



# **Mark Scheme (Standardisation)**

Summer 2018

Pearson Edexcel Level 3 GCE  
In French (9FR0) Paper 02  
Written Response to Works and Translation

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Marking guidance for Paper 2: translation

### Section A – Question 1 (translation) into assessed language

This task is marked using a points-based mark scheme in which 1 mark is given for each correct individual section of language. Please see the *Pearson Edexcel Level 3 Advanced GCE in French Sample Assessment Materials (SAMs)* document for an example of how the translation will be marked.

### Section A – Question 1 (translation)

	<b>Text</b>	<b>Correct Answer</b>	<b>Acceptable Answers</b>	<b>Reject</b>	
1	There are many differences	Il y a beaucoup de différences	de nombreuses différences	des différences plusieurs Treat confusion between plusieurs and beaucoup in Box 20 as repeat error	<b>(1)</b>
2	between the French and English systems of education	entre les systèmes d'éducation français et anglais	Systèmes d'enseignement/scolaires/éducatifs des Français et des Anglais de France et d'Angleterre scolaires (and subsequently)	Français / Anglais system	<b>(1)</b>
3	and I am pleased	et je suis content(e)	content ça me plaît que enchanté/ravi	il me plaît que	<b>(1)</b>
4	that I have spent	d'avoir passé	que j'aie passé	de passer	<b>(1)</b>
5	my years at school	mes années à l'école	mes années d'école/scolaires ma scolarité années	ans	<b>(1)</b>

6	on this side of the English Channel.	de ce côté de la <u>Manche</u> .		manche à/sur ce côté	<b>(1)</b>
7	I don't think that most English people are capable	Je ne pense pas que la plupart des Anglais soient capables	aient la compétence/la capacité puissent personnes anglaises	l'habilité gens anglais	<b>(1)</b>
8	of studying so many different subjects	d'étudier tant de matières différentes	(d')[following pouvoir if used] disciplines	sujets autant	<b>(1)</b>
9	in the sixth-form.	au lycée.	en première et en terminale/en terminale (tc) dans le lycée pour le bac	en sixième	<b>(1)</b>
10	For example,	Par exemple,		exemple	<b>(1)</b>
11	I am hopeless at Maths	Je suis nul(le) en maths	faible/terrible Je ne suis pas fort	sans espoir affreux aux maths	<b>(1)</b>
12	and I would have found this difficult	et j'aurais trouvé cela difficile	je l'/les aurais trouvé(s) difficile(s) ça	ce	<b>(1)</b>
13	at a high level.	à un niveau supérieur.	élevé / avancé à un haut niveau		<b>(1)</b>
14	My French friends have also told me	Mes ami(e)s français(es) m'ont aussi dit	Mes ami(e)s français(es) m'ont dit aussi Omission of aussi informé/raconté	Français [beware repeated errors]	<b>(1)</b>
15	that they find the	qu'ils trouvent la journée	la journée d'école or plural le rythme scolaire	le jour scolaire Past tense	<b>(1)</b>

	school day in France	scolaire en France	que la journée scolaire est	ils if amies in Box 14	
16	long and tiring.	longue et fatigante.	Addition of trop Epuisante Beware consequential error from Box 15 fatiguante	longe	<b>(1)</b>
17	On the other hand,	En revanche	D'un autre côté/d'autre part Cependant/Pourtant	Anything with main	<b>(1)</b>
18	I am sure that my friends and I would have liked	je suis sûr(e) que mes ami(e)s et moi aurions aimé/apprécie	Je suis sûr(e) que leurs vacances d'été qui durent plusieurs semaines auraient plu à mes ami(e)s et moi. (18, 19, 20) Insertion of avoir after aimé sur		<b>(1)</b>
19	their summer holidays	leurs vacances d'été	grandes vacances vacances estivales	en été de l'été	<b>(1)</b>
20	which last several weeks	qui durent plusieurs semaines	quelques/ pas mal de plusiers	beaucoup de	<b>(1)</b>

## Marking guidance for Paper 2: Written response to works

### Sections B and C – Questions 2 to 26 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3) •  
Accuracy of language (AO3).

## General guidance on using levels-based mark schemes

### Step 1: Decide on a band

- The examiner will first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, the examiner will look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme, the examiner will use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

### Step 2: Decide on a mark

- Once the examiner has decided on a band they will need to decide on a mark within the band.
- They will decide on the mark to award based on the quality of the answer; they will award a mark towards the top or bottom of that band depending on how the student has evidenced each of the descriptor bullet points.
- The examiner will modify the mark based on how securely the trait descriptors are met at that band.
- They will need to go back through the answer as they apply the mark scheme to clarify points and assure themselves that the band and the mark are appropriate.

### Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid will be applied twice, once for each essay individually.
- When deciding how to reward an answer, examiners will consult this mark grid as well as the indicative content associated with each question which can be found in the document *Pearson Edexcel Level 3 Advanced GCE in French Sample Assessment Materials (SAMs)*.

Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1–4	<ul style="list-style-type: none"> <li>Points of view relating to issues/themes/cultural or social contexts are presented, with simplistic justification; limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.</li> <li>Limited ability to form arguments or draw conclusions.</li> <li>Response relates to the work but limited focus on the question.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.</li> <li>Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li> <li>Response relates to the work but often loses focus on the question.</li> </ul>
9–12	<ul style="list-style-type: none"> <li>Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.</li> <li>Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li> <li>Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.</li> <li>Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> <li>Predominantly relevant response to the question.</li> </ul>
17–20	<ul style="list-style-type: none"> <li>Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.</li> <li>Detailed, logical arguments and conclusions are made that consistently link together.</li> <li>Relevant response to the question throughout.</li> </ul>

### **Range of grammatical structures and vocabulary (A03)**

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid will be applied twice, once for each essay individually.



Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none"> <li>Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li> <li>Limited range of vocabulary resulting in repetitive expression.</li> <li>Limited use of terminology appropriate to literary and cinematic analysis.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li> <li>Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li> <li>Occasional use of terminology appropriate for literary and cinematic analysis.</li> </ul>
9–12	<ul style="list-style-type: none"> <li>Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li> <li>Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li> <li>Some use of terminology appropriate for literary and cinematic analysis.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li> <li>Frequently varied use of vocabulary, resulting in regular variation of expression.</li> <li>Frequent use of terminology appropriate for literary and cinematic analysis.</li> </ul>
17–20	<ul style="list-style-type: none"> <li>Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li> <li>Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li> <li>Consistent use of terminology appropriate for literary and cinematic analysis.</li> </ul>

### Additional guidance

**Variation of vocabulary and grammatical structures:** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners will judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary, including to express literary and cinematic analysis (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

**Terminology for literary and cinematic analysis:** vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

**Complex language** is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways • all grammar and structures included in the grammar list that are specific to A Level.

