

Examiners' Report  
June 2019

GCE French 9FR0 02

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## Introduction

This was the second year of operation of this specification and thus the second occasion on which this unit was examined. Many of the features reported on last year were seen again in this session. For example, the points-based assessment of Q1, the translation, led to very reliable, standardised marking but also to relatively low scores. The same pattern of take-up for the twenty six prescriptions available for the texts and films was found. For the purposes of exemplification in the shape of sample essays with commentaries, this report will concentrate on the six most popular prescriptions. These were again: *L'Étranger*, *No et moi* and *Un Sac de Billes* amongst the books and the films *Intouchables*, *La Haine* and *Les Choristes*. The vast majority of the essays were spread over this relatively small number of works. At the other end of the spectrum virtually no responses were found on the following: *La Place*, *Le Blé en Herbe*, *Une si longue lettre*, *Chocolat*, *Cléo de 5 à 7*, *Deux Jours Une Nuit* and *Un Long Dimanche de Fiancailles*. The remaining works attracted varying degrees of interest. Sample essays with commentaries on these less popular items will be published at a later date in a different forum. Whilst it is obviously impossible to influence the choice of study, it remains disappointing that more prescribed texts and films do not attract attention, when candidates are given so much choice of what to select.

Translating into French remains a very challenging task for the majority of candidates. In this exercise, what seems like a poor understanding of basic French grammar and syntax very often produces an inaccurate, flawed piece of language which does not score well. However, the quality of French in the essays is in general much better. When looking at a complete, individual script, examiners are often unable to find an explanation for widely different linguistic standards within the one script. Many candidates, whose translation is spoilt by basic errors in verbs, agreements and lexis, in their essays managed to express quite complex ideas in French which is at the very least competent and at best is sophisticated and highly accurate. The construction involving *vouloir que* followed by the subjunctive serves as a good example of this mismatch. In the translation hardly anyone could cope with this quite difficult grammatical feature, yet in the essays it was commonly found used correctly. It seems that candidates do not take well to the discipline of having to produce language prescribed in a formal piece of English which is unashamedly grammatical.

Much of the work seen in essays was more impressive. None of this year's questions seemed to cause any particular problems of interpretation. The only possible exception concerned Q14(a). A small number of candidates did not appear to understand what was expected of them when asked to discuss this text as a <<*chronique de la période de l'Occupation*>>. There were virtually no unfinished scripts, an indication that the time available had been used wisely. Many candidates wrote relevantly and perceptively about their chosen topics. There is no doubt that the majority of candidates had studied their texts and films seriously and had acquired a good body of knowledge and understanding of them. It seems that some attention has been paid to last year's observations on excessive length. However, a number of essays remained over long and these tended to be digressive and of dubious relevance. It is perhaps understandable that, having built up a large amount of information, candidates wish to display their erudition by including as much detail as possible. Questions are not set, however, in the form 'Say everything you know about this book or film'. The skill lies in distilling from a large body of information that which is needed to produce a relevant answer to a specific question. References to cinematographic techniques offer a good case in point. Whichever film is studied, candidates sensibly cover techniques used in its production and in some cases they wish to display their knowledge, irrespective of the question. Sometimes a short reference can act as good, relevant illustration. For example, this year in answer to Q21(b) it was useful to mention that the fact that *La Haine* was filmed in black and white added to the depressing depiction of the *banlieue*.

Continuing with a discussion of a whole array of other techniques rarely added anything to the pertinence of the response. The best pieces remained those which dealt with the precise question posed, made analytical points which were then illustrated with apt references to the work. In order to illustrate, a certain amount of narration and description is required but an essay which consists only of the latter will not score highly. Direct, appropriate quotations can be a useful form of illustration but too many of these were inaccurate, meaningless or even invented. Many candidates begin their essays by naming the author or director, saying when the work originated, giving what prizes it may have won, along with other general information. Some also lay out what they are going to do. In effect this merely repeats the question. Such introductions are of little value and are merely a waste of precious time and space.

