guilt and responsibility.

1 1

Good bye, Lenin!: Wolfgang Becker (2003)

1 1 . 1

Analysieren Sie die Bedeutung der Nebenfiguren in diesem Film.

[40 marks]

Possible content

- The Kerners' neighbours are the principal group of supporting characters.
- Neighbours Ganske and Mehlert lament the passing of the GDR and its security.
- Frau Schäfer's care for Alex and Ariane resurfaces in her concern for Christiane.
- Dr Klapprath completes a group representing loss of identity and emerging Ostalgie.
- Robert symbolises the dissatisfied professional classes under the GDR-regime.
- Sigmund Jähn epitomises the GDR community spirit and adds to the comedy.
- The supermarket assistant shows adaptability to embrace change as beneficial.
- The Wessis are arrogant and represent the new order taking over, like Rainer.
- Each character interacts to contribute effectively to visual and verbal humour.
- Collectively the lesser characters show the impact of the Wende on wider society.

1 1 . 2

Inwiefern wird „Good Bye, Lenin!“ durch die Menschen und Ereignisse der dargestellten Zeitperiode beeinflusst?

[40 marks]

Possible content

- The film sets out to illustrate the effects of the Wende on a typical GDR family.
- Robert's defection to the West is symbolic of the problems facing the GDR.
- Sigmund Jähn, Erich Honecker and Gorbatschev all loom large on the screen.
- Alex's Off-Kommentare reveal the dissatisfaction in GDR society at the time.
- The fictional supporting cast symbolises those impacted by unforeseen consequences.
- Authentic documentary film footage is used to depict actual events from the time.
- References to such events lend authority to the realism of the Wende backdrop.
- Interweaving of genuine footage with the fictional Kerners personalises the issues.
- The Ossi-Wessi conflicts resulting from the Wende are ingeniously portrayed.
- The film satirises the consequences but respects the people involved in events.

1 2

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

1 2 . 1

„Von Donnersmarck zeigt in seinem Film nur die negativen Aspekte der DDR.“ Wie stehen Sie zu dieser Aussage?

[40 marks]

Possible content

- The film begins with the menacing interrogation scene in the Stasi prison.
- The Stasi use brutal techniques, such as sleep deprivation, to exact information.
- The Stasi pervade all aspects of life in the GDR and are all-seeing and all-powerful.
- The Stasi work hand in glove with the government to control society.
- The Stasi ensure that dissidents, like Albert Jerska, are unable to work.
- Stasi invasion of personal space creates an atmosphere of fear and mistrust.
- Citizens are arrested at will; Christa-Maria is taken into custody because she refuses to continue her affair with Minister Bruno Hempf.
- The Stasi operatives bug a flat in a matter of minutes.
- Wiesler issues a threat to Frau Meinicke if she speaks about the Stasi visit.
- Life in the GDR is portrayed as dull and soulless.

1 2 . 2

„Die Rollen von Georg Dreyman und Gerd Wiesler sind eng verbunden.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- The lives of Dreyman and Wiesler are linked through the actions of Christa-Maria.
- At the start of the film, Dreyman is a loyal and acclaimed playwright.
- Bruno Hempf orders a smear campaign against Dreyman; Grubitz and Wiesler arrange for Dreyman to be observed.
- Wiesler ensures Dreyman knows about Christa-Maria's involvement with Hempf.
- Albert Jerska commits suicide after presenting Dreyman with a sonata for his birthday.
- Wiesler listens to the music, is moved by it and experiences a change of attitude.
- He ensures the Stasi are fed false information to protect Dreyman.
- Dreyman writes a magazine article about suicide rates in East Germany.
- Wiesler moves the typewriter before Grubitz can discover it.
- Both Wiesler and Dreyman change in their own way and reconnect when Wiesler buys Dreyman's book.

1 3

Die fetten Jahre sind vorbei: Hans Weingartner (2005)

1 3 . 1

„Die Kluft zwischen Arm und Reich ist nicht zu überbrücken.“ Inwiefern stimmt diese Aussage für diesen Film?

[40 marks]

Possible content

- The rebels aim to make the rich aware of social injustice.
- The houses they target contrast strongly with the rebels' dingy flat.
- Hardenberg has an indoor pool in his luxurious villa.
- Peter's old van contrasts with the flash cars in Hardenberg's garage.
- The wealth gap is seen on the tram where the tramp has no ticket.
- Jule works in a high-class restaurant whose clients have no interest in her.
- The shoe shop manager is reminded his products are made using slave labour.
- In the mountain hut Hardenberg recalls his socialist past.
- The richer he becomes, the less important idealism is to him.
- The final scene asks whether anything has changed at all.

1 3 . 2

„Jule verursacht in allem, was sie tut, Chaos und Probleme.“ Nehmen Sie Stellung zu dieser Aussage.

[40 marks]

Possible content

- Jule causes problems for herself and others.
- She crashes an uninsured car and now owes Hardenberg a fortune.
- She is behind with her rent and is given notice to quit.
- Jule abandons her job mid-shift leaving the restaurant manager short staffed.
- By doing so she recklessly gives up her only source of income.
- She joins Peter and Jan in their activities and breaks into Hardenberg's house.
- Jule leaves her phone behind and going back to find it leads to the kidnapping.
- She has a relative who owns a mountain hut and Hardenberg is taken there.
- Jule flirts with Jan and causes a rift in the rebels' relationship.
- In many ways Jule is the catalyst of chaos.