**Straightforward language** is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

### Accuracy of language (A03)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid will be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none"><li>• Limited sequences of accurate language resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>
3-4	<ul style="list-style-type: none"><li>• Some accurate sequences of language resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
5-6	<ul style="list-style-type: none"><li>• Frequent sequences of accurate language resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication</li></ul>
7-8	<ul style="list-style-type: none"><li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>
9-10	<ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>

#### Additional guidance

**Errors:** students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

**NB:** these are examples only and do not constitute a finite list.

Question number	Answer
2a	<p>Maupassant is a master of the short story form, which is well illustrated by the tales in this collection.</p> <ul style="list-style-type: none"> <li>• Characterisation. Except for perhaps <i>Boule de Suif</i>, there is no room to produce detailed, complex characters. Maupassant's figures tend to be vivid one-dimensional people eg the greedy, hypocritical Loiseau, the arrogant abusive Prussian officers, the violent Mme. Sauvage etc.</li> <li>• Maupassant cannot indulge in lengthy descriptions. He sums up people and places with a few apposite adjectives. Paris in <i>Un Duel</i> is <i>affolé, affamé, désespéré</i> or in <i>Deux Amis</i> is <i>bloqué, affamé et râlant</i>. The Prussian officer in <i>Un Duel</i> is <i>grand, serré dans son uniforme et barbu jusqu'aux yeux</i>. The same economy of words can effectively apply to actions in the callousness of the officer in <i>Deux Amis</i> is conveyed by the simple ending <i>Puis il se remit à fumer sa pipe</i>.</li> <li>• In <i>La Mère Sauvage</i> Maupassant arouses the reader's interest and makes the gruesome tale more credible by having a story related within a story. The reader is keen to know how the burnt-out ruins of a cottage came to be in such an idyllic setting. The story comes full circle at the end and the author picks up a blackened stone, a reminder of the horrors of what has happened.</li> <li>• A striking feature of <i>Boule de Suif</i> is the mirror image of the two meals taken in the coach. Boule's generosity is contrasted with the mean, selfish behaviour of her fellow-travellers. This strikingly underlines their self-centred hypocrisy.</li> </ul> <p>Candidates may well come up with other stylistic features.</p>
2b	<p>Boule is faced with several difficulties during the course of the tale and reacts in a variety of ways, largely as a result of her previous experience.</p> <ul style="list-style-type: none"> <li>• Her presence in the coach in the first place is caused by her patriotism in the face of the Prussian occupation. She has strangled a Prussian and is forced to flee.</li> <li>• She is rather over-awed at first by being in the company of people who are her social superiors. There is an awkward atmosphere but once hunger besets them all, her generosity comes to the fore and she shares her provisions.</li> <li>• On arrival at the inn, she is issued with an ultimatum by the Prussian officer. At first she is scandalised and is utterly adamant that she will not succumb to the Prussian's desires.</li> <li>• As time goes on, she is swayed by the persuasive arguments of her fellow-travellers, particularly those of the</li> </ul>

	<p>count and gives in to the Prussian for their sakes in another supreme act of generosity.</p> <ul style="list-style-type: none"> <li>• On leaving the inn, she is faced with the uncaring indifference of the others and weeps in the corner out of shame and frustration.</li> </ul>
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Question number	Answer
3a	<p>La Place covers a period from about 1890 to 1970, a time of enormous change, both social and political. Such changes are documented through developments in the family's circumstances, particularly those of the father and daughter.</p> <ul style="list-style-type: none"> <li>• The drift from the land to cities, from agricultural to industrial and commercial work is traced through the generations. The author's grandparents and generations before them lived and worked on the land. The father, although he begins as a farm labourer, moves after the First World War into a factory and later becomes a shopkeeper.</li> <li>• In the industrial context there are allusions to the rise of Trades Unions and to social benefits brought in by the Front populaire in the 1930s. The father votes for Poujade. Material goods have increasing importance.</li> <li>• Much social change comes through education. Compulsory education and a rising school leaving age bring greater literacy. The author eventually moves well beyond her parents in terms of academic achievement. Qualifications bring rapid enhancement.</li> <li>• Social mobility improves. The family has been in Normandy and initially in one small part of the region for generations but the author's parents move around and she goes to boarding school and eventually goes to live in a distant part of France.</li> <li>• Modernity is suggested by constant references to such things as the cinema, yoyos, wine drinking, cars, clothes, supermarkets etc.</li> </ul>
3b	<p>The book covers several generations and each successive generation is seen as different to the previous one. Social developments lead to tensions between generations.</p> <ul style="list-style-type: none"> <li>• The grandfather is overtaken by his children in terms of education and is hostile towards their growing literacy. Nothing annoys him more than to see someone reading. Hostility is shown by country people towards younger members who move to the towns to work in factories.</li> <li>• Progression for the author's parents equates to the acquisition of material goods. For the daughter desirable</li> </ul>

	<p>advancement consists of greater cultural and intellectual awareness. Education to a much higher level drives a wedge between the generations.</p> <ul style="list-style-type: none"> <li>• Moving out of one's social class brings tensions. There is little contact between the parents and their son-in-law. They have very little in common.</li> <li>• The author herself is not exempt from differences between generations, as shown by the scene at the end. She no longer remembers an ex-pupil. Her attitude to the supermarket cashier's job shows that she cannot sympathise with the changes which are affecting those younger than herself.</li> </ul>
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Question number	Answer
4a	<p>The middle section of the book concerns mostly the relationship between the adolescent Phil and the older woman, Mme.Dalleray. There is a relatively short time between the first and last meetings and the contrast between the two reflects the intensity of what has happened in this short period.</p> <ul style="list-style-type: none"> <li>• Phil and Vinca have been fishing together. Phil is carrying back their catch, Vinca carries a little, trying to add a few final items to what they have caught. They are thus separated. Suddenly a woman dressed in white appears on the track asking if she can get her car along the path.</li> <li>• She at first treats Phil as a child, Hep! Petit. Thinking him to be about 12 she uses tu. On seeing this more manly figure she reverts to vous but still retains a rather mocking, authoritarian tone. Phil feels awkward and weak. The lady takes her leave, as she sees Vinca approaching, having ascertained Phil's name and age. Phil is embarrassed and evasive when Vinca asks about the lady.</li> <li>• The last meeting takes place in Ker-Anna. Mme.Dalleray is much less assured. She raises the subject of the end of the holidays and asks when Phil is leaving. It is now she who is unsure of her feelings, it is she who asks about love. She feels she has lost her power over him.</li> <li>• A short while later, when Phil is walking by the sea, thinking of his next visit to Mme.Dalleray, a local boy appears and gives him a message from the lady to say that she has left.</li> </ul>
4b	<p>Whilst the relationship between Phil and Vinca may not finish completely in the course of their annual holiday, it certainly undergoes fundamental change.</p> <ul style="list-style-type: none"> <li>• The first part of the book shows the closeness of their childhood relationship. They have holidayed together for</li> </ul>

	<p>many years as children. Already, however, changes in themselves are putting their previous relationship under strain. The natural pressures of adolescence are bringing an inevitable, new situation. They are more awkward in each other's company.</p> <ul style="list-style-type: none"> <li>• The arrival of Mme.Dalleray acts as a catalyst to change. At the very first meeting Vinca instinctively sees her as a threat, asking who she is and wondering why she disappeared on seeing her arrive. Phil's responses are non-committal.</li> <li>• In the middle section Phil becomes involved in an affair with the older Mme.Dalleray in which he loses his innocence and this will inevitably affect his relationship with Vinca. He feels he has developed into manhood.</li> <li>• The third part becomes an exploration of adolescent love, involving questions of fidelity, jealousy and a level of understanding reflecting a much greater maturity than at the beginning. There is no longer the air of companionship described at the start but there is the same obsession with each other.</li> <li>• Phil is still preoccupied with Vinca's reaction to him and they seem to reach a more adult relationship, both physically and emotionally. The ending, however, is a little enigmatic, as Phil is left alone.</li> </ul>
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Question number	Answer
5a	<p>The book is an account of childhood, supposedly written through the eyes of a child and many general themes of childhood are found within it. Candidates could well come up with many features of childhood, such as the following :</p> <ul style="list-style-type: none"> <li>• The importance of family life. Marcel lives in a stable family with two loving parents and a brother and sister. All are described lovingly, the greatest homage is paid to his mother. The loss of family members at the end is keenly felt.</li> <li>• Children make friends easily, as is shown in the relationship between Marcel and Lili. The two are very different but complement each other extremely well. The description of Lili's death in the First World War is also poignantly handled.</li> <li>• Children's naivety and innocence are brought out. They have to be shielded from Bouzigue's racy narrative. Marcel and Lili embark on a totally impractical adventure to prevent Marcel having to go back to school. This aspect of childhood should be preserved at all costs. Life is seen as Quelques</li> </ul>