Several texts and films are set during the wartime Occupation of France. This of course is also one of the areas of study required by the specification. When illustrating points on such works, candidates should ensure they base references on what is contained in the book or film itself and not on their general knowledge of this period of history.

Poor handwriting was often raised as an issue by examiners this year. Particularly in a scheme of assessment which emphasises the importance of linguistic competence, it is doubly essential that what is offered should be clear and unambiguous. Assessors cannot guess at what might be written or give credit for work which is simply illegible.

## Question 1

This year's translation into French, Q1, was based on music, a sub-theme of theme 2, *La culture politique et artistique dans les pays francophones*. It was of similar length and demand as last year, testing a range of grammatical features. Once again many candidates found this to be a very difficult exercise. The Mark Scheme was drawn up to give candidates as much scope as possible to register a good score. Rules on non-grammatical accents, minor misspellings, capitalisation and such things as word order were relaxed as far as possible, whilst still retaining the integrity of the exercise.

The piece was divided up into twenty snippets, each of which was worth one mark. Vocabulary was not really an issue, as was intended. In box 10 'I gave up' was often given as <<*j'ai quitté*>>, 'ability' in 8 gave rise to <<*abilité*>> and <<*essais*>> was not quite the correct term in box 19. Otherwise the lexis posed few problems. Certain sections are designed to be of high demand to test the most able candidates. On this occasion these were boxes 6, 11 and 15. These tested the use of the subjunctive after a verb of wishing, the agreement of the past participle after a preceding direct object and the use of the present tense with *depuis* respectively. It was expected that all three pieces would be challenging and this proved to be the case to the extent that hardly anyone scored in these sections. However, the scale of difficulty experienced by candidates in other parts of the passage was not anticipated. Careless mistakes and basic errors abounded. Simple adjectival agreements in boxes 2 and 20 were often missed. The French for 'remember' was not made reflexive and more disappointingly <<*j'étais*>> became <<*j'était*>>, obvious plurals did not end in 's'. It was forgotten that *découvrir* forms its past participle in the same way as *ouvrir*, the relative pronoun in box 17 was given in a myriad of ways other than *que*, *préférer* was followed by *de* and *écouter* almost universally by *à*.

However, what astonished examiners most was that hardly a single candidate knew how to use the verb *jouer* when talking of playing a musical instrument. There were a small number of refreshingly high-scoring translations but almost all the pieces could have been markedly improved with more care and attention to detail. Twenty marks is a significant proportion of the overall total and candidates would be well-advised to review the preparation and execution of this exercise.

There is no doubt that music has always played an important role in the lives of most people. I remember that, when I was at school, my teachers wanted me to learn to play a musical instrument. I had neither the patience nor the ability to succeed and I gave up, a decision I have always regretted. However, I quickly discovered American jazz singers and the English bands of the sixties and I have liked all sorts of music ever since. Nowadays, it is rap and hip-hop which young people appreciate. In France they prefer to listen to Anglo-Saxon artists, in spite of the government's attempts to encourage French music.

Il n'y a aucune doute que la musique a toujours joué un rôle important dans les vies de la plupart des gens. Je souviens que, quand j'étais une étudiante, mes profs voulaient que j'apprenne à jouer un instrument musicale. Je n'avais ni la patience ni les compétences pour réussir et j'ai raté, une décision que j'ai toujours regrettée. Cependant, j'ai rapidement découvert les chanteurs américains de jazz et les groupes anglais des années soixantes et j'ai aimé tous les genres de la musique depuis ce temps. De nos jours, c'est le rap et la musique hip-hop qui les jeunes apprécient. En France, ils préfèrent écouter aux artistes 'Anglo-Saxon', malgré que le gouvernement essayent ~~de~~ d'encourager la musique française.