1 4

Almanya – Willkommen in Deutschland: Yasemin Samdereli (2011)

1 4 . 1

„Cenk spielt in diesem Film die Hauptrolle.“ Inwiefern stimmen Sie dieser Aussage zu?
[40 marks]

Possible content

- Cenk is central to most action in the film and is key to portraying the main themes.
- Cenk cannot point to Anatolia on the map, highlighting the question of identity.
- The children tease him in class and say he is neither German nor Turkish.
- Cenk's mother is German, but Turkish family and traditions are central to his upbringing.
- Through Cenk we see how important the past and their heritage remain.
- In the barber shop we see the very close bond between Cenk and his grandfather.
- Cenk delivers his grandfather's speech in Berlin following Hüseyin's death.
- Cenk's trip to Anatolia is symbolic of how distant the two worlds are from each other.
- The scene in the roadside café demonstrates the identity crisis facing Cenk.
- At the end of the film Cenk understands the reality of his family situation.

1 4 . 2

Inwiefern basiert das Leben der Familie Yilmaz auf Liebe und Respekt?

[40 marks]

Possible content

- The story revolves around Hüseyin's love for Fatma and his family.
- The family move to Germany but love for cultural traditions is never far away.
- Fatma's love for Hüseyin is fundamental to the success of life in the Yilmaz household.
- Fatma arranges German citizenship despite Hüseyin's protestations.
- Love flourishes in the second generation of the family, including a mixed marriage.
- Love and family bonds surmount the difficulties of Canan's pregnancy; the scene between Hüseyin and Canan is especially poignant.
- Cenk delivers his grandfather's speech after Hüseyin's death, a very moving moment.
- Love of the homeland and of cultural heritage never fades.
- Following Hüseyin's death, the family fight to secure a Turkish burial for him.
- Out of devotion to Hüseyin, Muhamed stays to rebuild the house in the village.

1 5

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

1 5 . 1

„Das Böse besiegt in diesem Film das Gute.“ Wie stehen Sie zu dieser Aussage?

[40 marks]

Possible content

- The film depicts the conflict between the Nazi regime and its opponents.
- The regime is dominant and Nazi flags are seen everywhere.
- Peaceful resistance warns citizens of the impossibility of a Nazi victory.
- Sophie is spotted distributing leaflets and is handed to the Gestapo.
- The janitor is one of the many Nazi informants used under the regime.
- Mohr defends Nazi law as keenly as Sophie defends conscience.
- At the trial Sophie's lawyer has no interest in defending her.
- The fanatical judge is unmoved by arguments for clemency for Christoph Probst.
- Hans, Sophie and Christoph are to be executed on the same day as the sentence.
- Courage and moral values lose out to brutality and injustice.

1 5 . 2

Analysieren Sie, warum Sophies Vater sagt, dass er stolz auf seine Tochter ist.

[40 marks]

Possible content

- Sophie admits her parents greatly influence her faith.
- Her faith sustains her throughout the film.
- Her determination and commitment are central to her resistance to evil.
- Sophie impresses Mohr in their discussion on conscience versus Nazi law.
- Her loyalty to her brother is clear when she refuses Mohr's offer.
- Sophie is brave in condemning the regime in front of a ranting judge.
- Sophie warns the judge that his own day of judgement would come soon.
- At the execution her father tells her how proud he is of her.
- She tells her father that she would do it all over again.
- Sophie is a devoted and steadfast person deserving of her father's recognition.

1 6

Lola rennt: Tom Tykwer (1998)

1 6 . 1

Inwiefern weiß man schon von Anfang an, was am Ende des Films passieren wird?

[40 marks]

Possible content

- The introduction highlights circularity and chance, showing the film's predictability.
- The tripartite structure allows for two unhappy endings and one happy ending.
- Lola's family conflict and insecurities are clear in the red scenes.
- It becomes clear that it is more than a simple linear action film.
- After Round 1, the audience is alerted to the differences between the two stories.
- With the film's circularity, the fate of secondary characters can be predicted.
- Lola and Manni's luck in previous Rounds suggests a win-win ending is unlikely.
- By giving Lola supernatural powers in Round 3 the ending is more predictable.
- Tykwer creates some ambiguity with Lola's return glance to camera.
- However, a lose-lose ending would leave conventional audiences dissatisfied.

1 6 . 2

„Den Mutigen hilft das Glück.“ Inwiefern stimmt diese Aussage für diesen Film?

[40 marks]

Possible content

- We can interpret Lola's decision to help Manni as a brave and moral action.
- Lola gains some audience sympathy as she tries to help Manni in all Rounds.
- Where Lola seems less brave in Round 1, the main characters fare less well.
- Lola's father is shown as weak and indecisive in Round 1.
- Lola is more aggressive in Round 2 and she prevents the robbery.
- Manni is killed by a passing vehicle and this can be seen as a moral judgement.
- In Round 3 Lola does not fall but cannot speak with her father when she arrives at the bank.
- Lola can be seen to deserve her luck in the casino.
- Manni retrieves his money from the homeless man in a chance meeting.
- Lola's and Manni's third Round actions are linked to fate or luck.