	<p>joies, très vite effacées par d'inoubliables chagrins but Il n'est pas nécessaire de le dire aux enfants.</p> <ul style="list-style-type: none"> <li>• Children have great imagination and a sense of adventure. This is best shown by Marcel's and Lili's ill-fated attempt to live on their own in the hills and by le petit Paul's attitude to the frightening guard on the canal.</li> </ul>
5b	<p>In this autobiographical account of childhood the focus is on Marcel's mother, as indicated by the title. In this hymn to his mother Marcel demonstrates his love for her in many ways.</p> <ul style="list-style-type: none"> <li>• He describes how she is constantly keen to protect him against the dangers and difficulties of the hunting expeditions. She also tries to safeguard him against any harsh weather conditions.</li> <li>• Marcel describes his mother in reverent, romantic terms, likening her to a fairy-like ice-skater when she is in her winter clothes. She is seen as physically fragile, Marcel tries to alleviate her burdens by carrying extra packages, as they journey to the hills.</li> <li>• She is seen as capable of anything to ensure the well-being of her children. Naturally shy, she nevertheless intercedes with the headmaster's wife to arrange her husband's timetable in such a way that they can spend long weekends in the hills which will benefit her children's health.</li> <li>• The shocking account at the end of the loss of most of those Marcel held dear begins with a description of the day they had to bury his beloved mother when he was only fifteen. The effect on him and the rest of the family is so great that they cannot summon the courage to speak about her for many years.</li> </ul>

Question number	Answer
6a	<p>The police arrive one day at the Chaâba to investigate the illegal slaughter of animals. The episode has many repercussions beyond the simple incident.</p> <ul style="list-style-type: none"> <li>• An inspector cajoles Azouz into revealing where the abattoir is. Azouz, and by extension his family, is thus the cause of the troubles, fines for his father and uncle and bad publicity in the local press.</li> <li>• For the first time ever Bouzid's authority is challenged. Zidouma confronts Bouzid, saying that Azouz and his family are to blame for all their troubles. She dares to defy Bouzid, the first time that anyone has done this. This episode marks the beginning of Bouzid's loss of power and his decline.</li> </ul>

	<ul style="list-style-type: none"> <li>• As a result of these troubles, shortly afterwards, people begin to move away from the Chaâba. The Bouchaoui family is the first to transfer to a modern flat and they are soon followed by others. The community had survived other problems but 'le scandale de la boucherie clandestine a été fatal'.</li> <li>• The attitude of the police also reveals and underlines the prejudice and the divisions which separate the inhabitants of the Chaâba from the rest of mainstream society.</li> </ul>
6b	<p>Most of the North Africans have problems integrating, particularly the older generation.</p> <ul style="list-style-type: none"> <li>• Firstly there is the problem of language. Bouzid and his peers do not speak much French and can only do hard physical work. Bouzid encourages Azouz not to follow in his footsteps. The older generation is largely illiterate, the parents rely on the children to interpret and to act as their spokesmen.</li> <li>• The children find it hard to succeed in school. They tend to take refuge in non-cooperative groups. In all but one of the schools he attends Azouz encounters prejudice and, in one, outright hostility from a teacher. He determines to be like the French in order to succeed.</li> <li>• Perhaps the biggest obstacle comes from within their own community. When Azouz begins to work hard at school he is treated as a traitor by his fellows. Hostility between the two communities is shown by battles with local prostitutes and by the police raid on the Chaâba.</li> <li>• Towards the end of the book there are some signs that integration is slowly becoming more of a possibility. Azouz does well at school. Most people other than Bouzid begin to enjoy the new amenities when they move from the Chaâba to modern blocks of flats.</li> </ul>

Question number	Answer
7a	<p>Maupassant is a master of the short story form, which is well The scenes which make up the sixth tableau are very significant parts of the play.</p> <ul style="list-style-type: none"> <li>• We know from the beginning that Hoederer will be killed but we do not know how and when. These scenes in the sixth tableau supply the answers. Everything so far has revolved around the question, will Hugo be able to carry out his mission to assassinate Hoederer?</li> <li>• The second scene is itself the one most full of tension in the whole play. Hugo's hand goes to his gun and then is</li> </ul>

	<p>lowered. Hoederer deliberately turns his back on Hugo, confident he will not shoot. The tension seems finally to be defused, Hugo leaves for fresh air and returns to find Hoederer and Jessica in an embrace. He fires, but we still do not really know from what motive.</p> <ul style="list-style-type: none"> <li>• The shooting raises more questions than it supplies answers and so the sixth tableau does not round off the play. This has to be done in one more tableau when the action returns to the present from the flashback.</li> <li>• In the seventh tableau Hugo finally takes responsibility for his actions and himself makes the decision that he is 'Non récupérable'.</li> </ul>
7b	<p>The two female characters are very different one from another and at first sight may not appear worthy of sympathy.</p> <ul style="list-style-type: none"> <li>• Jessica, Hugo's pretty young wife, is flippant, flighty and flirtatious. She can take nothing seriously, particularly Hugo and her marriage. Her husband hints that she is frigid. Life seems to be just a game. Thus she does not seem to be sympathetic.</li> <li>• However, Jessica does mature during the course of the play. Her lack of substance is seen as not her fault. She has been brought up in sheltered ignorance of political and all other realities. Perhaps because of Hoederer's influence, she becomes more aware and it is she who more than anyone else persuades Hugo not to shoot the older man. We perhaps pity her for unwittingly becoming the catalyst for the eventual murder.</li> <li>• Olga appears cold, ruthless and unbending. She shows blind, uncompromising allegiance to the party line. She is a competent young woman who relegates all personal interests to duty.</li> <li>• However, Olga does have genuine affection for Hugo. She has a kind of faith in him, she brought him into the party and she feels protective and responsible towards him. The flashback represents her attempt to discover if Hugo can be saved. Her loyalty and feelings towards Hugo are worthy of our admiration and sympathy.</li> </ul>

Question number	Answer
8a	<p>Josyane's first comment is a striking way to start the account and sets the tone for much of what is to come.</p> <ul style="list-style-type: none"> <li>• The comment is typical of Josyane's ironic humour throughout the book. In a rather detached way she</li> </ul>

	<p>expresses the idea that the only reason for her existence is to gain the family allowance for her.</p> <ul style="list-style-type: none"> <li>• The comment also introduces one of the main themes of the book: the driving force behind having a large family is to increase material gain.</li> <li>• After the Second World War France needed to increase its birth rate and generous family allowances were introduced to achieve this.</li> <li>• The Rouvier family are typical of many. Chantal reads sentimental magazines to console her for the fact that the birth of her eleventh child has put her almost permanently to bed.</li> <li>• The women in the supermarket discuss how each successive child represents a new piece of domestic equipment. They curse still births and miscarriages as ways in which they have been prevented from acquiring even more material wealth. For all her detached air, Josyane suggests at the end that she shares these values, as she expresses satisfaction that she and Philippe are likely to qualify for the 'prime'.</li> </ul>
8b	<p>The Lefranc family appears relatively late in the book, when the description of the Rouviers has been firmly established. Their role is primarily to act as a contrast to other families.</p> <ul style="list-style-type: none"> <li>• The Lefranc family is much smaller in number than the average. They discuss politics and question the order of things. They see value in academic study. In all these ways they are a contrast to the Rouviers.</li> <li>• The two younger brothers undertake household chores and are quite happy to do so. In the Rouvier family Patrick and his father adamantly refuse to do such work.</li> <li>• From their discussions one realises that they see the acquisition of goods as a flaw in the capitalist system. They consider that comfort in the material sense does not bring happiness but this is all that the Rouviers live for. Frédéric does not look at Josyane primarily in a sexual way. Ethel states that she would not go out with a boy unless she really loved him. Members of the other family are promiscuous.</li> <li>• There is some doubt, however, whether the Lefranc family is meant to be held up as the ideal. The father seems sad and unhappy and the mother regrets leaving her squalid, humble origins. Ethel is morose and puritanical, Frédéric goes off to do his national service and is killed. Above all though, they dare to criticise and doubt the status quo.</li> </ul>

