

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

MARK SCHEME for the May/June 2014 series

9780 PRINCIPAL COURSE GERMAN

9780/04

Paper 4 (Topics and Texts), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Part I: Topics

Candidates are to attempt one question from Part I: Topics and will write their answers in the Target Language as these texts/films are to be studied primarily in cultural context (be it historical, political, social) as well as a literary/cinematic one.

Answers are to be marked out of 30 according to the criteria below:

- 20 for Content [AO3: 10 marks, AO4: 10 marks]
- 10 for Language [AO2]

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a firsthand response and thoughtful, personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer. This applies to films as well as literary texts. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation. In the marking of these questions, specific guidelines will be given for each question, agreed by the examination team.

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Part I: Topics – Content		
18–20	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
15–17	<i>Very good</i>	A thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
12–14	<i>Good</i>	A well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
9–11	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than the other.
5–8	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–4	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

Part I: Topics – Language		
10	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8–9	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6–7	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4–5	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
2–3	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

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1 Ideologie

Hans Weingartner, *Die fetten Jahre sind vorbei*; Dennis Gansel, *Die Welle*; Uli Edel, *Der Baader Meinhof Komplex*

A Erklären Sie, was für die Hauptpersonen in den zwei von Ihnen gewählten Werken an der Ideologie attraktiv ist. Wie beurteilen Sie die Reaktionen dieser Charaktere?

Hans Weingartner, *Die fetten Jahre sind vorbei*

Jule's 100 000 Euro fine, awarded as damages to the super rich Hardenberg, prompts her great attraction to the unusual form of social protest she and Jan become involved in. The way in which the break-in unfolds, the designer couch into the swimming pool and so on, brings a deep sense of liberation, as the trappings of materialism fall under attack, not individuals themselves. The ideology of this strand of social protest provides a much needed outlet for the desperate Jule, given her previous legal attempts to work off her mountain of debt, and her life defined solely by the court order. The unique form of social protest gives her, and her conspirators Peter and Jan, a great sense of freedom, as their slogans and the relationship between Jule and Jan show. The ideology proves attractive as a means of providing a framework within which to build a different life. It defines a particular social-political standpoint within which strong friendships are formed, as the covert activities bring the protagonists together (albeit that Peter is unaware of the Jan – Jule relationship until Hardenberg enlightens him). Their commitment to a distinct form of social justice gives them a profound sense of vindication in their battle of right against wrong, despite Hardenberg's efforts to unsettle them and his reneging on his word on the return to Berlin. Some may argue that the ideology which had fuelled their actions unravels and their high moral principles are eroded to the point that Jule says their actions revolve around the fact that they want to rescue their 'eigene Arsch'. Some may argue that the attraction is miss founded; the initial attraction, the apparent moral justification of their actions, being baseless. On the other hand a sense of freedom is attained, as is alluded to in the final scene on the yacht which is open to interpretation. Others may argue that there is a loss of attraction during the course of the film. (Please note there are two endings to the film, one which ends with the protagonists aboard Hardenberg's motor launch in the Mediterranean, with the aim of attacking the television antennae which provides images for much of Western Europe, and one which ends uncertainly with the final note in an empty flat.)

Answers should be fully justified with precise examples from the film. A direct comparison with the powers of attraction of one of the ideologies in one other film must be made.

Dennis Gansel, *Die Welle*

Candidates are likely to focus on the sense of community or communal identity forged by Rainer Wenger in his 'Projekt Woche' class. The spirit, order and discipline engendered amongst his class takes on a life of its own, as the trappings of a far-right ideology overtake the individual. The contrast in performance of previously underachieving, disenchanting and socially excluded students with what is possible through 'Die Welle' provides a huge attraction for a number of its members (Bomber, Kevin, and especially Tim). The sense of a common identity draws previously disparate individuals into concerted action (the tagging of the town, the defence of Tim, the party, the support of the water polo team, the invigoration of the theatrical production and so on). The uniform and the hand signal are motivating factors for others. Apparent clarity of purpose provides an outlet for the characters, as witnessed in Marco (relationship problems, water polo achievements). Rainer exposes the illusion of purpose at the end of the film, yet the dangers of the ideology become clear earlier on. An examination of the exclusion of Karo is key in this regard. When evaluating the power of this ideology the loss of identity for the individual is a significant factor as the movement

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ultimately proves to be destructive (in particular for Rainer and Tim, whose journey ends in death). The attraction of the ideology may also be viewed as hugely destructive in terms of personal relationships (Marco and Karo, Rainer and his partner, being prime examples).

Answers should be fully justified with precise examples from the film. A direct comparison with the powers of attraction of one of the ideologies in one other film must be made.

Uli Edel, *Der Baader Meinhof Komplex*

In their discussion of the attraction of the RAF, candidates may focus on any of the following points. The charisma of the group's leaders, Ensslin and Baader, is a key point, as shown in Meinhof's reaction to meeting them. Force of personality is vital to the power of the group in their ideological struggle. A sense of overwhelming right in the fight against the oppressors of this world also proves to be magnetic. This is shown in the initial fire-bombing of the department store, undertaken to reveal the hypocrisy of the judicial system when a comparison with the Vietnam War becomes a defence in court. The challenge and excitement of confronting a corrupt order, that of the (ex-)Nazi and capitalist generation, is also a source of attraction. The quest for a just society, however utopian, proves a highly effective means of attracting new members, as is shown in Ulrike Meinhof's decision to join the group. She prefers direct action to her career as a journalist, a medium with which she has become increasingly frustrated. Some candidates may discuss the excitement of being an urban terrorist; the challenge of being an outlaw with increasing levels of violence cementing the bonds between them ever more as time passes; freed from any sense of social responsibility. Gang members experience an incredible sense of freedom, such as when Baader races down the Autobahn shooting the signs as he goes. In terms of judging the power of the ideology it may be deemed highly destructive, not only for the victims of the attacks, but for the perpetrators themselves, as the events in Stammheim following Meins' death reveal. The way in which the power of attraction spirals out of control, as the actions of the subsequent 'generations' make clear, may also be mentioned.

Answers should be fully justified with precise examples from the film. A direct comparison with the powers of attraction of one of the ideologies in one other film must be made.

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B Wie werden die Opfer in den zwei von Ihnen gewählten Werken dargestellt? Wie beurteilen Sie diese Darstellung?

Candidates are likely to treat many of the characters in the film as victims. The most obvious is Jule, the victim of Hardenberg's car accident court case. The resulting 100 000 Euro fine shows her to be the victim of an unjust legal system, with the fabulously wealthy Hardenberg reducing Jule to a cycle of poverty in which she works to keep her head above water to try to pay her fine. Jule is not presented as a hapless victim, for she is emboldened to fight back, as she does through her actions with Jan and Peter and the resulting rearrangement of Hardenberg's villa. Some may argue that Jule becomes a victim of her own actions, with the lost mobile phone leading to a further entanglement with the law. The decision to kidnap Hardenberg when he disturbs them during the second break-in renders Jule both victim and perpetrator and candidates may investigate this dichotomy further. Some may see Hardenberg as the victim of the film, because not only is he subject to a double break-in but to being kidnapped. It may be argued that he is the instigator of much of the strife in the film, firstly through the court case and then through his trickery whilst held captive in the Alps. His betrayal of his 1968 ideals shows that he is a supporter of the social injustice that has led to the embracing of radical action by the younger generation represented by Jule, Jan and Peter. Hardenberg lacks credentials as a victim because self-interest rules his actions, shown by the breaking of his promises not to involve authorities in Berlin. Candidates may also discuss victimhood in relation to the final scene on the yacht (see note on alternative endings in the previous question).

Answers should be fully justified with precise examples from the film. A direct comparison with the victims and their representation in one other film must be made.

Dennis Gansel, *Die Welle*

Candidates may choose from a number of the characters. Some may focus on the character of Karo and her victimisation within the group. Her initial enthusiasm brings Marco, her boyfriend, to the group, but her unease with the momentum gained by Rainer Wenger's class increasingly leads to her alienation from *Die Welle* (clothes, actions, interactions). Even Marco turns against her, through physically striking her and in his liaison at the party with Karo's former friend. Eventually she is ostracised from the group as the lone voice standing up to the autocracy of Rainer Wenger. Karo is not seen as a defenceless victim, rather she tries to disrupt the group, as her actions with the leaflets show, sparking the confrontations at the water polo match. Her moral stance is vindicated at the end of the film, as shown in her reconciliation with Marco. Some may focus on Tim, an outsider in society at the start of the film, who embraces the ideology of *Die Welle* to its extreme. The transformation in character (burning of clothes, feeling of protection from his previous bullies, a new sense of purpose) leads to increasingly extreme actions (the climb during the tagging night; the acquisition and use of the gun; his wished-for role as Rainer's bodyguard; his website). As a victim he loses his moral compass; having thrown his whole faith into the movement he is destroyed when Rainer reveals its hollowness, leading to his shooting of Bomber then suicide. From apparent strength comes complete fragility and vulnerability. Some may focus on Rainer and the way in which his experiment gains a life of its own. He becomes a victim of his own skills as a leader. The installation of discipline (against his own beliefs) leads to the destruction of those around him: his partner, his pupils and his own life, as the haunting images of him under arrest reveal. Others may look at the group as a whole as victims of the ideological fervour created in the classroom, where the previously comfortable – if directionless – teenage lives are shattered by the events of the week.

Answers should be fully justified with precise examples from the film. A direct comparison with the victims and their representation in one other film must be made.

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Uli Edel, *Der Baader Meinhof Komplex*

Candidates may look at this question from different angles. There are the obvious victims of the escalating violence meted out by the RAF to which there is an increasingly forceful response from the State, a key trigger being the shooting of Petra Schelm at a police roadblock. The activities of the second generation in Stockholm and the resultant death of Hausner in police custody reveal an increasingly brutal atmosphere. The Stockholm embassy incident, the assassination of the federal prosecutor Bubach and the gruesome murder of Ponto when the attempted abduction goes wrong, all reveal the heartlessness of the cold-blooded killers and the helplessness of the victims. In the latter case, the reaction of Albrecht, who is cajoled into signing a document justifying the killing, reveals how the victims are part of an increasingly twisted ideological game. The final victim, Hanns Martin Schleyer, is revealed as a pawn in an increasingly desperate game. Some candidates may see the terrorists themselves as victims of their own idealistic dreams. In particular Ulrike Meinhof, whose abandonment of political journalism in favour of direct terrorist action leads nowhere. Her suicide as a reaction to the human destruction in the attack on the Axel Springer Verlag reveals the self-defeating form of revolution the RAF becomes. Some may see Meins as a victim due to his death in custody following his hunger strike: a victim of the State, or a victim of his own delusions. The others become victims of their internment, falling prey to paranoia and increasing isolation in Stammheim (Ensslin, Baader, Repse and the desperate Moller). As victims their mania feeds on itself to such a point that it implodes through suicide. Candidates may feel that the film sensationalises the perpetrators at the expense of the victims, causing too much identification with the terrorists. Alternatively that it reveals the brutality of the movement in a stark way by giving the victims no voice.