This is a slightly below average response which contains many of the shortcomings found in other scripts. *Doute*, for example is given with an incorrect gender, *préférer* and *écouter* are both wrongly followed by prepositions and *jouer* has no *de* after it. The three very challenging boxes prove to be beyond the candidate, although the translation does go some way towards using *vouloir que* accurately. Missing the 's' from the plural of *compétence* is careless. Many candidates added an 's' to *soixante*. It is impossible to say if they were trying to make a number agree like an adjective but it was, perhaps generously, treated as a minor spelling error and credited. Being a student is not the same as attending school and *rater* was not thought to be a suitable way of expressing the idea of giving up. This is an all too typical translation which gained a modest but not disastrous score of 7/20.

Il n'y a aucune doute que la musique a toujours joué  
une ~~un~~ rôle importante dans les vies de <sup>beaucoup</sup> de gens.  
Je m'en souviens que, quand j'étais dans l'école, mes  
~~enseignants~~ professeurs, voulaient que j'apprenne à  
jouer un instrument ~~musical~~ <sup>de musique</sup>. Je n'avais ni la patience  
ni l'habilité de réussir et j'ai renoncé, une décision  
que j'ai toujours regretté. Cependant, j'ai  
rapidement découvert les chanteurs de jazz ~~américains~~  
américains et les groupes anglais des années soixante  
et j'aimais ~~depuis~~ <sup>depuis</sup> cela, j'ai  
j'aime toutes sortes de musique. Aujourd'hui, c'est le  
rap et le hip-hop que les jeunes apprécient. En  
France ils préfèrent écouter des artistes <sup>britanniques</sup> ~~anglais~~,  
malgré les tentatives du gouvernement d'encourager  
la musique française.

This piece does not start well but recovers to register a respectable score of 11/20. Wrong renders cost points in the first two boxes and the third is lost through the transfer of an incorrect message. The candidate does score in two difficult boxes - 6 and 15 - but, like most, does not manage the agreement of the past participle in box 11 and does not use *jouer* properly in number 7. *Britanniques* does not render Anglo-Saxon felicitously towards the end of the passage. This is thus a rather inconsistent version. There is a pleasing amount to reward but the piece could have been improved with a little more care.

Il n'y a aucun doute que la musique a toujours joué un rôle important dans la vie de la plupart des gens. Je me souviens que, quand j'étais à l'école, mes professeurs voulaient que j'apprenne à jouer un instrument de musique. J'avais ni patience ni la ~~capacité~~ capacité de réussir et j'ai ~~abb~~ abandonné, une décision que j'ai toujours regrettée. Cependant, j'ai rapidement découvert ~~des~~ des chanteurs de jazz américains et les groupes anglais des années soixante et j'ai aimé toutes sortes de musiques depuis. De nos jours, c'est le rap et le hip-hop que les jeunes apprécient. En France ils préfèrent écouter des artistes anglo-saxons, malgré les efforts du gouvernement pour encourager la musique française.





This is a good translation which nevertheless has a few rather surprising blemishes. The candidate manages to score in two out of the three high-demand sections, which was unusual. The construction with *depuis* is not handled correctly. There is some confusion between *les* and *des* in a couple of sections but these were deemed to be acceptable. The candidate has the singular of *la vie* in box 3, which is exactly as the French would have it, and quite correctly has no preposition with the verbs to prefer and to listen towards the end. As with most candidates, however, the verb *jouer* is not followed by *de* when speaking of a musical instrument. The use of the infinitive instead of a past participle in the Perfect Tense in box 10 can only be a careless slip. A very creditable mark of 16/20 was awarded.

## **Question 2 (a)**

The Maupassant stories were not studied by many candidates and the task set on *La mère Sauvage* was the less popular of the two options. Few comprehensive discussions of style in this story were seen.

## **Question 2 (b)**

Of the two possible questions, the one concentrating on the officer in *Boule de suif* was the more popular. Many candidates did not appreciate that the title invited consideration of the whole army of occupation. They thus missed the opportunity to compare the officer not only with those of fellow rank but also with ordinary soldiers. Such a comparison would have given rise to some useful, straightforward material. When compared to other officers many candidates did not feel that the behaviour of the soldier in *Boule de suif* was particularly reprehensible.