Question number	Answer
9a	<p>In all his plays Molière chose a bad trait of human nature and held it up to ridicule, intending that his audience would see the error of espousing such traits.</p> <ul style="list-style-type: none"> <li>• One of Molière’s targets was religious hypocrisy. Tartuffe has designs on Orgon’s possessions, including his wife, and aims to secure them by clothing his actions in a show of mock piety. The audience will surely see through such lack of sincerity.</li> <li>• Tartuffe is finally exposed and overthrown. It is doubtful if Tartuffe himself is reformed but fate has demonstrated the folly of religious hypocrisy.</li> <li>• Other characteristics under fire here are infatuation and gullibility, epitomised by Orgon’s blind belief in everything Tartuffe says and does. The audience would be determined not to be taken in in such a silly way.</li> <li>• Those around Orgon are driven to extreme measures to show him the error of his ways. Orgon does finally realise that his silly behaviour has put at risk all he holds dear. Those watching and reading will not want to fall into the same trap.</li> </ul>
9b	<p>In Molière’s plays, those surrounding the flawed central character tend to counter his or her extremism with sensible arguments and are often seen as Molière’s mouthpieces.</p> <ul style="list-style-type: none"> <li>• Cléante is Orgon’s brother-in-law. He is not a very strongly drawn character but he represents the moderation of the normal well-to-do bourgeois. He is not particularly devout but he is not irreligious.</li> <li>• Cléante’s most significant scenes are when he is alone with Orgon. He tries vainly to point out that Tartuffe is abusing the position in the house which Orgon allows him. Orgon will not accept what Cléante tells him about Tartuffe. Later in the play Cléante tries to effect a reconciliation between Orgon and his son Damis.</li> <li>• Dorine is one of a line of Molière’s servants, full of common sense and shrewd wit. She is plain-speaking and also tries to warn Orgon of Tartuffe’s designs for which she has utter contempt and scorn.</li> <li>• As a loyal servant to the household, she is concerned at the damage Orgon is doing to those around him. She gives good advice to the young lovers and ridicules the habit of fathers arranging marriages for their offspring for their own ends. Sensibly she expresses the idea very strongly that such marriages are doomed to failure.</li> </ul>

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Question number	Answer
10a	<p>Raymond is a rather unsavoury character who involves Meursault in his dealings with an Arab which lead to the latter's death and Meursault's trial and execution.</p> <ul style="list-style-type: none"> <li>• Raymond can certainly be said to be indirectly responsible. He gets Meursault to write a letter for him in his quarrel with the Arab. He supplies him with drink on the day of the murder and it is Raymond's revolver which Meursault ends up carrying.</li> <li>• However, Meursault is also responsible. He did not have to write the letter, he just did not see a reason not to. He might have claimed he acted in self-defence but this does not explain why he shot four times.</li> <li>• Fate certainly played a part. It was by chance that he encountered the Arab on the beach and that he happened to be in possession of a gun.</li> <li>• Of course Meursault claimed that the sun was to blame which those in the courtroom found amusing. Certainly he was blinded by the sun glinting on the Arab's knife which, allied to the pounding in his head, might have caused him to pull the trigger.</li> <li>• Meursault's eventual execution can be put down to the iniquities of the justice system and his own refusal to lie to try to save himself.</li> </ul>
10b	<p>Meursault is an enigmatic character who is likely to arouse a range of reactions in readers.</p> <ul style="list-style-type: none"> <li>• The immediate reaction is probably one of surprise and even distaste. Readers may be shocked at his reaction to his mother's death and his actions subsequently.</li> <li>• The average, conventional reader will be puzzled by his daily routine and his lack of ambition. Meursault's unconventional character may be intriguing but some of his treatment of others, particularly Marie, is unlikely to find much favour.</li> <li>• At first there may be some sympathy for his involvement with the Arab and the effect of the sun on his senses but this will probably evaporate when he is seen to fire more shots into the inert body on the beach.</li> </ul>

	<ul style="list-style-type: none"> <li>• Meursault's total honesty and refusal to lie are perhaps admirable but the average reader may well be frustrated by his failure to defend himself and to try to escape execution. His outburst finally with the aumônier is also puzzling. Anyone's death is likely to provoke pity.</li> </ul> <p>There is a lot of scope for individual reactions with this question which can be credited if they are convincing.</p>
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Question number	Answer
11a	<p>Lou's mother changes significantly during the course of the novel, mostly as a result of external forces.</p> <ul style="list-style-type: none"> <li>• To begin with she is a typical mother in a middle-class family who displays conventional maternal feelings towards her only daughter and who is in a stable, loving relationship with her husband.</li> <li>• Things change dramatically with the birth and then sudden death of a second daughter, Thais. The mother becomes depressed, cannot cope with domestic duties, nor with her professional life. She has to give up her job and becomes more and more withdrawn and isolated.</li> <li>• She loses interest in Lou. This is best illustrated by the bicycle incident in the park in which she ignores her injured daughter. A passer-by has to care for her. Lou is eventually sent away to a boarding school for a while.</li> <li>• The next watershed is the arrival of No in the household. The mother immediately forms a positive relationship with the homeless girl. She is protective of her. She begins to resume involvement in family life and starts work again.</li> </ul>
11b	<p>The main interest in the book is in the growing relationship between two entirely different characters.</p> <ul style="list-style-type: none"> <li>• Lou's initial interest in No is entirely academic. For this precocious young pupil she is the person central to her school project on homelessness. She will help her do well in one aspect of her school life which Lou finds difficult – presenting a project in front of others.</li> <li>• In their first meetings the rather sheltered Lou is fascinated by No's unconventional behaviour. In cafés she orders vodka, she smokes roll-ups and regales Lou with tales of her homeless existence.</li> <li>• Lou slowly becomes genuinely affectionate towards No. She wants to help and protect her. She engineers the agreement for No to come to live with her family.</li> </ul>

	<ul style="list-style-type: none"> <li>• Lou, No and Lucas form a triangular friendship, sharing many activities together. Through No, Lou becomes much closer to Lucas, a person who, at the beginning, seemed to be someone with whom she would be most unlikely to form a much desired relationship.</li> <li>• In spite of everything, Lou never really comes to understand No and it is almost inevitable that their relationship would end when No drifts back into her former way of life.</li> </ul>
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Question number	Answer
12a	<p>Before her marriage Thérèse sees Bernard as a good prospect for a husband and agrees with other members of society that certainly from the financial viewpoint their union is a very sensible one. The marriage, however, has many undesirable effects which she did not envisage.</p> <ul style="list-style-type: none"> <li>• Disillusion sets in on the very day of the wedding. On an extremely hot day Thérèse feels stifled in all senses. She feels she is walking into a cage.</li> <li>• The honeymoon increases her lack of fulfilment and her disappointment. Bernard is a bore who pays little heed to his wife's needs. He wishes only to get home to resume the way of life with which he is familiar.</li> <li>• News of Anne's happiness with Azévédo serves only to underline all that Thérèse is missing. She is inflamed with jealousy. On meeting Azévédo later, she determines to side with the rest of the family and work to prevent any relationship between her sister-in-law and the Portuguese Jew.</li> <li>• Because of her indifference towards Bernard she does nothing to stop him taking an overdose of his medication and later drifts into slowly poisoning him.</li> <li>• Bernard is in a strong position after her acquittal and Thérèse has to submit to the harsh treatment dealt her by her husband. She is eventually cast adrift on the streets of Paris.</li> </ul>
12b	<p>Jean Azévédo is a Jew of Portuguese descent with whom Anne de la Trave enters into a relationship. She becomes infatuated with Azévédo. It is later revealed that he was not sincere in his dealings with the young girl. The family's negative reaction to him drives much of the action.</p> <ul style="list-style-type: none"> <li>• Anne is immediately infatuated with Jean. The family do not approve for a variety of reasons and do all in their power to stop the relationship. The young girl's determination is</li> </ul>