Answers should be fully justified by means of precise examples from the film. A direct comparison with the victims and their representation in one other film must be made.

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2 Die NS-Zeit

Ödön von Horváth, *Jugend ohne Gott*; Agnieszka Holland, *Hitlerjunge Salomon*; Stefan Ruzowitzky, *Die Fälscher*

A Wie unterscheidet sich die Entwicklung der Hauptpersonen in den zwei von Ihnen gewählten Werken? Analysieren Sie diese Entwicklungen?

Ödön von Horváth, *Jugend ohne Gott*

Candidates should focus on the evolution of the Lehrer. The initial stance he takes to the regime and his position within it is one of an opportunist. His concerns are to keep his position as a teacher and his pension as a Beamte, despite his relative young age of thirty four. At best his starting point may be seen as that of passive resistance. As events unfold as a result of the 'Neger' incident with pupil N, the Lehrer is forced into an increasingly active role, in which he resists the prevailing ideology of the Nazis, embodied by the pupils and parents. His rediscovery of faith in 'God' or justice (aided by Cäsar and the country priest) distances him from the mass of those following the Nazi regime. His role in breaking open Z's locker and subsequent decision to admit to this in the court following N's murder reveals his willingness to stand up for truth and justice despite the consequences for him. By preventing a miscarriage of justice for Eva and her band the Lehrer loses his job and is cast out of society. He does, however, gain a sense of identity and moral integrity, which is absent at the start of the novel. The exile is completed in the final line of the novel. Candidates should also evaluate how Lehrer develops over the course of the novel, considering the moral ascendancy he gains; some may see the protagonist's development as reflecting the moral bankruptcy of the Nazi regime.

Answers should be fully justified by means of precise examples from the text. A direct comparison with another protagonist in one other work must be made.

Agnieszka Holland, *Hitlerjunge Salomon*

Candidates are likely to focus on the evolution of Solek during the course of the film. His status as a constant victim of circumstance should be discussed. He evolves into a wonderful opportunist in every situation he finds himself, from his escape from the first pogrom, to his experience in the Soviet orphanage, at the front and finally at the Hitler Youth Academy in Berlin. He increasingly demonstrates great survival instincts and ability, despite the turmoil of events around him. Circumstances force him to lead an increasingly secretive life as he needs to mask his identity to all parties. The capacity to lead this highly risky double life reaches its limits however, as his confession to Leni's mother reveals. The self-preservation aspect of his development is similar to Sorowitsch in *Die Fälscher*, but differs in that his development is stymied by the necessity to survive.

Answers should be fully justified by means of precise examples from the film. A direct comparison with another protagonist in one other work must be made.

Stefan Ruzowitzky, *Die Fälscher*

Candidates should focus on Sali Sorowitsch and the evolution he undergoes from the Berlin forger of the 1930s to the appointed leader of the counterfeiting Operation Bernhard in Sachsenhausen. Initially his criminal activities seem to show a lack of moral awareness but the situations he finds himself in once he is interned as a Jew force him into an increasing number of fraught moral choices in which his deep sense of integrity comes to the fore. Initially his desire for self-preservation continues to shine through, with his portraits of guards at Mauthausen gaining him extra food rations. His transfer to the special forging section at

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Sachsenhausen brings with it a fresh set of moral problems. Compared with his experience of hard labour, the relatively humane conditions of his new bunks with wash facilities and adequate food are a welcome change. However they come at a price, as is underlined by the continual abuse meted out by the guards. Now that the Nazis themselves are to benefit from his skills, by forging the British Pound and then starting to forge the US Dollar, Sali must balance his actions with an increasing concern for the well-being of his fellow prisoners, those in the team of counterfeiters and those he can hear outside their compound. He tries to tread the fine line between his fellow counterfeiters' desire to sabotage the operation (notably Burger's) and his concern for the well-being of the weaker members of his team. An increasing sense of selflessness comes to the fore despite his active collaboration with the Nazi regime. Burger's repeated sabotaging of the dollar leads Sali to face the moral quandary of whether to help his fellow prisoners or lengthen the war to the benefit of the Nazis. His response is to delay and bargain with Herzog for medication, showing a move away from material gain and desire to preserving others' lives as well as his own. His treatment of Herzog when he has him at his mercy as the camp is about to be overrun shows his defence of humanity and refusal to embrace the destructive behaviour of the Nazis, even when revenge is there for the taking. A development some candidates may examine is Sali's increased sense of leadership: he takes on an incredible sense of responsibility towards those around him, in his moral choices and his explanation to the inmates who break into their compound, in marked contrast to the image of the lone forger at the start of the film. Candidates should make a judgement on the development Sali by the end of the film as his new existence in Monte Carlo is open to interpretation; he loses his money on purpose, yet says to his female companion that he can easily make some more. Some may argue that the moral ascendancy gained is similar to that of the Lehrer, yet also quite different given the very different circumstances of internment for Sali and the possibility of exile for the Lehrer.

Answers should be fully justified by means of precise examples from the film. A direct comparison with another protagonist in one other work must be made.

B Welche Rolle spielt die Religion in den zwei von Ihnen gewählten Werken? Wie beurteilen Sie diese Rolle?

Ödön von Horváth, *Jugend ohne Gott*

Religion is central to the novel. Whilst youth may be without faith, replaced as it is by Nazi ideology, the Lehrer discovers the strength to resist through it. Some candidates may argue that God stands for truth and justice while others may see religion reflected in the conscience of the individual. A lack of justice is clear amongst the pupils of the school and in their conduct at the training camp. Disregard for the feelings and rights of others lies at the heart of the children's interaction. Religion is initially absent from the protagonist due to his previous experiences but his journey to faith is central to the novel. The visit to the country priest reveals the Lehrer's view of God as 'das Schrecklichste auf der Welt'. When the news of N's death comes, the Lehrer states that God has come and was waiting for him, with God perhaps standing for a recognition of the truth. God's voice is present in the shop when the Lehrer buys cigarettes before the trial, a voice which gives the Lehrer the strength to speak up for justice in the courtroom. Religion therefore is deeply linked to a sense of conscience. The Lehrer decides to speak up for Z and Eva turning his back on the lies behind all of Nazi society which had previously defined his own existence. Lack of faith is most evident in the conduct of T, whose suicide may reveal his guilt or perhaps a lack of love in his family. Religion and truth are contrasted with Nazi society based on lies and deception. The Lehrer's journey from his own form of godlessness to embracing God and truth is central to the novel.

Answers should be fully justified by means of precise examples from the text. A direct comparison with the role of religion in one other work must be made.

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Agnieszka Holland, *Hitlerjunge Salomon*

Solek's status as a Jew is at the heart of the film. This is brought into sharp focus at the beginning of the film as the Kristallnacht signals to the Perel family that they will be persecuted in Nazi Germany due to their faith. Solek's need to conceal his faith is central to his subsequent struggle for survival. Initially Solek flees with his fellow Jews to Soviet lines as the Nazis advance across Poland and he is able to hide his religious identity in the new setting of the Soviet orphanage and later as a member of the Komsomol, although he cannot change his circumcised state. With the arrival of the German army he deliberately destroys his identity papers foregoing his Jewish identity and assumes his new *nom de guerre* Josef Peters or Jupp. As the film progresses his circumcised state becomes an increasing source of anxiety; in his final attempt to take a bath in the field, he is followed by Robert, a homosexual who also shares a similar fear to Solek with regard to his identity in the Nazi State. Tension is heightened when Solek is sent to Berlin following his exploits in the field. The need to conceal his religious identity becomes more acute, starting with the journey to Berlin and his seduction by the middle-aged Nazi official, Rosemarie, who is convinced that Solek bears a striking resemblance to Hitler. His circumcision continues to be a source of extreme anxiety and he desperately tries to hide this visible sign of his religion, using elastic bands and thread, representing the need to conceal his identity. He falls into a desperate state as shown in Berlin with the Nazi Aryan scientist, Leni, his medical examination (avoided through a toothache) and the interview with the Gestapo. The actual tenets of Judaism do not figure significantly in the film, rather it is the sense of Jewish identity and its ability to withstand the harshest of conditions which shines through. This is demonstrated by the ending of the film with the real Solomon Perel, who emigrates to Palestine at the end of the war, performing a Jewish folk song espousing the unity and communal spirit of the Jewish race.

Answers should be fully justified by means of precise examples from the film. A direct comparison with the role of religion in one other work must be made.

Stefan Ruzowitzky, *Die Fälscher*

Candidates are likely to see Jewishness as a key element in the film. The forgers are persecuted for their faith which gives them an uneasy sense of a common bond. Such divergent characters as the arch forger Sali, the political agitator Burger and the highly respectable Jewish banker could only be brought together through their common faith. Their forgery skills surpass those of non-Jews and as such they are exploited by the Nazis in Operation Bernhard. Jewish rituals do not play a predominant role in the film; it is the moral quandaries faced particularly by Sali and Burger which dominate. Answers to the quandaries come from personal value judgements rather than a sense of religious faith, such as to save others by not co-operating in the forging of the dollar, to delay, to bargain with the Nazis (represented by Herzog) and trying to help the fellow forger suffering from TB. Formal religion does not play a large role in the film, but a deep sense of humanity and justice in the most extreme conditions is shown by Sali and his actions. The corrosive effect the Nazi regime has on religion is shown through their actions and the effect they have on the inmates of the forging section of the camp and the wider inmates.

Answers should be fully justified by means of precise examples from the film. A direct comparison with the role of religion in one other work must be made.

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3 Einwanderung

Rainer Werner Fassbinder, *Angst essen Seele auf*; Fatih Akin, *Auf der anderen Seite*; Robert Schneider, *Dreck*

A Welche Rolle spielt die Liebe in den zwei von Ihnen gewählten Werken? Wie beurteilen Sie diese Rolle?