## **Question 3 (a)**

One solitary essay was seen on this text. The father's death was considered to be an important feature of the text.

## **Question 3 (b)**

The alternative question received no treatment.

## **Question 4 (a)**

Only two essays were seen on this text. The description of Vinca was felt to be a very valid one.

## **Question 4 (b)**

The question on whether this was a text only for young people received no consideration.

## **Question 5 (a)**

This text is not studied by many candidates and the question on the book as testimony to a lost age was not attempted.

## **Question 5 (b)**

All of the small number of essays seen on this text were in answer to the question concerning Marcel and Lili. Candidates found it relatively easy to point to differences between the two boys. It was a little more difficult to account convincingly for the friendship which grew up between the two of them but most said that the depth of feeling was best shown by Marcel's exchange of letters with his friend and his heartfelt distress at Lili's death in the First World War.

### **Question 6 (a)**

This was not a particularly popular text and the question on a very particular episode in school attracted little interest.

### **Question 6 (b)**

Most candidates who had studied this text chose to answer the question on what living in the Chaaba brought to Azouz. As far as difficulties were concerned, most essays concentrated on the social embarrassment felt by Azouz because of where he lived. This hampered him in his desire to become more integrated with the French. There was relatively little discussion of the problems of physical discomfort brought about by the surroundings in the shanty town. To deal with any joy engendered by life here, some quite perceptive ideas were expressed about the feeling of solidarity and community afforded by living where Azouz did as a young boy.

### **Question 7 (a)**

This play was studied by a certain number of candidates, all of whom chose to discuss similarities and differences between the two main characters. When discussing Sartre, candidates sometimes feel that it is imperative to introduce ideas about existentialism and this rarely leads to clarity. This was usually the case here. The most successful pieces concentrated on the attitudes and behaviour of the two men. It was found to be quite straightforward to point to differences in approach to political action. Overall aims were felt to be similar but the main difference was in the way to achieve such objectives.

### **Question 7 (b)**

Virtually no-one chose to discuss the precise scene of political intrigue in detail.

### **Question 8 (a)**

Surprisingly few candidates choose to consider this text. The small number of essays seen were split between the two options on offer. It was agreed that the text criticised post-war French society for its materialism and misguided efforts to increase the birth rate. Some excellent essays were seen in answer to this question.

### **Question 8 (b)**

Josyane was felt to be worthy of pity. Candidates pointed to the way in which she was made to help run the household from a very early age and the various forms of abuse she suffered. More perceptive essays spoke of her inability to realise her potential. A few saw some balance in the way Josyane eventually fell into the lifestyle she claimed to despise.

### **Question 9 (a)**

*Tartuffe* remained the choice of a small number of candidates who usually showed quite good appreciation of the classic comedy. Orgon did indeed come in for some criticism for his gullibility and his treatment of those around him. However, it was generally agreed that *Tartuffe* deserved more opprobrium.

### **Question 9 (b)**

The small number of essays on whether it was better to read or see the play came down in favour of enjoying a staged version. It was accepted that certain features could be appreciated in a reading but features such as stagecraft, appearances, exaggerated behaviour and reactions were all something to be witnessed in a theatre.

## Question 10

When responding to questions on *L'Étranger* candidates very often get embroiled in philosophy to the extent that they end up confusing themselves and the reader. This again happened on occasions this year. Both questions could be answered perfectly adequately without any reference to existentialism. Those who responded to Q10(a) commonly wrote at some length about Meursault's ideas and attitudes as shown on Part One. Slightly less was said about the second section. It was found to be quite difficult to make a meaningful link between the two. Some candidates felt that the central character changed quite significantly and some were able to justify this opinion. Q10(b), on the role of the sun in the novel, often gave rise to narrative. Most candidates pointed to parts of the novel in which the sun played an important part. The malevolent nature of the sun was commonly discussed but few candidates saw any opposite effects. The murder scene featured highly and some candidates were able to relate in great detail what Meursault did under the influence of the sun at this juncture.