	<p>broken and she is condemned to an unhappy future. Jean thus brings out the family's prejudice.</p> <ul style="list-style-type: none"> <li>• When Anne writes to Thérèse during the latter's honeymoon and tells of her happiness and excitement, Thérèse is jealous of Anne and determines to join in the family's actions to spoil any relationship. The incident with Jean thus tells us more of Thérèse's character.</li> <li>• More is revealed in this aspect when she meets Azévédo for Thérèse too is impressed. His sophistication and culture, although shallow and superficial, underline all that she is lacking in Bernard. This contributes to her disillusion and indirectly to her actions to be rid of him.</li> <li>• The reactions of the family to Azévédo reveal their prejudice and determination to preserve the reputation and well-being of the family at all costs. Thérèse, for all her antipathy to Bernard and his family, is shown to share their feelings in this regard.</li> </ul>
Question number	Answer
13a	<p>There are several men and women in the book but the two sexes are mostly represented by Ramatoulaye and Aïssatou on one hand and by their husbands Modou and Mawdo on the other.</p> <ul style="list-style-type: none"> <li>• Modou and Mawdo superficially seem quite strong. They are modern men with successful careers. Modou is a trade union leader and politician and Mawdo is a successful doctor.</li> <li>• However, both show themselves to be incapable of throwing off the practices of the old Senegal. Under the influence of their families they allow themselves to be influenced into taking second, younger wives. Their actions do not bring them satisfaction or happiness but they go along with it.</li> <li>• The women on the other hand are much stronger. They are wives and mothers but they take advantage of emerging female emancipation to combine their duties with successful demanding careers.</li> <li>• They are also strong in that they will not meekly accept the old ways of their husbands. Ramatoulaye will not re-marry. Aïssatou emigrates with her children and rises to an important position in America.</li> </ul>
13b	<p>It is true that the story of the two women is played out against a background of an emerging country. Some will see this social aspect as the most interesting but the more likely conclusion is that the women and their relationships are the features most worthy of consideration.</p> <ul style="list-style-type: none"> <li>• Some will see the social description as the most important focus of interest. Senegal is emerging from being a</li> </ul>

	<p>backward nation to a modern state in which women are given an ever increasing role.</p> <ul style="list-style-type: none"> <li>• Old-fashioned superstition is also giving way to modern thinking. People are increasingly unwilling to accept polygamy and witchcraft.</li> <li>• On the other hand candidates will probably contend that the main interest lies in the style of writing and the interplay of characters. Ramatoulaye cleverly reveals her own story and that of others in her long letter to Aïssatou.</li> <li>• The women’s relationships with their respective husbands will probably be seen as the most interesting aspect. What happens to them is symptomatic of much of what is going on in a rapidly changing country.</li> </ul>
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Question number	Answer
14a	<p>The father says this before he sends his two boys away, realising that in the persecution of the Jews history is about to repeat itself.</p> <ul style="list-style-type: none"> <li>• During the course of their perilous journey through France it is not surprising that the boys meet a variety of people. Help sometimes comes from surprising sources. Two Catholic priests, one on the train to Dax and one in Nice when they are imprisoned in the Hotel Excelsior, do a lot to protect the boys. Most surprising is the help they receive from the doctor who is asked to examine them.</li> <li>• The time spent in La Moisson Nouvelle is a time when they are relatively safe, ironically in a Pétainist camp. The director, M. Subinagui, protects them, both while they are in the camp and when they are released from the Hotel Excelsior.</li> <li>• The ‘bad’ people who seek to do them harm are mostly the Germans. This is most obviously seen in their arrest and during their incarceration in Nice.</li> <li>• M. Mancelier can be seen as an example of the ‘bad’ people, though overall he might be considered as misguided. He rails against the Jews and blames them for what has happened in France. It is a sign of Jo’s maturity that he eventually saves him from the desire for revenge by the Resistance.</li> </ul> <p>Candidates could select other examples on both sides.</p>
14b	<p>The two boys are sent off to fend for themselves at the tender age of 10 and 12 respectively. The fact that both survive can be attributed to both of them in their different ways.</p> <ul style="list-style-type: none"> <li>• As the elder boy, Maurice is likely to do most to preserve them at the beginning. When they cross the demarcation</li> </ul>

	<p>line, while Jo stays in hiding Maurice ferries more escapees across the line in order to earn money which they need.</p> <ul style="list-style-type: none"> <li>• Maurice’s energy and resourcefulness are most clearly seen in the episode in the Hotel Excelsior. Whilst Jo is laid up with a serious fever Maurice goes off into Nice seeking corroboration for the story they have told from the Catholic authorities.</li> <li>• As the book progresses Jo grows up very quickly. He learns to lie and pretend. He also does a variety of jobs to help them survive in the material sense.</li> <li>• The time spent with the Mancelier family shows Jo at his most intelligent and energetic. In spite of being in the hostile surroundings of a collaborationist family, Jo does not give himself away and in fact becomes an essential part of the business.</li> <li>• The conclusion might be that the two boys act as an effective pair in their efforts to survive. It might also be pointed out that fate plays a large part in their eventual escape.</li> </ul>
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Question number	Answer
15a	<p>Le Père Jean is the Catholic priest in charge of the boarding school. He and the Jewish boys he seeks to shelter come to a tragic end and to some extent blame for this can be attributed to Le Père Jean.</p> <ul style="list-style-type: none"> <li>• The first way in which le Père Jean exposes himself and others to danger comes from an act of altruistic resistance. By harbouring Jewish boys in the Catholic school he risks his own life and that of the boys if they are discovered by the Gestapo.</li> <li>• He can perhaps rightly be blamed for the incident which eventually leads to his own arrest and that of the Jewish boys.</li> <li>• Having discovered that Joseph has been misappropriating supplies and dealing in the black market, he is incensed and instantly dismisses Joseph. He might have foreseen the resentment the latter might feel which brought about the denunciation.</li> <li>• Le Père Jean and the school seem to have survived the raid by the Gestapo and it is only the knowing look between Julien and Jean which eventually betrays them at the last minute. Le Père Jean cannot be held responsible for this.</li> <li>• Joseph must also accept some blame for the consequences of his denunciation, although he tries to excuse himself by blaming the war.</li> </ul>

	<ul style="list-style-type: none"> <li>• Le Père Jean calmly accepts his fate as he is led away with the boys he has sought to protect. He bids farewell to the children, thus echoing the film's title.</li> </ul>
15b	<p>The film can be seen to give a largely pessimistic view of human nature. Although better facets manifest themselves at various stages.</p> <ul style="list-style-type: none"> <li>• Those who would persecute children show a vindictive, cruel side to human nature. The Gestapo and the Milice collaborate in the harassment and the ruthless pursuit of the Jews, including children. The Milice do the same to resisters.</li> <li>• Joseph, although provoked by the mistreatment he suffers at the hands of others and his own misfortune, reveals a darker side to human nature. He seeks to profit from the situation. Jealousy, anger and resentment lead him to denounce the school to the Gestapo and indirectly to cause the death of le Père Jean and the boys. He tries to explain his actions by citing the war as an excuse.</li> <li>• A better side to human nature is also shown. Le Père Jean risks all in his attempts to save Jewish boys from their tormentors. He is calm and stoic at the end.</li> <li>• A noble friendship is seen to develop between the Catholic Julien and the Jewish Jean. The former is devastated to think that he unwittingly causes the Gestapo to find the boys hiding in the school.</li> <li>• Although the predominant air at the end is one of sadness, there are elements to the film which give a better view of human nature.</li> </ul>