Rainer Werner Fassbinder, *Angst essen Seele auf*

Love is central to the film, with the tenderness of Emmi's love for Ali, despite its unconventional nature, shining through the claustrophobic and stifling atmosphere of the film. Only through love is there a sense of humanity in such a harsh and unforgiving environment. The moments shared between Ali and Emmi are precious and emotionally charged, but transitory, for the couple cannot escape the social forces which surround them. Love plays a decisive role in the film, yet it is not strong enough to overcome the prejudices ranged against it. The way Emmi and Ali are treated by her family reveals a lack of love, as shown by Eugen's destruction of the television set and subsequent cursing of Emmi. The dynamics of the other relationships depicted show how love has become an alien concept in that particular society. Love's fragility is shown in Emmi's desperate attempts to conform and mould Ali into an acceptable individual. This has dire effects on Ali, shown by the admission that he is unhappy (he looks away when asked the question by the bar owner) and by his decision to sleep with the bar owner. The love which exists in isolation is unable to exist in the social sphere; the isolated shots of them in empty public spaces underline this. This aspect of love is pivotal in the film, insofar as it motivates the protagonists, but it is unable to survive the harsh social conditions which dominate social interaction.

Answers should be fully justified by means of precise examples from the film. A direct comparison with the role of love in one other work must be made.

Fatih Akin, *Auf der anderen Seite*

Love is central to the film, although most of the types of love explored are different from conventional romantic love. The opening scenes reveal the widower Ali to be seeking human warmth on his visit to Yeter in the red light district. His subsequent offer to her reveals how Ali feels that companionship can be bought, much like a commodity. This venture has disastrous consequences for Yeter (her death) and his son Nejat (who seeks to redress Ali's murder of Yeter). The film then focuses on romantic love (the strength of bond between Lotte and Ayten) and importantly the power of familial love (Yeter – Ayten; Ali – Nejat; Susanne – Lotte). The axes of love extend across family bonds; Ali's accidental murder of Yeter leads to journeys of redemption through acts of selflessness based on love. Initially candidates may see Nejat's dedication to tracing Ayten as an act of redemption as he tries to give Yeter's daughter the education that she failed to have and which Yeter had wanted to provide for her. However, it is through Lotte that the deepest love is to be found. The love she has for Ayten, taking her in when she flees to Germany, fighting her asylum case and following her back to Istanbul after the deportation, reveals a strength of love that ultimately dictates the actions of all those around her. Lotte's death, as the result of carrying out Ayten's wishes to obtain the hidden gun, reveals the lengths to which she will go in pursuit of her love. The selfless acts of love bring about a huge change in the love that her mother Susanne is prepared to give. Love is seen as a transformative force, for Susanne, initially frosty towards Ayten, is so moved by reading her daughter's diary that she feels compelled to carry out Lotte's mission to free Ayten from detention. It is through this love for her daughter that Susanne is able to help Ayten summon the moral courage to exercise her right of repentance and her freedom. In this way love, in the sense of a selfless bond to another, is revealed to have great force and is central to the film. Candidates may also explore the Nejat – Ali bond

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in contrast, especially given its unfinished nature, as revealed in Nejat's discussion with Susanne about Ibrahim's sacrifice of Ishmael and Abraham's of Isaac.

Answers should be fully justified by means of precise examples from the film. A direct comparison with the role of love in one other work must be made.

Robert Schneider, *Dreck*

Candidates are likely to see love as playing little role in the play. Sad, as a rose seller, sees little of the love symbolised by what he tries to hawk. When he recounts the nightly attempts to sell his wares there is nothing romantic in the process. His own love life is barely mentioned as he has left behind his wife in Iraq and has not seen his own child. The emotional impact of this is not immediately obvious, but as he breaks down over the course of the play it is clear any sense of love has been replaced by hate and self-loathing. All the abuse projected upon him is returned to the audience as he spews forth the obscenities that he is victim to which may be seen as a challenge to the audience. A sense of tolerance and feeling for one's fellow man lies at the heart of the play, and which ironically is given form through the romantic cliché of the rose seller.

Answers should be fully justified by means of precise examples from the text. A direct comparison with the role of love in one other work must be made.

B „Ausländer bleiben immer am Rande der Gesellschaft.“ Inwieweit stimmt diese Aussage in den zwei von Ihnen gewählten Werken?

Rainer Werner Fassbinder, *Angst essen Seele auf*

Candidates are likely to agree with this statement as they trace the way in which Ali is presented during the course of the film. From the outset in the Asphalt Bar he is treated as an object by West German society, the plaything of Western women; he only dances with Emmi in the first place at the suggestion of another woman. As their relationship develops it becomes clear that Ali only gains a sense of respect, love and acceptance through his bond with Emmi. Throughout the film he is shown in confined spaces, literally as well as figuratively trapped by the society in which he finds himself. This is true of his work place, his living conditions and in all the contact he has with Germans (from Emmi's family to the police, from the beer garden to the neighbours). He is treated as an outsider in society. Emmi, the one individual who seeks to protect him, (to the extent that she hastily agrees to marriage), also turns on him. His status as an outsider perturbs her as she too becomes marginalised by society for her association with him. In her anxiety to fit in she shows Ali's muscles off to her 'friends' and quickly assumes the prejudice of those around her. She tries to make him eat German food, even to smell German. She too, therefore, marginalises Ali. Some candidates may mention how many of the characters freeze when looking at Ali, with their fixed and judgemental stares revealing how Ali is marginalised at every turn. Ali's downward spiral reaches its climax in the Asphalt Bar, with him desperately slapping himself in the bathroom before his collapse on the dance floor. He has been literally pushed to the brink. The film's stark ending amplifies the peripheral nature of immigrants in West German society, with the doctor's accepting and complete generalisation with regard to Ali's long-term prospects.

Answers should be fully justified by means of precise examples from the film. A direct comparison with another work must be made.

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Fatih Akin, *Auf der anderen Seite*

Candidates may see many of the characters being on the margins of society. There is a balance in the film with two of the characters who as well as being central to society also transcend the boundaries of any one society. Nejat in his role as a university academic in Germany and then a bookshop owner in Istanbul, and Susanne, who changes from being wary of outsiders to becoming one herself in Turkey, who brings about a profound change in that society through her relationship with Ayten. Candidates are unlikely to agree with this statement for the other characters in the film. Ali, whilst a long-term resident in Germany, exists within a world which his son finds difficult to come to terms with, which is exacerbated by his offer to Yeter. Yeter herself is on the edge of society as a prostitute and then as she is hounded out by the two Muslims. Ali's subsequent accidental murder of Yeter leads to his deportation, showing that his status in German society is that of an outsider. Nejat in contrast is assimilated into society, yet his job as a university lecturer in literature becomes an empty experience leading to his decision to return to Istanbul to make amends for his father's actions. Ayten is the most obvious outsider in society, as her treatment by the German judicial system makes clear, yet she is treated as an outcast in her own society due to her political beliefs. Lotte is shown to be an outsider in society in her pursuit of justice for her lover Ayten, and made clear by her disorientating experience of Istanbul which ends in her pointless murder. It is the unlikely character of Susanne who is seen to have the most impact and who transcends the rigid social boundaries of both German and Turkish society. Her influence on Ayten helps to dissolve the rigid judicial control of Ayten and a sense of release for her, for Ayten and for Nejat ensues.

Answers should be fully justified by means of precise examples from the film. Candidates should target the notion of extent in the question and make a direct comparison with one of the other works.

Robert Schneider, *Dreck*

Candidates are likely to agree with this statement. Sad is marginal to society, as his increasingly desperate tone makes clear. His very job selling roses is peripheral to society; the play acting of his routine shows how soul-destroying it is. Moreover, Sad draws a distinction between himself and the 'Parkbankleute' he sees around and in front of him in the theatre. He perceives himself to be excluded from society, his life reduced to 'sitzen und warten und Heimweh haben.' The way in which Sad disintegrates to the point where he spews forth the invective heaped upon him by German speakers shows how much he is pushed to the margins of society ('Ich bin ein Stück Scheiße'...). Sad becomes the mouthpiece for the worst aspects of society: 'Ich bin ein dreckiger, verlogener Ausländer.' and shows the audience the full horror of xenophobia in society and the extent to which this permeates his being. He feels such an outsider that he incites the audience to kill all foreigners. There is no room for understanding or reconciliation in Sad's world and so the contention of the title seems to hold true in this case.

Answers should be fully justified by means of precise examples from the text. Candidates should target the notion of extent in the question and make a direct comparison with one of the other works.

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4 Das Leben in der DDR

Volker Braun, *Unvollendete Geschichte*; Thomas Brussig, *Am kürzeren Ende der Sonnenallee*; Florian Henckel von Donnersmarck, *Das Leben der Anderen*

A Inwieweit gelingt es dem Staat in den zwei von Ihnen gewählten Werken, das Verhalten des Individuums unter Kontrolle zu halten? Analysieren Sie diese Versuche.

Volker Braun, *Unvollendete Geschichte*

The State uses an array of means through which the individual is controlled in this work. Candidates may focus on a number of areas in relation to the question. The family may be viewed as an instrument of repression in that the State exerts such influence that the upbringing of children is moulded according to its wishes. Karin's mother, father and sister may be seen as pawns in the State's game of control. Karin is conditioned to see the world very much in binary terms, the mentality of 'us and them' inculcated by the State, reflected in the frequent use of 'das hatte sie gelernt'. The public and the private spheres merge so that control of thoughts and action become easy for the State. The use of italics to draw attention to political terms reveals how the State controls individuals through its appropriation of language, for example the repeated use of 'Position' and 'Platz' to highlight Karin's self-perceived role and subsequent loss. Karin's relationship with Frank causes a split between her public and private self which shows how the State is able to invade the identity of an individual. The resultant paradoxes of existence are enough to bring the individual to a standstill, as Karin states 'Abstumpfen um bei Sinnen zu bleiben'. The State uses harsher methods when needed, when the psychological pressure on Karin builds up to the point at which open threats are employed leading to full exclusion from society. Some candidates may focus on Frank. The State keeps him under control by casting him as the outsider, by limiting his life choices and by making an example of him to others. Fear and isolation are used on both; Frank's falling into a coma shows that even the love they have is not strong enough to survive the machinations of the State. A judgement of the severity of the methods of the State should be given.

Answers should be fully justified by means of precise examples from the text. A direct comparison with one of the other works should be made.