In the box, state whether you are answering part (a) or part (b).

B

~~Causes~~

~~beaucoup de décrit~~

~~« c'était le même soleil que le jour où j'avais enterré maman »~~

~~Le soleil~~

~~→ l'amour~~

~~positif → Mame~~

~~→ protagoniste~~

~~→ négatif la plage~~

~~→ l'enterrement~~

~~→ il le touché physiquement~~

~~→ contraste à chagrin~~

~~→ aveuglé~~

~~→ brûler~~

~~Examinez le rôle joué par le soleil dans le déroulement de l'histoire~~

Le roman « L'Étranger » suit l'histoire de Meursault et les événements qui ont mené à la mort d'un Arabe et comment Meursault arrive en prison.

Dans le roman, le soleil est un thème important, il est présenté comme un protagoniste qui touche Meursault physiquement. Quoique le soleil soit représenté comme négatif plus souvent, il est aussi représenté comme positif quelque fois.

D'abord, au jour de l'enterrement de sa mère, Meursault n'a pas de chagrin et c'est souligné par le fait qu'il soit fixé sur le soleil et la chaleur. Il y a beaucoup de ~~déscription~~<sup>décrit</sup> sur comment il est chaud, mais il y a un manque d'émotion sur la mort de sa mère.

Par ailleurs, le soleil est présent à la plage sur le jour où Meursault tire sur l'Arabe. La mort est présagée par Meursault qui le décrit comme « le même soleil que le jour où [il] enterré maman » ce qui lie le soleil avec la mort. Dans le roman le soleil est lié ~~à~~ la mort, c'est bizarre parce qu'en réalité on lie le soleil à la vie. À la plage Meursault dit que le soleil le brûle et il est aveuglé donc il blâme le soleil pour tuer l'Arabe. Meursault n'est pas touché par les gens et les émotions mais il est touché par la nature et il devient violent.

(\*)1

(\*)  
2 D'un autre côté, le soleil a les impacts positifs également, par exemple à la plage avec Marie le soleil démontre l'amour et le plaisir, Meursault est touché encore par le

soleil mais pas violementment. Le rôle du soleil est pour montrer les émotions de Meursault parce qu'il n'est pas capable de montrer ses émotions avec les mots, à cause de s'indifférence à tous. ⊛<sup>2</sup>

⊛<sup>1</sup> Même au procès, Meursault a paru très calme et indifférent, mais il <sup>plainte</sup> ~~pharise~~ de la chaleur. La chaleur au procès aurait été pour présager la mort de Meursault.

Pour conclure le rôle joué par le soleil est pour souligner les événements négatifs et présager les événements négatifs à cause du fait que Meursault agisse indifférent, et selon Meursault, il est le raison pourquoi il a tué l'Arabe. En utilisant le soleil pour conveyer les émotions, nous savons quand un ~~mauvais~~ <sup>mauvais</sup> chose se passera. À la fin, Meursault est dans l'ombre et il est séparé de la nature alors il ne peut plus sentir les émotions et il est prêté pour la mort tandis que les gens de la société « l'accueillent avec les cris de haine ».

{Switch ⊛<sup>1</sup> and ⊛<sup>2</sup> paragraphs.}

This essay retains its focus on the role of the sun and points to some episodes in which the sun plays a significant part. The introduction suggests a balanced treatment in which both malevolent and benevolent attributes will be discussed. The subsequent treatment never quite lives up to this promising opening.

A little more could be made of the effects of the sun both at the funeral and at the murder of the Arab but these two crucial events are treated. The same is true of the pleasure which Meursault takes from the sun but this aspect is at least mentioned. The candidate struggles to say much of value concerning the second part of the novel and the essay peters out to some extent in rather undirected musings. The content is not profound but some useful material is raised, although the treatment could certainly have been more convincing.

The content of the essay relies quite heavily on narrative which is not very expertly directed towards any relevant conclusion. Aspects of the task are addressed, however, and some effort is made to interpret them. There are some pertinent references to appropriate parts of the text. For critical analysis the piece was considered to fit the top end of the middle box.