Question number	Answer
16a	<p>Because of the flashback Cameroon is shown in both its pre- and post-colonial days.</p> <ul style="list-style-type: none"> <li>• The beginning and the end show modern Cameroon which has obviously thrown off its colonial subservience. The adult France seems thoroughly at home in the modern version of the country she remembers from her childhood. The majority of the film is set back in colonial times.</li> <li>• Marc Dalens is a French government official who is obviously still very much in command. For much of the film he is absent from home on a tour of his area to see that all is firmly under control.</li> </ul>

	<ul style="list-style-type: none"> <li>• The Dalens are probably more enlightened than most but the white family's rooms are off-limits to all but Protée. The servants are forced to eat and shower outdoors.</li> <li>• Visitors to the Dalens household reveal the beginnings of the end of colonialism. Jonathan Boothby is a world-weary English colonial. The passengers from the plane which is forced to make a landing represent what is bad about the colonial masters. They all show disdain for the Africans.</li> <li>• Things are seen through the eyes of a child. The young France senses that things are changing but she is not old enough to appreciate exactly what is happening. When she returns as a young adult she is aware of the new Cameroon.</li> </ul>
16b	<p>Protée is the houseboy to the Dalens family and he is inevitably closely involved with the members of the family.</p> <ul style="list-style-type: none"> <li>• Marc Dalens treats his houseboy well but there is of course a certain distance between them, that of master and servant. When he goes off on his administrative tour Marc relies on Protée to look after his wife and daughter. He does so competently, as is best shown in the incident with the hyena. After the incident with Luc, Marc asserts his authority and disciplines and demotes Protée.</li> <li>• The most enigmatic relationship is with the mother. There is a sort of love/hate relationship which is seething with unspoken sexual tension. This is best shown in the scene when Protée helps Aimée lace up her evening dress while they both examine the reflection of the other in the mirror.</li> <li>• The tension reaches a head when the arrival of Luc brings it into the open. Aimée has her husband ban Protée from the house.</li> <li>• The relationship between Protée and the young France suggests a change in the one between Africans and Europeans. The girl forms a bond with the manservant, feeding him from her plate while he shows her how to eat a sandwich of crushed ants. However, things have not changed too radically as yet and the true relationship is shown when she gives him orders.</li> </ul>

Question number	Answer
17a	<p>Varda has the reputation of being a feminist director. This is not one of her most feminist works but there are elements which can be seen in this light.</p> <ul style="list-style-type: none"> <li>• The entire focus is on the development of a young, vulnerable female figure. The men in the film make fleeting</li> </ul>

	<p>appearances and are only relevant in their relationship with Cléo.</p> <ul style="list-style-type: none"> <li>• The central figure at the beginning as a pop singer is successful mainly because of her attractiveness, which will be fleeting. She is exploited by men around her.</li> <li>• Some of the men in the film, particularly the musicians in the rehearsal scene, are portrayed as shallow and flippant. They do not take Cléo seriously. Her future, as far as health is concerned, is in the hands of a male doctor who seems unreliable and distant.</li> <li>• Some men, however, are portrayed more positively. Dorothee's boyfriend helps Cléo to a greater understanding by showing them the film within the film. It is in the meeting with Antoine, who accompanies her to the hospital for her test results, which most leads her to a position of greater maturity.</li> </ul>
17b	<p>The whole focus of the film is on the development of the central character in the slightly less than two hours duration of the film.</p> <ul style="list-style-type: none"> <li>• Cléo's diagnosis with a possibly serious health issue makes her confront the fragility of her existence. She is terrified by the consultation with the reader of the tarot cards and is pessimistic about her future.</li> <li>• We see her going about her business as an attractive pop singer but this only convinces us and Cléo that this is a life which will not last. The shallow unfulfilling nature of her work is all too obvious.</li> <li>• Constantly we are aware that time is ticking towards her receiving the result of her medical test. The meeting with her happy-go-lucky friend Dorothee begins to suggest a more positive outlook.</li> <li>• Towards the end Cléo meets Antoine, a soldier on leave from the Algerian war. He agrees to accompany her to the hospital and the meeting with the doctor. Conversations with Antoine lead her to a calmer, more balanced outlook. When they do eventually track down the doctor, he reveals that they should be able to treat her condition successfully.</li> </ul>

Question number	Answer
18a	<p>The film seems primarily to be an exploration of industrial relations but the woman at the centre of the controversy is emerging from depression and this adds a layer of interest.</p> <ul style="list-style-type: none"> <li>• Sandra has been off work for some time suffering from depression. During her absence the boss and the foreman realise that they can get by with one less worker and decide</li> </ul>

	<p>to get rid of her. If her fellow workers agree to this dismissal, they can keep their bonus on which many of them depend. Sandra's response to the situation is one of a woman made fragile by her condition.</p> <ul style="list-style-type: none"> <li>• Sandra suffers some classic symptoms. She often breaks down in tears. She depends on pills to get her through. This culminates in her taking an overdose. She also relies on those around her, especially Manu, whose optimism keeps her going.</li> <li>• Sandra has mood swings. These come on as she goes around trying to get colleagues to vote for her. Support tends to bring temporary elation, refusals bring intense disappointment. This makes her unpredictable.</li> <li>• The ending seems to show her coming out of her depression. She walks away from the factory in a positive mood. She takes heart from the fact that they fought hard, she will look for another job. Most of her satisfaction, however, comes from the fact that she refuses to have her job back, if a colleague on a fixed-term contract will lose his.</li> </ul>
18b	<p>The story of a work-based ballot set against a backdrop of very ordinary everyday life does not suggest much scope for tension but the film does succeed in creating it.</p> <ul style="list-style-type: none"> <li>• The limited time-scale is a definite factor. Sandra, with the support of her husband, has from Friday evening to first thing Monday morning to overturn the decisive result of the first vote which went against her.</li> <li>• There is a certain suspense created with each colleague Sandra manages to track down and attempt to influence. Will they or will they not agree to support her? A tally is kept of the numbers willing to vote for her. They come close to achieving a majority. In a couple of cases her efforts lead to discord and violence within families.</li> <li>• The story builds up to the final vote. So as not to influence events, Sandra and Jean-Marc withdraw. The stark choice is reflected in the ballot paper: Sandra or bonus. Juliette comes to announce a draw: 8-8, though without a majority Sandra has lost.</li> <li>• There is a twist at the end. The boss announces he will keep her on and to compensate he will not renew another worker's fixed-term contract when it expires. The situation seems to be resolved but more indecision arises when Sandra refuses to accept. She takes pride in the fact that she will not gain a victory at another's expense.</li> </ul>

Question number	Answer
19a	<p>The film has many features of a documentary but has others which take it beyond this category.</p> <ul style="list-style-type: none"> <li>• The film has very much a fly-on-the-wall atmosphere. The action never goes beyond the school walls. We learn very little, if anything, of the protagonists' life outside this environment.</li> <li>• The camera follows the natural verbal exchanges between teacher and pupils. The use of non-professional actors adds to the realistic, natural atmosphere.</li> <li>• The spectator gets the feeling of being present within the classroom, at the school council, at meetings with parents etc. No judgement is offered, the film is content to portray things as they are.</li> <li>• The film is obviously keen to explore a social issue in a neutral, objective way, a little like a documentary.</li> <li>• There is, however, a story or plot of sorts when the action centres on the repercussions of what happened in the school council meeting and the teacher's unguarded comments. Will M. Morin be disciplined or not? Will the situation be resolved?</li> <li>• There is also some interest in the characters. M. Morin is finely drawn and the range of different pupils give a good idea of the broad make-up of the class.</li> </ul>
19b	<p>The film can be said to have a pessimistic outlook. It deals with social problems associated with an inner-city school and by the end little is offered by way of solutions to these difficulties. Next year is likely to be just the same.</p> <ul style="list-style-type: none"> <li>• The focus is on an inner-city school and the range of difficulties experienced in teaching in such an environment. There is a lack of understanding between teacher and taught.</li> <li>• Realistic, sometimes humorous, classroom discussions take place but under these exchanges simmer racial and ethnic resentments. The film is an exposé of cultural and racial divisions which cripple society.</li> <li>• One pupil, Wi, who has the potential to benefit academically is hampered by language difficulties and a precarious social position.</li> <li>• The conflict between M. Morin and the two pupils on the council he insults is never properly resolved. One has the impression that in the next academic year M. Morin and his colleagues, perhaps with a different set of pupils, will experience exactly the same problems. Difficult pupils are</li> </ul>