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

Candidates may argue that the State tries in vain to keep individuals under control. The novel highlights the futile if not absurd attempts of the State to do so. Candidates may identify the clumsy efforts of the ABV to curb the excesses of the young protagonists as evidence of a failed attempt. The role of the FDJ may also be evaluated, with its obvious lack of impact on the characters. The ambitions of the protagonists are, however, curbed by the rigidity of the State, as proven by the quest for an apolitical career. It may be argued that Micha remains free to live his life but only within certain bounds. The same is true of Mario and the Existentialistin, whose scheme to take over the State through the purchase of land shows. The impossibility of their escape is underlined by the huge miscalculation as they try to do so (being out by a factor of 1000). The State, unwittingly or not, pushes these two characters to the edges of society. This is not done in the destructive way evident in the other two texts. The State is overruled by exterior and superior forces as the birth in the presence of Gorbachev at the end of the novel shows. Some candidates may point to the unfortunate fate of Bernd, Micha's brother in the Army. He feels the full brunt of the State's power when it comes to controlling individuals. Some may look at the Wall and its role in hemming in aspirations, as with Wuschel and Micha's letter. The way in which the Wall is taken as given, a backdrop to what is essentially a conventional adolescence, with its desires and frustrations; an adolescence which the State finds impossible to bring under control in the

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course of the novel. Overall candidates are likely to see the State's efforts to control individuals in a different light compared to the other two works. A judgement of the severity of the methods of the State should be given.

Answers should be fully justified by means of precise examples from the text. A direct comparison with one of the other works should be made.

Florian Henckel von Donnersmarck, *Das Leben der Anderen*

Candidates may look at the question from a number of perspectives. The State, through the character of Minister Hempf, is an entity which can be used as a pretext for individual gain, as his sexual abuse and blackmailing of Christa-Maria Sieland makes clear. The tactics of the State are revealed to the audience through the methods the Stasi uses. The monitoring of Dreyman's flat shows how the State seeks to control and manipulate the output of its artistic class. The State's mission to control the cultural direction of the nation and the individual's role in it is demonstrated by its method of covert monitoring through bugging, the persecution of friends (Jerska) and the turning of his lover into an IM. Some candidates may focus on the lengths to which the State is prepared to go to achieve its aims, with the control of Christa-Maria Sieland ending in her death (suicide or otherwise). The State seeks to control individuals through blind allegiance to its aims, as is made clear in Wiesler's initial approach to his work (from the opening scene onwards). It may be argued that the State fails to keep Wiesler under control. He undergoes a transformation during the film, recognising the full horror of the methods he has been schooled in and which he has helped teach in the subjugation of the individual. The State demotes him to the status of a clerk when Grubitz finds out about his misinformation, but by that stage it is too late. Overall candidates are likely to see the State's efforts to control individuals as extremely harsh yet ultimately ineffectual. A judgement of the severity of the methods of the State should be given.

Answers should be fully justified by means of precise examples from the film. A direct comparison with one of the other works should be made.

B Inwieweit war privates Glück für die Ostdeutschen in den zwei von Ihnen gewählten Werken möglich? Begründen Sie Ihre Antwort.

Volker Braun, *Unvollendete Geschichte*

Candidates are likely to argue that the conditions presented conspire against any possibility of private happiness. All levels of society seek to block Karin and Frank's love for each other. Candidates are likely to look at the party's all-encompassing powers as shown in the behaviour of Karin's parents, in her education and in the conditions of her working life. She enters a downward spiral of disorientation and confusion unable to make sense of the disjuncture between her honest feelings for Frank and the crushing social forces she encounters, termed 'ein Selbstmord, nicht des Körpers sondern des Denkens.' As soon as she makes the choice to be with Frank against the State's wishes, all is lost. Although she makes a bold move to try and live this as a reality, achieving some sense of private happiness, the decision negates her future freedom. Candidates are likely to look at the fate of Frank, who is treated as an outsider by the State and has little prospect of private happiness at all, either professionally or personally. The extent of his loss of choice and resultant desperation are clear in his suicide attempt and ensuing coma. Karin's father may be discussed as he is shocked out of his party-line attitude to life by the chain of events. Even here any sense of private happiness is minimal and presented in negative terms. The unrelenting nature of the system is such that to step outside it is to forego all control over one's life and any chance of happiness. Candidates should evaluate the extent to which the proposition holds.

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Answers should be fully justified by means of precise examples from the text. A direct comparison with one of the other works should be made.

Thomas Brussig, *Am kürzeren Ende der Sonnenallee*

Candidates may argue that there is a greater sense of private happiness for the protagonists in this work. Their concerns are those of adolescents anywhere: music, love, friendship and so on. The State does not hamper their enjoyment of such pursuits on a private level and so Micha, for example, is free to follow his desires in his pursuit of Miriam. However, there are limits, as Wuchel's attachment to his copy of *Exile on Main Street* reveals. The border guard's smashing of it with a bullet shows how fragile such teenage pursuits can be. There is little private happiness for the Kuppisch family, hampered as they are by their lack of status in the Party despite Frau Kuppisch's attempts to appear loyal to the Party. Her freedoms are limited to dreaming of sending Micha to the *Rotes Kloster* (a wholly unrealistic scheme) and to the production on 'Eingaben', with little chance of influencing their situation in any meaningful way. Some candidates may mention the happiness won by Mario through his relationship with the Existenitalistin. Although the birth of their child, with Gorbachev as midwife, may portend to a bright future, it is a marginal sense of happiness, for the alternative life leads to one of exclusion. In tackling the extent to which they agree with the proposition of the title candidates may conclude that happiness can be traced to the private sphere, with little room for public happiness.

Answers should be fully justified by means of precise examples from the text. A direct comparison with one of the other works should be made.

Florian Henckel von Donnersmarck, *Das Leben der Anderen*

It might appear superficially that the protagonists of the film enjoy a sense of private happiness compared to characters in the two other works. Dreyman and Christa-Maria Sieland's living conditions give the impression of considerable comfort and privilege, as does their social sphere. Dreyman is happy to a certain extent, as his productions and life with Christa-Maria reveal. However, there are strict limits to his happiness, as he discovers over the course of time. It becomes clear that all aspects of his and Christa-Maria's life are controlled by the State. Dreyman is unable to break this mould whatever the apparent privileged nature of his position is. The private happiness open to Christa-Maria Sieland is even more constrained, as she becomes a pawn in the game Hempf is playing. She loses all sense of herself and private happiness as she is abused and made to be dependent on the State, forced into betraying her lover Dreyman. Some candidates may look at how the system itself contrives to suppress all sense of private happiness and is quick to ostracise those who go against the party line, as is evident in the fates of Wiesler and Jerska. Some may argue that Wiesler at least learns what private happiness can mean, and it is something he tries to protect at his own cost. Whilst it may be impossible to protect from the State it has at least been valued. In tackling the extent to which they agree with the proposition of the title, candidates may conclude that a profound lack of private happiness can be traced to the private sphere, as the State intervenes at every level of life.

Answers should be fully justified by means of precise examples from the film. A direct comparison with one of the other works should be made.

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5 Berlin

Wladimir Kaminer, *Schönhauser Allee*; Wim Wenders, *Der Himmel über Berlin*; Leander Haußmann, *Herr Lehmann*

A „In Berlin beschwert man sich die ganze Zeit.“ Inwieweit stimmt diese Aussage in den zwei von Ihnen gewählten Werken?

Wladimir Kaminer, *Schönhauser Allee*

Answers will vary depending on the stories chosen. Many candidates may argue that the narration rarely descends to a complaining tone, rather this particular part of Berlin is described in a positive way portraying the variety and unpredictability of the city. There are some instances of complaint, the weather, the conduct of multinationals, the changes of the city for some, but the overall tone, as the Nachwort emphasises, is one of joy at the possibilities of life in Berlin, with the emphasis on comedy rather than drudgery and complaints.

Answers should be fully justified by means of precise examples from the text. A direct comparison with one other work must be made.

Wim Wenders, *Der Himmel über Berlin*

Candidates are likely to see different views of life in Berlin presented in the film. There is the angels' view of life and wonder at it in their separate state and the trudge of daily existence for the adults in Berlin. The complaints made by some individuals are in contrast to the attitudes and actions of the angels. Some candidates may argue that Damiel undergoes a transition which is precipitated by a fundamental disenchantment with his state as an angel. It is only the children who have wonderment at the world, which Damiel shares when he opts to experience life on the ground. Some candidates may look at the opposites in the film, as the angels listen in to many of the lost Berliners they encounter. It is the desire to share the human experience, defined by the possibility of hope, happiness and wonderment, which tempts Damiel down from his angelic existence, leaving Cassiel behind. Damiel is far from complaining when he reaches the streets of Berlin in a mortal state. His subsequent relationship with Marion shows that living without complaint is quite possible. The role of Peter Falk who helps Damiel make his transition may be mentioned, as his character demonstrates a sense of freedom and happiness in existence.

Answers should be fully justified by means of precise examples from the film. A direct comparison with one other work must be made.

Leander Haußmann, *Herr Lehmann*

The very existence of the protagonist may be defined as one of lethargy and complaint, as Herr Lehmann seeks to escape the pressures of existence in the seclusion of his Kreuzberg life. The easy lifestyle adopted by the protagonist, of lie-ins, work in the bar, etc. is only brought to life in his pseudo-philosophical arguments about the minutiae of life. His life is characterised by failures for example in his relationship with Katrin and in his task of delivering money from his parents to his relative in East Berlin, which lead to soul-searching and grumbling. Some may argue that Herr Lehmann attempts to flee all responsibility by moving to West Berlin and that ironically he escapes worrying about his life, let alone the division of Germany, by living in the district surrounded on three sides by the Wall. Some may see Herr Lehmann's development through the film as a slow emergence from a lethargic state of complaint: the realisation that he needs to move on after he loses Katrin; caring for his best friend Karl and in his reaction to the fall of the Wall. His life of complaining

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comes to an end as he slowly lets go of his bohemian lifestyle and joins in with the crowds at the end.

Answers should be fully justified by means of precise examples from the film. A direct comparison with one other work must be made.

B Welche Rolle spielt die Einsamkeit in den zwei von Ihnen gewählten Werken? Wie beurteilen Sie diese Rolle?

Wladimir Kaminer, *Schönhauser Allee*

Answers will depend very much on the stories chosen. Candidates are likely to mention a sense of community amongst the variety of life in Berlin, as incidents of communal experience and friendship, even via observation, outweigh those of loneliness.

Answers should be fully justified by means of precise examples from the text. A direct comparison with one other work must be made.