This response does not deploy a great range of vocabulary and structures but communication is mostly assured. Some complex language is used but the answer seems rather anglicised. The vocabulary is adequate for the task, although there are several somewhat odd items, and a correct register is adopted. The manipulation of the French is a little clumsy but, on the second grid, it was felt that the piece could be placed in the middle box.

There are definite flaws in the forms of the language but these in themselves rarely hinder the clarity of communication. The writing is not sophisticated but it is generally coherent and there is no loss of message.

Overall the essay was awarded 12 - 10 - 6, a total of 28, which is an average score.



## Question 11

*No et moi* again proved to be a very popular text. The second alternative on Lucas attracted much more attention than the question which invited a consideration of the end of the novel. Those who attempted the latter question tended to relate many episodes which had nothing to do with the ending. This was sometimes done to show that what happened in the final stages of the work was prefigured in previous events and material but it was mostly seen as an excuse to tell as much of the story as possible.

In the box, state whether you are answering part (a) or part (b).

A

Le Roman ~~à~~ *No et moi* écrit par Delphine de Vigan est une histoire d'amour, d'apprentissage mais aussi d'abandonnement. Le dénouement de cet livre est triste dans certains ~~aspects~~ sens mais bien que ça soit ~~triste~~ <sup>véritable</sup> la fin donne un peu de l'espérance pour Lou ~~est~~ et sa famille.

La première constatation qui s'impose est les méthodes créatives de de Vigan. De Vigan commence cette amitié entre No et Lou à la gare et ~~à~~ <sup>sa</sup> termine dans la même espace. Il est bien possible que de Vigan veuille montrer que les vies de No et Lou sont totalement différentes jusqu'au point ~~quelles~~ ~~peuvent être~~ que ~~elles~~ <sup>No</sup> doivent quitter sa nouvelle vie pour la normalité, "une fille des rues". D'ailleurs la gare ~~peuvent~~ No connaît seulement l'isolement et la solitude. Il se peut que elle soit peur d'une vie 'normale', d'avoir des gens qui s'inquiète d'elle. On voit dans ~~quelques~~ occasions No a s'éloigner de Lou et ses parents, "dégage", "c'est pas ta vie"

La manque d'un fin compte des feés donne la réalité de la vie d'un GDF. Peut-être le message moral, quel que fois ses problèmes se sont plus grands que nous et ~~peut-être~~ grâce à notre société timide et un gouvernement qui cache on ne peut pas arrêté ses problèmes entre quel que familles, seulement par une effort totale de ~~la~~ <sup>la</sup> société.

On pourrait arguer aussi que le façon dont ce livre termine à une influence grave <sup>grâce à</sup> ~~du~~ caractère de NO. NO est une fille de la rue et elle est habituée à l'isolement depuis sa naissance. C'est peut être pour cet raison qu'elle part sans Lou. Leur plan d'aller en Ireland juste eux deux comme "sœurs" est non réaliste. C'est intéressant de noter que au cors du roman ~~NO~~ NO demande à Lou qu'elle ne la "laisse pas" mais au fin c'est elle qui part. Quand on pense à des raisons, la raison la plus évident pour ma et qu'elle pense qu'elle <sup>les embêtes</sup> ~~est un problème~~ et elle ~~sait~~ <sup>Lou</sup> ~~sache~~ que les parents de Lou l'aime avec tous leurs cœur. Il est aussi évident que c'est un roman qui raconte une histoire fictionnel et NO comme caractère a servi son rôle. Si elle n'avait pas ~~part~~ <sup>et ils auraient été</sup> parti Lou n'aurait jamais vu ses parents en dispères à cause de son absence. Pour une deuxième fois NO donne de la réalité a cette roman et <sup>c'est parfait pour le</sup> ~~pour être le~~ ~~et~~ fin du roman. ~~quelque parfait~~

Tout en réflexions, de Vigan nous présente un tableau de notre société <sup>qui s'avère</sup> ~~qui s'avère~~ déprimant, déchirant et douloureux. C'est bien

Évident dans le cas de NO. En revanche de Vigan nous montrons de l'espoir pour Lou et ses relations, confirmé par le fin de l'histoire et donc une question épineuse se pose : pouvons-nous vraiment aider ses membres vulnérables de notre société ? Pour moi il faut mieux s'éduquer de ces issues au lieu de diaboliser ces individus tels que NO.