	passed from institution to institution. Carl was sent to this school, Souleymane is expelled and sent elsewhere.
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Question number	Answer
20a	<p>In the middle of the film Philippe takes Driss to an Art Gallery with a view to buying a piece of modern art. It is important in debunking much of modern art and in cementing the relationship between the two main characters.</p> <ul style="list-style-type: none"> <li>• Driss is astounded at the prices being asked for pieces of abstract art which Philippe seems willing to pay. He says in no uncertain terms that Philippe is being tricked into buying something which is intrinsically worthless. This underlines the huge difference in outlook between the two men.</li> <li>• The episode shows Driss's inability to appreciate something with which he is not familiar but more importantly it begins to reveal to Philippe the shallow nature of much of what surrounds him and which he eventually debunks.</li> <li>• Driss determines to paint something similar and splashes paint on a canvas. Philippe later takes it to a gallery, asks for and receives a ludicrously large price for it, which he passes on to Driss. This shows the development which has taken place in Philippe.</li> <li>• This outcome also reveals the growing complicity between the two. Philippe has accepted what Driss had to say on the matter.</li> <li>• The belittling of pretentiousness and Driss's efforts as an artist also provide much humour. Satire is directed at the world of modern art.</li> </ul>
20b	<p>The central focus is on the relationship between two men of widely different backgrounds. The idea of inter-dependence is key to the relationship between the two men.</p> <ul style="list-style-type: none"> <li>• The most obvious dependence is that of Philippe on Driss. Once the latter is taken on as his carer, Philippe depends on him for all the most basic physical needs. He is totally dependent on Driss e.g. when Driss is shaving off his beard he is utterly incapable of stopping him leaving outlandish patterns of hair.</li> <li>• Slowly Philippe comes to rely on Driss for other things. Driss points out much in Philippe's world which is artificial and shallow, he sorts out the wayward daughter and arranges a meeting with Eleonore which Philippe is too shy to do himself.</li> <li>• The dependence, however, is not all one-sided. Driss also needs Philippe to lift him out of his impoverished background, to give</li> </ul>

	<p>him a sense of purpose and loyalty. Driss has recently been in prison and his job with Philippe helps him avoid slipping back into his old ways.</p> <ul style="list-style-type: none"> <li>• One episode in which the tables are really turned is the one in which Philippe takes Driss paragliding. For his very survival Driss needs Philippe and the experts around him to get him through the flight.</li> </ul>
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Question number	Answer
21a	<p>The whole film focusses on a short period spent by three young men of different backgrounds in the inner-city surroundings they share. There are differences between the three, they represent different ethnicities, but the three also have much in common.</p> <ul style="list-style-type: none"> <li>• The three are different in background and thus represent the ethnic make-up of the troubled suburbs. Vinz is a Jew, Saïd an Arab and Hubert is a black boxer.</li> <li>• The three have very different characters. Vinz is filled with rage and sees himself as a tough gangster. Hubert is a small-time drug dealer but he is the most mature of the three. He is the quietest, most thoughtful and wisest of the three, he would like to leave his drab surroundings but does not know how to. Saïd is a jocular Arab who occupies the middle ground. He is motivated by self-respect rather than hate. Saïd offers a little comic relief.</li> <li>• The three also have much in common. They are young, have no jobs, few prospects and have no productive way to spend their time. They have a similar daily routine and are often harassed by the police.</li> <li>• None of them, because of their limited backgrounds, has any idea on how to behave in different surroundings. When they go into central Paris they become boorish and insulting. The enigmatic ending suggests they suffer the same fate together.</li> </ul>
21b	<p>In the middle of the film there is a significant encounter, played out in two different scenes, with a hostile group of skinheads. The meetings tell us much of the situation in the suburb and increase our understanding of the main characters.</p> <ul style="list-style-type: none"> <li>• After spending the night on the streets the trio find themselves on a roof top from where they insult a group of skinheads and some policemen. This underlines the apparently natural antagonisms which rule their lives.</li> </ul>

	<ul style="list-style-type: none"> <li>• Later they meet the same group of skinheads. These show themselves to be racist and anti-immigrant, emphasising the tensions which characterise life in the suburbs. The skinheads begin to beat Saïd and Hubert savagely, showing that violence is an unavoidable part of daily life for the inhabitants.</li> <li>• Vinz arrives with a gun which allows him to break up the fight. All the skinheads run away except one. Vinz is about to execute him in cold blood. However, his thirst for revenge founders on his reluctance and inability to go through with the deed.</li> <li>• Hubert also intervenes. He cleverly manipulates Vinz who is forced to see that his true nature is not that of the heartless gangster he pretends to be. This also shows Hubert's calming, more sensible influence.</li> <li>• This episode is important for the depiction of the social backdrop and for elucidation of the characters of two of the main protagonists. Both sets of characters are similar in that they are excluded from mainstream society.</li> </ul>
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Question number	Answer
22a	<p>Since this is a biopic, the focus is almost constantly on Edith. A variety of techniques are used to tell her somewhat harrowing story.</p> <ul style="list-style-type: none"> <li>• A flashback is used to relate how she progressed from her childhood and youth to a premature and crippled old age. There is more than one flashback, the film jumps about in time. This may be a little disconcerting at times but the juxtapositioning emphasises the stark changes in her which evolved in a relatively short time</li> <li>• It is essential that she be seen to age considerably and great use of make-up and physical movement is made to accentuate this aging.</li> <li>• A somewhat contrived use of an interview with a journalist towards the end is used to give Edith's feelings and summary of her life.</li> <li>• Because of the subject matter great use is made of music. Many of Piaf's hits are used at appropriate times to reflect the contemporary situation in her life. Her sound is recreated but also her idiosyncrasies such as hand movements. Close-ups are employed at times of great emotion.</li> </ul>

22b	<p>One tends to think of Piaf surrounded by men. She had a string of affairs. However, some women in her life also had an impact.</p> <ul style="list-style-type: none"> <li>• Her mother features little in the film. When Edith was very young, she wrote to her husband saying that she was leaving Edith with her own mother while she pursued the life of an artist. Edith, therefore, experiences selfish abandonment at a very early age.</li> <li>• Later, when Edith has gained some success, the mother reappears but Edith rejects her, thus showing the harsh, unforgiving side to her nature.</li> <li>• Edith experiences love and loyalty for the first time in the unlikely surroundings of a brothel run by her paternal grandmother where she is left by her father. Titine, one of the prostitutes, looks after the little girl, protects and loves her. She becomes her surrogate mother and Edith once again gets a sense of sad loss when she is forced away from Titine to tour in a circus with her father.</li> <li>• Mômone is Edith's best friend and confidante. She shares youthful escapades but also many of the trials and tribulations of Edith's eventful life. She is one source of reassurance and solidarity in the shallow world inhabited by the singer.</li> </ul>
Question number	Answer
23a	<p>Marion Steiner, the central character in this film, is a strong-willed woman leading a double life. The situation she finds herself in taxes her abilities to the utmost.</p> <ul style="list-style-type: none"> <li>• She is exceptional, or perhaps unconventional, in that she forms a triangular relationship with two men, her husband Lucas and Bernard, the leading actor in the troupe. The three-sided relationship is celebrated at the end of the film.</li> <li>• Marion is highly resourceful and energetic. She performs two jobs as director and actress. Each evening she visits Lucas to report on the progress of the play. Lucas, a Jew, is hiding deep within the theatre.</li> <li>• Marion also has to combat and deal with the city's biggest drama critic, who is an anti-semitic and a Nazi pawn. This takes great tact, intelligence and patience.</li> <li>• Marion is also a woman of exceptional beauty, someone of great physical attraction. Both Lucas and Bernard are slaves to her charms.</li> </ul>
23b	<p>The two main male protagonists, Lucas and Bernard, form two sides of the unconventional triangle with Marion.</p>