Wim Wenders, *Der Himmel über Berlin*

The search for connection is central to the film, with the urge most strongly felt by Damiel. The disconnection and alienation of Berlin life is revealed in a series of seemingly unconnected scenes. There is a montage of apparently lost adults who evoke the sympathy of the angels who are invisible to them. There is a striking contrast between the monochrome world of the angels and the colourful world of the adults, yet both worlds are pervaded by loneliness. Damiel is haunted by the anxiety of existence and his increasing sense of isolation highlighted by a longing to experience human emotions. His decision to come down to earth represents a positive step away from loneliness. The example of children, the sight of Marion and above all the advice of Peter Falk all help him move towards experiencing human emotion. His new-found sense of being is revealed in the final relationship with Marion and his supporting role in holding the rope during her act.

Answers should be fully justified by means of precise examples from the film. A direct comparison with one other work must be made.

Leander Haußmann, *Herr Lehmann*

Loneliness is a central theme of the film, with the protagonist presented as a self-absorbed and self-indulgent figure. His retreat to a less challenging existence in Kreuzberg reflects a sense of escapism characterised by a dislocation from those around him. His name combined with the familiar use of 'du' to address him suggests distance from the world. Even when he manages to establish a relationship with Katrin it is short-lived. His connection with his parents reveals a sense of distance. A move away from loneliness emerges when his friend Karl has a nervous breakdown and there is a sense of them caring for another. Karl, in one of his episodes, calls for greater engagement with the East which leads Herr Lehmann to move away from his unchallenging existence and embrace a new chapter in his life, where he slowly lets go of his individualistic relationship with the society around him. The slow way in which this transformation happens is illustrated when Herr Lehmann responds to scenes of the Wall being torn down on television in the bar. There is no instant joy and impatience to join the crowd, rather he drinks the last beer of his previous existence before he joins the crowds on the street. This is perhaps symbolic of the abandonment of his previously lonely existence.

Answers should be fully justified by means of precise examples from the film. A direct comparison with one other work must be made.

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Part II: Texts (30 marks)

Candidates are to attempt **one** question from Part II: Texts and will write their answers in English as these texts are to be studied primarily from a literary point of view.

Answers are to be marked out of 30 according to the criteria below:

- 25 for Content [AO3: 10 marks, AO4: 5 marks]
- 5 for Structure [AO3]

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation: quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in the answer. Texts and notes may not be taken into the examination.

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered in the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and understanding and especially any signs of analysis and organisation.

In the marking of these questions specific guidelines will be given for each essay, agreed by the examination team.

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Part II: Texts – Content		
23–25	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19–22	<i>Very good</i>	A thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
15–18	<i>Good</i>	A well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11–14	<i>Satisfactory</i>	A mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
6–10	<i>Weak</i>	An uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–5	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
0		No rewardable content.

Part II: Texts – Structure		
5	<i>Very Good</i>	A well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure.

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6 Friedrich Schiller, *Maria Stuart*

Answer only ONE of the following questions:

EITHER

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Leicester's character and situation. Comment on any aspects of content or style which you consider of interest.**

Candidates should locate the passage in Act IV scene iv, in which Leicester's communications with Maria have been discovered. The games he has been playing to try to placate Maria and Elizabeth for personal, political and romantic gain, have been exposed by the powers that be. The passage reveals the reaction of Leicester to this predicament and exposes him as a character intent solely on self-preservation. A stark contrast is drawn with the would-be romantic hero Mortimer. The first part of the extract is a soliloquy in which we gain insight into the mind of Leicester. The opening lines reveal his concern with 'ich', 'mein' and 'mir' repeated through the first five lines. He is also concerned with notions of image (line 9) as the mask he has presented up until this point has concealed any other feelings. In this sense Leicester's approach to the political world is similar to Elizabeth's, yet he is devoid of her ultimate power and more vulnerable as a result. Leicester is only concerned about himself and gives no thought to Maria or Elizabeth. We see the desperation of a man who knows the game is up (lines 10–18). Candidates may comment on the emotive language in the soliloquy, which conveys the intensity of his panic and desperation. Mortimer is in many ways the opposite to Leicester. He is keen to make Leicester see the wider picture and urges him, perhaps in an unrealistic way, to seize the moment. Dramatically the interaction highlights Leicester's egocentric nature. Leicester's shunning of Mortimer reveals his unwillingness or inability to take responsibility, much like Elizabeth (lines 31–34). Some candidates may draw a parallel between Mortimer and Leicester's interaction here and the subsequent fates of Maria and Elizabeth, for in many ways this scene is a precursor to the dénouement of the play. Leicester's anger (line 36) also mirrors Elizabeth's baiting of Maria in their meeting. Mortimer's plea for Leicester to listen (line 40) has to battle with Leicester's fierce denial of responsibility. Leicester only realises the true extent of his situation when evidence of his involvement with Maria is revealed through the concrete proof of their correspondence. Once again he is only concerned about himself, in stark contrast to the devotion of Mortimer to Maria (lines 54 and 56). Candidates should discuss the extract into the context of the rest of the scene in which Mortimer is abandoned by Leicester who seeks to have him arrested and leaves the scene in a vain attempt to save his own position. In committing suicide Mortimer looks to offer 'ein männlich Beispiel' to Maria and wants her prayers, thus seeking freedom from the slavery of tyranny. Whilst it is not the same sense of moral freedom that Maria attains at the end of the play, Mortimer's action is a precursor to what follows. This passage reveals Leicester's character to be similar to Elizabeth's, as he too becomes isolated from this point onwards.

Points and conclusions should be made through precise reference to the text.

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OR

B ‘Maria attains freedom by the end of the play.’ To what extent do you agree with this assessment?

To answer the question fully candidates are likely to trace Maria’s evolution through the play. The movement towards the nadir of her loss of control in III iv, the meeting with Elizabeth, shows how Maria herself understands her freedom. Initially she conceives of it in physical terms being enclosed by the political machinations around her, even though she tries to approach Elizabeth with a rational plan in which she offers to withdraw her claim to the throne. Maria's loss of control is provoked by Elizabeth who fulfils Maria's worst fears. It can be traced back to a longing for life aroused by Mortimer and her feelings on being let out into the grounds of her prison. The verbal victory she has over Elizabeth in calling her a bastard leads to the lowest point of her moral development. She soon regains her spiritual ascendancy, firstly through rejecting Mortimer and then in accepting the impossibility of physical escape. She accepts her guilt for her involvement in the Darnley plot with a strong moral conscience which gives her a sense of moral freedom and she is able to retrieve her dignity, honour and integrity. In the scene with Melvil (V vii) Maria is morally free, no longer bound by the rules of the political games around her. When she looks Leicester straight in the eye and passes judgement on him she almost comes across as a spiritual being. Now Maria is removed from the political game she can focus on her own being and gains a highly personal sense of atonement and freedom, which stems from God. Schiller does not present Maria's death as innocent suffering rather as an assertion of dignity she has brought about herself to a certain extent. She accepts it as a form of freedom because she has faith that God has forgiven her for her crimes. However, the type of freedom Maria attains is limited to a spiritual dimension and does not help in the real world, as the final shift back to Westminster reveals. Candidates should address the ‘to what extent’ aspect of the question.

Points and conclusions should be made through precise reference to the text.

OR

C ‘In *Maria Stuart* Schiller dramatises the problem of acting morally on the political stage.’ To what extent is he successful in this?

Candidates should give an account of the situation of the two vying queens, as different ways of acting on the political stage are evident. The two share many characteristics but the way in which they behave is starkly contrasting, for example in their interaction with men, their playing of the political game and in their religious convictions. They both face how to deal with guilt in terms of moral action on the political stage. Maria struggles to come to terms with her involvement with the Darnley plot yet does so by the end of the play. Elizabeth however remains a manipulator, keeping her own thoughts and interests to herself eventually seeking to evade moral responsibility for Maria’s death, and as a result of her actions is left isolated at the end of the play. Candidates may refer to the clash of the two (III iv) to illustrate the problem of acting morally on the political stage. The two however are united in their weariness of the political machinations which surround them. Schiller dramatises the longing they both have for peace and for freedom from the burden of power which oppresses them. Room for moral choices seems to be denied to both. It is the political situation rather than the characters themselves which become the source of the tragedy. Only in death does Maria attain a sense of ‘Fassung’, moral dignity, yet by this stage she is no longer a player on the political stage. The problem of how to act morally on the political stage remains unanswered, for the play does not end with Maria’s death, rather the scene returns to the intractable world

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of Westminster politics. This final scene emphasises the lack of authenticity in Elizabeth's court, in contrast with Maria. Maria's death shows the political stage still strewn with moral hazards and in this sense nothing has changed, as no sense of moral responsibility has been taken on. Elizabeth is left isolated when Shrewsbury, her aged mentor, withdraws from political life. The final scene ensures the audience does not lose its sense of perspective: there are no answers to the question of how to act morally on the political stage. As a result candidates are likely to argue that Schiller, whilst able to dramatise the problem very well, offers no solutions. Candidates should address the 'to what extent' aspect of the question.

Points and conclusions should be made through precise reference to the text.

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7 **Gottfried Keller, *Romeo und Julia auf dem Dorfe***

Answer only ONE of the following questions:

EITHER

- A Refer the following passage to its context with appropriate commentary, analysing what is revealed of Sali's character and paying particular attention to the tone of the extract. Comment on any aspect of content or style which you consider of interest.**

Candidates should place the extract in context as being the ending of the *Novelle*: having exchanged rings and decided that they no longer have a place in this world Sali and Vrenchen steal a boat and go to their deaths. Candidates should analyse the extract closely and may discuss some of the following points. The first and last paragraph start with the ship with the river in between suggesting a finished journey. Water imagery is prominent in the scene, the depth (line 1) and flow (line 12 amongst others), and as the giver of life that can also become the taker of life. In the opening paragraph Sali is overwhelmed by elemental forces, shown by the struggle he has taking Vrenchen to the boat. Here the wild temper that accompanies Sali's unmooring of the boat gives way to moral hesitation as he tries to preserve himself (lines 8–9). Vrenchen's words reveal a sense of lost innocence yet Sali's focus is very much on the here and now, as his reposts show. The use of the phrase 'seine Last' (line 8) reveals much about the situation. It could refer to his lover but also metaphorically to the guilt and social condemnation he feels. Candidates may draw attention to the rhythm of the second paragraph which mirrors the forces of Nature at play. The deep, dark forces of Nature take the lovers through and out of their former home and they are swallowed in a poetic manner (paragraph two). Some may draw attention to the symbolism of the weather (moon, morning, etc.) and see this as an example of pathetic fallacy. The use of 'von der dunklen Masse' (line 19) suggests that Nature is bound up with the particular social setting. In the final paragraph there is an interesting twist in the narrative perspective as the narrator summons the evidence of what appears 'in den Zeitungen' to give an analysis of events. As a result the conclusions drawn in the final paragraph are undermined, for it is the newspapers, not the narrator, who gives a final analysis, one which may be biased towards social convention. An example of this is in line 26 ('und man nehme an...'), so the tone of disapproval is relativised. The conclusion is still ambiguous, for the 'verzweifelte' and 'gottverlassene' verdict is not fully shared by the narrator. Candidates should also look critically at the effect of the last line, with the notion of 'Entsittlichung und Verwilderung der Leidenschaften' being projected back on the reader. Some candidates may draw attention to the atmosphere created by the author.