In this essay the candidate seems to suggest a few useful points but a combination of muddled thinking and indifferent language means that the piece is far from clear and the reader is left trying to infer what is intended.

After a rather vague opening, there is a sensible attempt to mention the cyclical nature of the work but the treatment to explain why this is used is very unconvincing. The essay hints that it adds to the themes of solitude and homelessness but none of this is cogently developed. Perhaps it is saying that No's return to the streets is inevitable but this is not definite. The piece then carries on in the same vein, possibly suggesting that the ending expresses the idea that No cannot or will not change. It is also hinted that the ending also brings to a conclusion the relationship of Lou with her family but this too is not given any clear treatment. There are thus a few suggestions of valid points to be considered but the content is not at all convincing. As far as Critical Analysis is concerned it was felt that some attempt at the question had been made but efforts at interpretation showed misunderstanding or confusion. The essay was placed in the second box from the bottom and awarded 7 marks.

The language did not help the communication of a clear message. There are some individual, appropriate lexical items, expressions and phrases but the way the language is put together is far from impressive. There are, however, some instances of complex language being at least attempted, particularly at the beginning and for Range of grammatical structures and vocabulary the essay was placed solidly in the second box and given 8 marks.

The forms of the language are not at all accurate. There are many basic errors and some quite major ones. Whilst these may not consistently impair communication, they make the answer difficult to read and spoil any sustained fluency. For Accuracy the essay was awarded a score of 4. Overall, therefore, this response gained a total mark of 19/50.

### **Question 12 (a)**

This novel did not attract a great deal of interest. The few essays which dealt with religion in the work were rather general. It was found to be difficult to deal with this topic in telling detail.

### **Question 12 (b)**

The question on Anne de la Trave was the more popular of the two. Considerable sympathy was felt for this character, although some thought that the eponymous heroine was a greater victim.

### **Question 13 (a)**

There was one solitary essay on this work which did not compare the two female characters in Q13(a).

### **Question 13 (b)**

Traditional values and customs were felt still to play a significant role in Senegal's affairs.

## Question 14 (a)

This was probably the most popular text. In answer to Q14(a) a small number of candidates did not quite seem to understand the concept of a *chronique*. Most responses to this question included a lot of coverage of the treatment of the Jews, some to the exclusion of anything else. Some answers gave a few examples of restrictions in everyday life, such as shortages, rationing and the black market. Relatively few spoke of references to the Resistance or to collaboration, although some did mention the Mancelier family. Some material came not from this text but from the candidates' general knowledge of the Occupation.

In the box, state whether you are answering part (a) or part (b).

b

Un sac de Billes est un récit autobiographique écrit par Joseph Joffo et publié en 1973. L'écrivain suit les vies des Joseph jeune Joseph et son frère aîné Maurice, qui viennent d'une famille juif pendant la seconde Guerre Mondiale. Les frères, unifié par la fraternité et l'amitié, doivent échapper les Nazis et <sup>voyager au</sup> ~~trouver~~ la zone libre dans le sud de la France où ils trouveront leur famille encore. Malgré leur situation difficile, ils sont souvent plein d'espoir, et l'auteur Joffo offre sa perspective optimiste du monde.