	<ul style="list-style-type: none"> <li>• Both share a love of Marion. They literally share her. Lucas's tenderness and love for Marion are shown when she visits him in his hiding place in the theatre. Listening to the rehearsals above, Lucas realises that his wife has fallen in love with Bernard.</li> <li>• Lucas and Bernard, for different reasons and in different ways, resist the Nazi occupation. Lucas, as a Jew, is forced to hide in the theatre but he does this as an act of defiance rather than flees the country. Bernard is a more conventional resistance fighter. He is torn between his passion for the theatre and his desire to devote himself to resistance activity. He renders help when the Gestapo raid takes place.</li> <li>• Both men share a love of the theatre, Lucas as a director and Bernard as an actor. Their cooperation and shared love of Marion are shown in the final sequences of the film.</li> <li>• Lucas and Bernard are from different backgrounds and persuasions but come to be united in common purpose during the course of the film.</li> </ul>
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Question number	Answer
24a	<p>Clément Matthieu has an almost impossible job when he arrives to join the staff at the reform school Le Fond de l'Étang.</p> <ul style="list-style-type: none"> <li>• Firstly this is a difficult period of history. In this immediate post-war age there are many difficult, displaced children. The first person he meets is Pépinot who waits every Saturday for a visit from his parents, who, unbeknown to him, have been killed in the war.</li> <li>• Matthieu encounters a harsh, repressive regime, which is alien to his own ideas of how to treat people and pupils. Rachin believes in countering any misdemeanour with harsh punishments. Matthieu cannot openly work against the authority of the headmaster and his staff.</li> <li>• The boys themselves are initially hostile. They see Matthieu as yet another figure of authority. They are disrespectful, rude and uncooperative but Matthieu wins them round with patience, kindness and understanding.</li> <li>• Clément's own character makes his life more difficult as he is timid and retiring. The idea of a choir, at first sight, seems incongruous but it eventually helps make Clément's methods a success.</li> </ul>
24b	<p>Mondain is not present for a great deal of time in this film but his presence is felt in several ways. Mondain is a significant figure.</p> <ul style="list-style-type: none"> <li>• Mondain is a cruel, extremely poorly-behaved boy who immediately begins causing trouble by bullying others and</li> </ul>

	<p>being rebellious. He represents the most difficult challenge to those working in the school.</p> <ul style="list-style-type: none"> <li>• There is no doubt that Mondain is a major catalyst in the plot. After stealing a watch, he is locked up for two weeks, thus showing the repressive methods used by Rachin and the rest of the staff. Mondain runs away.</li> <li>• All the school's money disappears. Rachin assumes Mondain is responsible. He beats Mondain who in turn tries to strangle the headmaster. While Rachin is away, Matthieu organises a paper chase and, while the school is unattended, Mondain returns to set fire to the school. This gives Rachin an excuse to fire Matthieu for breaking the rules. Mondain is thus responsible for moving the film towards a conclusion.</li> <li>• Mondain also brings out Rachin's character. Violence breeds violence. Even when it is discovered that another boy is responsible for the theft, Rachin will not have Mondain back, having handed him over to the police. Rachin has no idea of justice.</li> </ul>
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Question number	Answer
25a	<p>Les 400 Coups is a study of juvenile delinquency and the reasons behind it. Antoine is led into a life of petty misdemeanours by a variety of factors.</p> <ul style="list-style-type: none"> <li>• Education, as it is practised at the time, turns Antoine and others against established authority. It is unimaginative and repressive. Antoine is treated harshly and unfairly. It is easy for him to be tempted into playing truant.</li> <li>• Lack of interest and attention from his parents is definitely a factor. Antoine is left to his own devices. He is treated as a servant at home, made to do menial tasks. His mother is particularly harsh to him and his step-father is more interested in other things.</li> <li>• Antoine realises he had not been wanted. He is viewed as a nuisance and his parents want to get rid of him at any opportunity.</li> <li>• Antoine's friend René is a bad influence on him. He is from a more wealthy background but he too receives no love and attention from his family. Together the two boys begin to play truant, to roam the streets and engage in petty crime.</li> <li>• The streets of Paris are much more attractive than home or school life for the two boys.</li> </ul>

25b	<p>Antoine's mother is a major figure in the film in whom it is difficult to find many redeeming features.</p> <ul style="list-style-type: none"> <li>• She is a very bad mother. She did not want Antoine in the first place, she was too late to have an abortion. She finds him a nuisance, she tries to get rid of him at any opportunity.</li> <li>• At home she is ill-tempered and morose. She treats Antoine like a servant, making him do menial jobs. She is also acerbic with her husband, the household is not a happy place.</li> <li>• She is unfaithful to her husband. On one of the days when Antoine plays truant he sees her embracing a man in the street.</li> <li>• Antoine's mother, when discussing his behaviour with anyone in authority, is utterly hypocritical. She pretends that she and her husband are the best of parents. She claims that they have tried everything with Antoine, the difficulties are all the fault of Antoine's character.</li> </ul>
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Question number	Answer
26a	<p>The romantic story of the two young lovers is told against the backdrop of the horrors of war. Jeunet uses a variety of techniques to weave together the contrasting strands of his work.</p> <ul style="list-style-type: none"> <li>• Mathilde's search for Manech and what happened to him is told like a detective story with twists and turns, as she finds more details of what really happened. A private detective and others help in the search for the truth.</li> <li>• Their story is told in parallel to that of the others condemned to death and sent out into no-mans-land.</li> <li>• The film jumps around in time and place. It is told from the point of view of the fiancée in Paris and the French countryside, mostly Brittany, of the 1920s and through flashbacks to the battlefields.</li> <li>• Distinct visual styles are used for the various areas and times. Brittany and the French countryside are bathed in an idyllic glow, all primary colours are drained from the trenches and the battlefields, while the bustling streets of Paris are given the look of tinted postcards.</li> <li>• There is a cyclical nature to the film. When Manech is discovered suffering from amnesia he notices Mathilde's polio-stricken legs, as he asks her if it hurts when she walks, as he had done when they first met.</li> </ul>
26b	<p>The film grips and entertains like a thriller and a love story but one is never allowed to lose sight of the horrors of war.</p>

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|  | <ul style="list-style-type: none"><li>• Jeunet uses contrast to show the devastation caused by war. The beauty of the Brittany countryside is set against the bleak landscape of the trenches.</li><li>• Mathilde discovers the brutal system used to deal with those who tried to escape the front line. The five soldiers, whose individual stories are told, are injured, either by accident or design, and are cast out unarmed into no-man's-land to be finished off by the Germans.</li><li>• The film recreates a world of military and political madness into which thousands of innocent people are drawn to be killed, maimed or mentally impaired. The five soldiers are from widely different backgrounds to represent the vast spectrum of people involved.</li><li>• Somewhat melodramatic tension is created when a barrage balloon breaks loose and drifts towards an unexploded bomb</li><li>• The sequences of artillery bombardment of the trenches and shots of soldiers being mown down by machine-gun fire are among the most vivid and terrifying ever filmed.</li><li>• Amongst all the horrors of war one is left with a feeling of optimism and the sense that, no matter what others think, one should never give up.</li></ul> |
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