Points and conclusions should be made through precise reference to the text.

OR

- B 'Sali's and Vrenchen's destiny is the result of their social circumstances not that of a divine will.' To what extent do you agree with this assessment?**

Candidates may refer to the relative absence of reference to a divine will, compared with the destructive forces of nature. The symbolic value of the field and water extenuates the notion 'Verwilderung der Leidenschaften' to use the final phrase of the *Novelle*. Concealed behind the story of the unfortunate lovers is a law of nature, that of disintegration. Keller explores the forces of nature which are papered over by so-called civil society bound by notions of honour and morality, where love is banished into a state in which it descends into disorder and death. Some may argue that there is a distinct setting, that of Seldwyla, with the social and individual habits of that society, such as avarice, are entrenched, and nonsensical notions of family honour, conceit and thoughtlessness, become the subject of criticism from Keller. Whilst the social circumstances of Sali and Vrenchen exacerbate their situation there is also

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a deeper level to the story. The title gives the reader a wider frame of reference. We already know the fate of the couple and are free to view the factors at play, including the social ones. However, there is a fundamental situation at stake, for the plot is to be seen as a fable, a tragic dilemma in which Keller seeks sympathy and understanding rather than offering blame or advice. The story reveals a thin layer of reason and order which is threatened from below by brutality, thoughtlessness, helplessness, revenge and skewed notions of honour. Such elements are revealed in the particular social setting of Seldwyla. On the other hand there are references in the text to the fact that the couple are 'gottverlassen' as they have moved beyond established norms, but these relate more to society than to a sense of divine will. Sali in his killing of Vrenchen's father, and Vrenchen in her conspiracy of silence, face moral guilt, but the condemnation is not from a divine will. Sali's fate seems to be determined by his character (unwillingness to compromise and unrestrained passion) and guilt too determines his fate and that of Vrenchen's. Keller contextualises their destiny, with his critique aimed at the hypocritical self-righteousness of society rather than at the couple. Weakness of human character and human society dictates the destiny of the lovers. Keller shows mercy towards Sali and Vrenchen for whilst they have let their passions run unbridled and failed to show 'Mäßigung', it is society which is implicitly criticised, and not just that shown in the rural setting of the Novelle. Candidates should justify their analysis in relation to the 'what extent' section of the question.

Points and conclusions should be made through precise reference to the text.

OR

C Discuss the importance of narrative structure in *Romeo und Julia auf dem Dorfe*.

Candidates may consider how the narrator hesitates before starting his story as if he has to justify telling it. This aspect of the narration therefore undermines what follows, as the hesitancy of approach also becomes hesitancy to take sides when judging the protagonists. There is an insistence that the particular incident is based on reality so that the structure of the narrative gives the story poetic significance because of its approach to a fundamental element of human experience, namely love. Some candidates may refer to the title and how it gives away the ending. This indicates that the narrator is interested in the fundamentals of human existence rather than what will become of the lovers. The narrative is structured in analytical terms more than in dramatic terms. Candidates may refer to the length of the narrative, spanning a number of years. The narrative is apparently objective in tone, except for the two violent scenes on the bridge and in the field which precipitate the catastrophe and mark the end of calmness in the story. The narrative has a tight structure, with only five characters identified by name and the entire action tracing a path of gradual decay. The structure reveals the course of disintegration in four linear sections, with two cycles of action. The first is the meeting of Sali and Vrenchen as children. A well-rounded episode lasting a few hours. The second traces the progress of the families over the next twelve years, focussing on the last two days and the conflict of the fathers. The third sees Sali's decline and his rage at Marti which ends in Marti's death, making the chance of a union with Vrenchen impossible. The fourth is the joint suicide. The structure moves through a cycle of human existence: innocence and its joy, decline leading to an outburst of anger and then desperation. The narrative structure is dominated by moods and it is these which give the work its intensity and gives the reader the opportunity to analyse, alongside the narrator, the causes of the lovers' fate. Candidates should justify their analysis in relation to the 'importance' section of the question.

Points and conclusions should be made through precise reference to the text.

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8 Georg Büchner, *Dantons Tod*

Answer only ONE of the following questions:

EITHER

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of Danton and his attitudes. Comment on any aspect of content or style which you consider of interest.

Candidates should place the extract in the context of Act III, with the public face of Danton shown in the Revolutions tribunal, in which he comes across as confident and starts to win over support for his position. Having gained ground the tribunal is adjourned and Danton is subsequently denounced by another prisoner. In this scene we are privy to Danton's private thoughts which are in contrast to his public pronouncements. The scene takes place in Concierge and in the interchange we see the tension between his public and private thoughts. We witness his internal struggle between nihilism and his sense of lust for life in his yearning for Julie. Danton's attitude oscillates during the course of the extract. The opening three lines reveal the lucidity with which he sees the callous political and judicial processes to which he has fallen victim. The language is immensely powerful in conveying the imagery. As in much of the play there is a clear dialectic of ideas, in the positive interjections of Philippeau (lines 7–9) which contrast with the cynicism of Danton (lines 10–12). Danton's simple desire for 'Ruhe' is highly dramatic but remains quite enigmatic until the debate rages in lines 16–21. Danton lays bare the desperate nature of human existence as his tortured life is projected onto the whole of the human condition. This is in stark contrast to his attitude earlier in the act as a public performer. The imagery used is hard-hitting and laden with decay and death (lines 18–21 and lines 24–29). The protagonist's desperation is at odds with his public pronouncements and with the last element in life he has to cling to: his love for Julie. In the final three lines the apparent nihilism of the rest of the extract is brought into check, as his epicurean tendencies, centred on Julie and the pleasures of the flesh, are uppermost.

Points and conclusions should be made through precise reference to the text.

OR

- B '*Dantons Tod* is based on mood or atmosphere rather than dramatic action.' Discuss.

Candidates may wish to investigate the lack of dramatic action in a conventional sense. Plot is not necessarily synonymous with action in this play. The strategy of the play undermines the title, for ultimately it is irrelevant to the plot if Danton dies or not. The focus of the play is mood or atmosphere, as the central theme is the depiction of the psychological state of the anti-hero Danton. The way he is depicted gives the play its drama. He is depicted as listless, bored, dissolute, despairing, interested in the pleasures of the flesh and condemned to a feeling of impenetrable loneliness. The play reflects on past actions rather than presents them. The main focus is on the process of revolution and Danton's sense of moral and political guilt, with Danton's reflections on his own role in the process of history revealed to the audience. This is done in a series of snapshots, allowing the audience to witness the horrors of the human condition rather than in a plot-driven sense. Some candidates may focus on Danton's dark moods (relationship with Julie, the reason for living, the Freies Feld scene in Act II, the concepts of 'das Muß', the conflict between 'Etwas und Nichts' in Act III, the reflections on life, Act IV). Candidates may point out that there is no heroic conflict; the meeting with Robespierre in Act I being quite the reverse. Some may argue that the play examines the historical process, with the French revolution having a symbolic significance for

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the whole revolutionary process in general, with a view of the process clear at the end of Acts II and III.

Points and conclusions should be made through precise reference to the text.

OR

C **'In *Dantons Tod* Robespierre is a man of contradictions.'** To what extent do you agree with this statement?

Candidates should examine how Robespierre is presented with precise reference to the text. Contradictions between the moralist and the hard-nosed politician are played out through the decisions taken in the name of the revolution. For the moralist Robespierre the means of the revolution become the ends, although they are shrouded in the evocation of his 'Tugendideal' ('Die Tugend muss durch den Schrecken herrschen.'). Robespierre gives himself an 'Erlöserfunktion' in an attempt to legitimate his actions. Essentially he is corrupted by his hold on political power, a grip which does not last, as history shows. The contradiction is laid bare as despite his posturing as a great moralist he is a Machiavellian character, for whom the ends (holding onto power) justify the means. It all comes down to appearance ('Die Waffe der Republik ist der Schrecken, die Kraft der Republik ist die Tugend'). Robespierre becomes a moral fanatic if not a fantasist and as such the antagonist of Danton. Danton's ultimate claim of a moral victory casts fresh light onto Robespierre's contradictions. Robespierre thinks that he can hold sway over History yet he is shown to be blind, for his stated aim of returning to a natural state (evoking Rousseau) in which the rights of man will be upheld, is in contradiction to his reign of terror and his bloody dictatorship. Robespierre is shown to be a fraud by the end of the play, someone who deceives himself and those around him. He is estranged from 'Dem frischen grünen Leben' and thinks nothing of destroying individuality and any individual to achieve his grand scheme, that grandiose construction of 'the Revolution' in his mind. Candidates should justify their analysis in relation to the 'what extent' section of the question.

Points and conclusions should be made through precise reference to the text.

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9 Franz Kafka, *Die Verwandlung*

Answer only ONE of the following questions:

EITHER

- A Refer the following passage to its context with appropriate commentary, analysing what it reveals of the Samsa's situation, paying particular attention to Kafka's use of language and tone. Comment on any aspect of content or style which you consider of interest.**

Candidates should place the extract in context: it occurs during part III of the Erzählung as Grete is giving a violin recital to the new lodgers. The passage reveals a fundamental change in Gregor's perception of his situation and the views of others, as this incident triggers the final resolve to banish him from the Samsa household. Candidates should pay close attention to the use of language, for example the use of 'verfolgen' in line 1 to intensify the parental control of Greta. In the opening paragraph this control is in stark contrast to the new-found sense of liberty which Gregor enjoys. The language of music is shown to have irresistible qualities, drawing him and giving him the courage to leave behind his previous 'Stolz' of 'Rücksichtnahme'. Emboldened to face the world, the perspective of the dual narrative opens up a sense of black humour, given the painstaking descriptions of dust on his body and room. The intensity of the opening paragraph and its momentous feel is undercut by the bathos of the first line of the next paragraph, in the short clipped 'Allerdings achtete auch niemand auf ihn.' (line 12). The emphasis on 'Familie' should also be commented on. This is contrasted with the sexual nature of the lodgers' behaviour (line 13) and the Gregoiresque perspective offered in defence of his sister, a perspective which gains in force through the rest of the extract ('die Hände in den Hosentaschen, viel zu nahe...'). Their indifference to the music (smoking, wandering) puts the family under pressure, as the father's anxiety (line 16) reveals. The drama of the first meeting since his transformation between Gregor and the outside world is centred on his desire to make contact with Grete, the only one of his family to offer him love (lines 22–23). The central premise of transformation into an animal is called into question in the extract ('War er ein Tier, da ihn Musik so ergriff?'). The allusion to 'ersehnte Nahrung' in a human emotional sense is also highly revelatory. Yet the narrative turns towards a darker element in Gregor, as his obsessional state of mind comes to the fore (line 25 onwards). The lack of perspective he has in wanting to keep Grete in his room to play reveals the crisis point to which the Samsa situation has reached. For the first time Gregor attempts to dictate events using his new form: 'seine Schreckgestalt sollte ihm zum erstenmal nützlich werden' (line 28). There is an increasing sense of lack of perspective, as Gregor loses control of his thoughts with the juxtaposition of 'freiwillig' (line 30) and the increasingly possessive and overtly sexual thoughts towards his sister creating an uneasy contrast. The use of the conditional tense in the final section reveals Gregor's view of the world to be increasingly that of a fantasist. Candidates may look at the extract as an example of the shifting dual narrative perspective as the narrative moves between a seemingly objective view of the situation and a highly-charged subjective stream of consciousness. The extract may be seen as the height of the crisis for the Samsa household, as the secret of Gregor's situation is revealed to outsiders triggering a speedy resolution, led by Greta. Candidates should make an attempt to link the passage to the rest of the text.

Points and conclusions should be made through precise reference to the extract.

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OR

B ‘Die Verwandlung is about more than the breakdown of a family.’ Discuss.

Candidates should attempt to define the sense of order which breaks down due to Gregor’s situation. The structure of Gregor’s life as a travelling salesman is one which is highly ordered, as his descriptions make clear, amplified by the arrival of the Prokurist. His bosses’ haranguing underlines the crushing nature of his employment in which he loses his ability to express himself as an individual. Gregor’s plaintiff attempts to buy time with him show how much he is oppressed by his work and by logical extension his family, for whom he is working in the first place. The order which breaks down revolves around the family and his employment and it is these two institutions which come under scrutiny as the narrative unfolds. Gregor’s transformation is both mental and physical. The physical one creating the critical distance required to re-evaluate the established order. The essence of the world of work (through the Prokurist) and the family (though his father, mother and the betrayal of Grete) are exposed. The freedom Gregor wins from the bonds of the family and work costs him his life, with Grete the chief instigator of his demise. An analysis of Gregor’s death and the aftermath is required because it is after this event that the order which had fallen apart is hastily reassembled. An interpretation of the Erzählung’s ending is needed. To what extent is it an optimistic ending? Do the combined thoughts of the parents allude to a happy creation of a new family order or are they laying the ground for a repeat of Gregor’s disintegration? Does Grete’s own transformation or blossoming equate to a return to normality or does an ironic tone undercut the ending of the Erzählung and question the very essence of family life and the wider social order?

Points and conclusions should be made through precise reference to the text.

OR

C To what extent can *Die Verwandlung* be seen as an essentially comic work?

This question has a broad scope and may be approached in a number of different ways. Some may look at specific situations and their potential for black comedy, be it the transformation, Gregor’s actions or the way in which certain episodes are depicted, such as Gregor’s emergence from his room to hear Grete play. Some may look at how various characters are depicted, such as the Prokurist and the mother or father, as the extremes to which they go may be interpreted in a comic fashion. Some may analyse the language used to emphasise the comic aspects. The ending could be interpreted in a comic fashion. A definition of the types of comedy employed could be made, with an emphasis on the nature of black comedy. Some candidates may look at comic aspects of the Erzählung and decide that the work is not ‘essentially comic’ and that there are other, far weightier issues at stake.

Points and conclusions should be made through precise reference to the text.

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10 Bertolt Brecht, *Der gute Mensch von Sezuan*

Answer only ONE of the following questions:

EITHER

- A Refer the following passage to context, indicating what is revealed in this exchange about the situation of Shen Te, commenting particularly on the dramatic techniques employed in the passage. Comment on any aspect of content or style which you consider of interest.**

Candidates should place the passage in context: it comes after the 'Lied des Wasserverkäufers im Regen' in the first *Zwischenspiel* of the play. The gods have set up their experiment and are keen to discover the latest news. The interruption this act brings gives the audience distance to reflect through the retrospective view of the interchange between Wang and the gods. The humour of this interchange helps to distance the audience from the action. The comic nature of the gods is clear in the first line and the refusal or inability of the gods to understand the situation which is unfolding before them undermines their standing further. The revelation of Shui Ta as Shen Te's protector undermines the concept of the gods' quest to find a 'guter Mensch'. Wang's lyrical representation of Shen Te's difficulties (lines 4–9) creates critical distance for the audience, with the elements and the predators of nature conspiring to overwhelm the place of refuge (i.e. Shen Te's shop). The technique of employing such language, in contrast to the functional, straightforward language used by Wang throughout the rest of the passage, should be commented on. The way in which Wang spills the beans about Shen Te's reputation (in particular the role of Lin To in sullyng her reputation) reveals the contradictory nature of capitalism. The unbending principles to which the *zweite Gott* ascribes such importance (lines 18–20) are shown to be hollow, with the values of spirit and word of the 'commandments' of business shown to be in conflict. Wang's defence of Shui Ta (lines 23–25) takes the word 'Geschäft' and gives it a context in which its true meaning, and the associated 'Geschäftsmann', is revealed and the humorous nature underlined by the endorsement of the police (lines 24–25). With the final speech of the *erste Gott* the notion of 'Geschäft' is explored further with the reappraisal of what is to the audience a familiar word, a classic example of the *Verfremdungseffekt*. The questioning of the value and necessity of 'Geschäft' in leading a worthy life encapsulates the contradictory nature of capitalist society, which the play explores through the Shen Te/Shui Ta split. Candidates may discuss the humorous representation of the gods in this scene, as an increasingly dishevelled band suffering from a lack of sleep and comfort, powerless to change anything, and hopelessly naive in their appreciation of the conditions in Sezuan. Candidates should link the passage to the rest of the text.

Points and conclusions should be made through precise reference to the extract.

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OR

B Discuss the importance of setting in *Der gute Mensch von Sezuan*.

Candidates may refer to the note that Brecht gives at the start of the play. It emphasises the parable aspect of the play as well as its historical distance: 'Die Provinz Sezuan der Parabel, die für alle Orte stand, an denen Menschen von Menschen ausgebeutet werden, gehört heute nicht mehr zu diesen Orten'. This comment gives the play a distinct historical setting, for it is placed within the wider context of a China which is no longer capitalist, given when the play was written. Candidates may draw attention to the lack of detail about the setting, with names and places left vague. The important aspect of the setting of Sezuan is that it enables the presentation of everyday social events to be distanced from the reality of the audience. This allows Brecht to create space for the audience to reflect on the actions played out on the stage (examples of such actions should be given). By showing the contradictions inherent in the system he can present them as alterable, opening the way for a different kind of society. Some candidates may refer to the strange mixture of the setting with gods alongside aeroplanes, rice alongside milk, or modern industry alongside apparent subsistence living. The setting becomes fluid, a means to jolt the audience into critical thought. The most important aspect of the setting is that it is distant and indefinable, mixing the modern with the ancient, reflecting a society in which the few exploit the masses. Candidates should support their points with precise reference to the text, giving examples of setting which suggest 'normal' social interactions to be alterable, for example Wang and his interaction with the gods, the shop, Shui Ta's tobacco factory, etc.

Points and conclusions should be made through precise reference to the text.

OR

C Discuss the significance of the Shen Te/Shui Ta split.

Candidates should investigate the dramatic device of the split personality. Brecht uses Shen Te and Shui Ta to investigate the contradictions of capitalism, as Shen Te is forced by social circumstances to adopt another persona to survive. Brecht traces the trajectory of such a split by showing that an individual's goodness is not merely inadequate to deal with the harsh realities of the capitalist world, it can be suicidal. The tension drawn between altruism and self-interest reveals in an extreme form, the tensions inherent in everyone's existence in a capitalist society. In this way the play does not revolve around the psychological split of a particular individual, rather it reveals the inherent split of a society. Candidates should give examples to illustrate the way in which the play is set up as a parable, with the gods setting up a laboratory to test the 'goodness' of the world. Examples could include: Shui Ta's first appearance in Scene II; the way in which Shen Te is audible in Shui Ta's speeches, showing it is far from a conventional split; the *Zwischenspiel vor dem Vorhang* with Shen Te holding the mask and clothes of Shui Ta; the *Zwischenspiel* between Scenes 9 and 10; the *Gerichtslokal* and revelation of the split, as she says to the gods: 'Gut zu sein und doch zu leben/Zerriß mich wie ein Blitz in zwei Hälften'. The play shows how Shen Te's devotion to an impossible ideal turns her into her alter ego Shui Ta in order to survive. Her sense of universal charity brings her to ruin, which highlights how Brecht seeks to reveal the absurdity of the human condition under capitalism. Some may conclude that the play concerns itself with the problem of all politics: how to create a just society from a collection of largely unjust individuals. The split between Shen Te and Shui Ta is to be considered as a means by which the audience is given the critical distance to approach the problem.

Candidates should justify their points through precise reference to the text.

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11 Bernhard Schlink, *Der Vorleser*

Answer only ONE of the following questions:

EITHER

- A Refer the following passage to its context, with appropriate commentary, analysing in particular what the passage reveals about Michael and Hanna's relationship at this stage. Comment on any aspect of content or style which you consider of interest.**

Candidates should place the extract in context, as taking place during the trial, towards the end of proceedings where Hanna gives up her struggle for justice. Likely points of interest could include some or all of the following points. Hanna's lack of emotional sensitivity in her manner (lines 1–3), with the alienation of the court an extension of her previous defence, especially regarding selection and the locking of the church. The alienation of the court reflects the 'Betäubung' earlier in the novel, as the unrelenting nature of raking over the past leads to a deadening of response (as seen in lines 4–10). The resultant justice is put into perspective in the rest of the passage, as Michael's role in the trial comes to the fore in this extract. The relationship he had with Hanna conditions his relationship now she is in the dock and he is in the gallery. The transformation of this relationship is revealed in lines 11–15, with the movement from 'Zuschauer' to 'Teilnehmer' (after the evidence of the Jewess), 'Mitspieler' when thinking through the trial, and finally as a 'Mitentscheider', gives him an increasing sense of responsibility to himself, to Hanna and to a wider sense of justice. He finds himself locked in an inescapable position (lines 14–15) in which he must make a moral choice. This dilemma is explored further in lines 16–22, with the notion of guilt relativized but the need to come to a decision about how to act becoming painfully obvious. Some may comment on a sense of sympathy or excuse for Hanna which creates an uncomfortable tone in this section. The notion of 'justice' is highlighted (line 34) in the narrator's phrase: 'Am Ende würde sich erweisen, daß ich recht hatte...'). The passage reveals how Michael understands Hanna's thinking, as her own dilemma (to take a longer sentence rather than reveal her illiteracy) is explained in lines 28–31. The final paragraph reveals Michael's critical attitude towards Hanna's moral calculation. The irony being that the time and energy it has taken for Hanna to defend herself would have been more than enough to learn to read and write, both in a literal and a moral sense. Candidates may see the roles in Part I reversed, with Michael in a position of dominance, yet unable to summon the will to aid the helpless Hanna. Others may see this passage as intensifying the relationship between the two as Michael elucidates the dilemma which will lead him to commit perjury and become a criminal himself. The shame Hanna feels with regard to her potential exposure as an illiterate is mirrored by Michael's shame towards his past with Hanna and his complicity in the present. Candidates should link the passage to the rest of the text.

Points and conclusions should be made through precise reference to the extract.

OR

- B Discuss the role of Michael's father and the professor in *Der Vorleser*.**

Candidates should give an account and analysis of the father and the professor's various appearances in the novel. In Part I emphasis may be put on the cold way in which he brings up his family, treated as they are like 'Haustiere', individuals who are treated like his students and required to wait for an appointment. The role he has in supporting Michael's return to school may be seen as a catalyst for his relationship with Hanna. Michael's father plays a key role in distinguishing Michael from his contemporaries, above all in the Seminar-gruppe, due his status as an outsider under the Nazi regime. He is sacked from his position as a Philosophy Lecturer because of his lecture on Spinoza and his role as a cartographer of

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walking maps is in stark contrast to the military and high Nazi official background of his contemporaries. As a result Michael's connection to the Nazi generation is problematic when the 'free choice' of Hanna as a sexual partner is factored into the equation. The father gives the novel its philosophical dimension. Michael turns to his father for advice when confronted with the moral dilemma about whether or not to disclose Hanna's illiteracy. Candidates may comment on the difficulties the father experiences in his role as a father, as the limits of Philosophy are revealed in his inability to help his son. The speciality of Hegel and Kant (rights, moral philosophy) come to the fore in Part III with the discussion of 'Aufklärung' following Hanna's first letter – has she taken the moral step towards enlightenment or not? The philosophical discussions with the father are key in setting up this section of the novel. Some candidates may draw attention to the father's emotional coldness and how it is mirrored in his son. In terms of the role of the professor, candidates should elucidate the approach to crimes in history which the professor demands. The professor raises difficult questions with regard to the relativizing of Nazi crimes and the need for a new approach to the Nazi past. One which is not characterised by condemnation, but is based on an attempt to understand. As a result his approach informs Michael's approach to the trial. Some candidates may point to the role of the professor's funeral in part III of the novel. Michael is confronted by one of his contemporaries about his relationship with Hanna, at which point a tram (with obvious connotations) stops and opens its doors enabling Michael to evade the truth in front of his peers.

Points and conclusions should be made through precise reference to the text.

OR

C 'Emotional coldness runs through *Der Vorleser*.' To what extent do you agree with this view?

Candidates are likely to agree with this view and have many avenues open to them in their exploration of this title. Some may focus on Hanna: her emotional manipulation/abuse of Michael in Part I; her behaviour in the trial as a defendant, in the revelations of her behaviour and in her interpretation of her decisions; in her life in prison and treatment of Michael; and in death. There is the emotional coldness which Michael suffers from: his family background; treatment by Hanna; his conditioning in a certain form of relationship through his liaison with Hanna (seen in the Sophie episode); his own experience of 'Betäubung' ski-ing and in the trial; his own disastrous family and love life; and his failed project of 'Vorlesen' in Part III. The judgement of the Jewish woman in Part III ('Was ist diese Frau brutal gewesen.') is also essential. Some may look at the coldness of the judicial system in Germany, focussing on the flaws in the legal system and the difficulty of engagement with the Nazi past. Others may see the novel as trying to elicit an emotional response in the reader, to draw the reader into the story so that the detrimental effects of emotional coldness may be revealed more clearly.

Points and conclusions should be made through precise reference to the extract.

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12 Uwe Timm, *Die Entdeckung der Currywurst*

Answer only ONE of the following questions:

EITHER

- A Refer the following passage to context with appropriate commentary, analysing what is revealed about Bremer's character and his situation. Comment on any aspect of content or style which you consider of interest.**

Candidates should place the extract in context. Bremer is alone in the flat and the suspicions of the Nazi informant Lammers have been raised. Bremer has just gone through some of Lena's letters and her husband's clothes, 'Gary Cooper'. The extract conveys a high degree of intensity revealing the survival instincts of Bremer and the state of anxiety and panic he is in. It is written in a way that accentuates the breathless and panicked nature of the protagonist. Candidates may write about a number of stylistic features, including: intensity of the experience conveyed through questions; Bremer's anxiety; the doubt cast in the mind of Lammers and Bremer; the breathless nature of the prose; the movement of the narrative towards fear, panic and desperation. Some candidates may focus on the faceless description of Lammers and the way in which that heightens the tension; he may also be regarded as a personification of the Nazi mindset. Bremer's desperation is presented in a highly dramatic style, with the reader transported, despite the third person narrative, directly into his mind. Candidates may see this as an example of the dramatic style of the novel.

Points and conclusions should be made through precise reference to the extract.

OR

- B 'The conditions of war fundamentally alter human values.' How is this manifest in *Die Entdeckung der Currywurst*?**

Candidates should examine the impact of the war on the social conscience of the two protagonists, Lena and Hermann. The sharp realities of war and impending defeat create an immediacy in which certain social constraints are lifted and the human values shared by the two are focussed in the present. The relationship between the older woman and the younger man, both of whom are married, gains an intensity and meaning only within the context of war. The chance meeting (with the symbolism of the dropped key) leads to an instant relationship in which the horrors of war and death can be escaped, however momentarily. It is only because of the war that the relationship starts in the first place. Lena is prepared to lie to lengthen her time with Bremer for with him she can forget the pressing reality of a new post-war era (return of Gary Cooper, etc.). For Bremer the act of desertion provides a sense of freedom, yet also danger. He experiences a strong sense of betrayal at the end when it is revealed to him that the war is over. The lack of communication is a central trait of their relationship revealing how human values change in times of self-preservation and the quest for meaning during such a period. A contrast may be made with the episode later in the narrative when Bremer visits Lena's Currywurst stand. Some candidates may look at other characters (Lammers and his suicide for example) to illustrate the point. Others may take the view that human values are laid bare by war and merely cloaked by social graces in peacetime.

Points and conclusions should be made through precise reference to the text.

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OR

C Discuss the significance of the title of *Die Entdeckung der Currywurst*.

Candidates are likely to see the title as significant in a number of ways. Most obviously is the framing role it plays in the narrative, for it is in pursuit of the origins of the fabled Currywurst that the narrator seeks out Lena Brücker. The mystery of the dish's origins, however, becomes entwined with a more involved story which touches on many themes. The title phrase is an entry into a far deeper reflection on the human condition. Candidates may refer to the chance discovery of the recipe when, after many bartered trades, Lena drops the bottles of ketchup and curry and discovers the taste. The discovery is a culmination of striving for independence, indeed survival for Lena. It is also indicative of sensual pleasure, with a rediscovery of taste and spice. It triggers off memories. The title is significant in that the standard fare, an Imbiss sausage, is laden with association, both for the narrator (Heimat/childhood), and for Lena. Love is also inextricably linked to the process for all concerned. The discovery is emblematic of the ability to survive and to create a new existence from nothing, with the discovery also bound with self-preservation and affirmation. The discovery therefore goes beyond tracing the origin of a particular dish; it encompasses a whole historical period and a gamut of human emotions (including the 'meeting with Bremer). Chance, luck and business resonate through the title. The contemporary Currywurst left by Lena highlights the importance of taste, a symbol of survival and life force. The title therefore has many aspects worthy of analysis.

Points and conclusions should be made through precise reference to the text.

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13 Hanspeter Brode (ed.), *Deutsche Lyrik*

Answer only ONE of the following questions:

EITHER

A Write a detailed commentary on the following poem.

Candidates may start by examining the title; the animal's strength constrained by its location, 'Im Jardin des Plantes' and a caged will examined throughout the poem. The first word gives a sense of ownership to the panther, yet the slow rhythm of the following words takes the reader to the animal's slow panning eyes. Attention should be given to long 'ä' at the end of the line. A movement from outward view to internalised thought occurs in the opening two lines, with a deepening of the process in the next two lines. 'Ihm ist' locates the reader in a different place and the longer 'ä' and echoed 'ä' in line three accentuates the monotony of the view. The repetition of 'Stäbe' for the third time in four lines emphasises the caged nature and fixation of the stare. There is a sense of finality in the opening stanza. In the second stanza the sprung rhythm of the first line encapsulates the moody prowling animal, with alliteration conveying the movement, which is undercut by the limitations of such power. Again there is a movement from outward observation to inner emotions, with the mixture of imagery 'der Wille' conveying the confused nature of the animal and the mixed reaction of the poet in his observations. In the final stanza the journey of the perceived world is taken through one example. The use of punctuation to reflect the panther's eye lures the reader into seeing the trajectory of a single image in the final stanza. In the closing two lines the apparently strong panther is reduced to an emotionless, supine and listless animal. Candidates should discuss the form and the use of rhyme and rhythm.

Points and conclusions should be fully justified by means of precise examples from poem.

OR

B Discuss the treatment of loss in at least three poems you have studied.

Answers will depend upon the poems chosen. Close reading of the poems is required with full exposition relating to the terms of the question. Comparisons may be drawn between the different poems chosen.

Points and conclusions should be fully justified by means of precise examples from the poems chosen.

OR

C Compare and contrast the use of imagery in at least three of the poems you have studied.

Answers will depend upon the poems chosen. Close reading of the poems is required with full exposition relating to the terms of the question. Comparisons may be drawn between the different poems chosen.

Points and conclusions should be fully justified by means of precise examples from the poems chosen.