personnages principaux : lui et <sup>son frère</sup> ~~son frère sa famille~~  
Il montre son <sup>auteur</sup> ~~écrit~~ que les événements commencent  
~~au~~ <sup>au</sup> dans le centre de l'action, à Paris, où les ~~na~~ Nazis  
contrôlent tout le monde depuis l'armistice <sup>de</sup> ~~de~~ 22 juin  
1940 quand l'occupation a commencé. ~~En fait~~ Les lois  
~~antisemitiques~~ ~~condamné~~ antisémiques ont ~~identifié~~ <sup>identifié</sup> les Juifs, ~~comme séparé~~ Il faut  
que tous les Juifs ~~pe~~ ont porté l'étoile jaune : une signe  
de leur croyance et de leur place dans la société.  
Mais Joseph et Maurice <sup>au début</sup> ~~au~~ <sup>le</sup> ~~ne~~ <sup>ne</sup> commencent  
pas, ils sont pleins d'<sup>innocence</sup> ~~espoir~~ et ~~même~~ Joffo montre sa  
ignorance quand il échange son étoile pour un sac de  
billes. Il traite le monde comme un jeu, et donc l'écrivain  
peut offrir <sup>une</sup> ~~sa~~ perspective optimiste du monde, ~~en~~  
~~pas~~ ~~compréhendant~~ ~~le~~ ~~monde~~ ~~comme~~ ~~plus~~ ~~gentil~~ ~~que~~  
~~la~~ ~~réalité~~. Joffo dit que "il est bon d'avoir la terre dans  
sa poche". Ici, l'auteur ~~pe~~ peut comprendre qu'il est  
assez naïf, <sup>et</sup> ~~mais~~ le sentiment du <sup>optimisme</sup> ~~est~~ <sup>a été causé</sup> ~~est~~ ~~évident~~  
~~par~~ ~~de~~ son âge. Mais la réalité est plus sévère. 75 000  
Juifs ont ~~et~~ été déportés pendant la guerre. En commençant  
l'histoire à Paris, Joffo <sup>a</sup> ~~pourrait~~ créer une ~~contrast~~  
entre le contexte de la guerre, avant les frères doivent  
échapper, et leur <sup>optimisme</sup> ~~premiers~~

Deuxièmement, JOSEPH JOFFO offre une perspective optimiste avec les autres personnages, notamment le père.

À la fin du récit, JO appelle son père pour la dernière fois, et il le dit "Au revoir et JO... Soit sage".

Les trois petits points ici ~~ont été plus intelli~~ augmentent l'atmosphère.

Le mot 'sage' montre que un sac de Billes offre une perspective optimiste. Il est très triste que le père de

Joseph ne soit pas libre, mais malgré ça, il est positif

et plein de la gentillesse. Il mourra dans les camps Nazis

tout seul, mais le message est évident: Joffo peut

venir pour partager l'histoire. En fait il explique "Je sais

seulement que je vais vivre". Grâce à tes la résistance

et leur travail dur, les frères sont sauvés. 3500

français ont été identifiés pour aider les Juifs

pendant la guerre et durant l'Occupation et devant

le régime du Vichy. ~~Bien que~~

Un sac de Billes offre une perspective optimiste

du monde en ~~est~~ créant les personnages et discours

inspirés par la réalité. Le narrateur Joffo explique

que ~~sa~~ leur naïveté ~~et~~ espoir n'ont été jamais

limité leur voyage, il les aide.

Rather unusually, this piece is shorter than the recommended length, the opposite is much more often the case. The introduction is somewhat vague but could be a promising start to a longer response. The candidate establishes that life was very difficult in war-time France for the Jews but there is little real detail from the text and no proper attempt to link back to the heart of the question. The point is made that the tale is supposedly written from a child's perspective and thus has a certain natural innocence and optimism. There is some attempt to show this with reference to the text. The short answer is then rounded off with material which is not rooted in the work. The content is, therefore, very insubstantial and could only just be placed in the second box of the grid for Critical Analysis.

Because of the brevity of the piece, there is unlikely to be a great range of structures and vocabulary. However, there are a few examples of language which can be considered complex and a little natural fluency is attained. There are some errors in the forms of the language, although the essay is certainly not riddled with mistakes. Communication is mostly achieved.

This slightly short essay was given 6 - 8 - 5, a total of 19/50. This score might well have been enhanced if the candidate had at least written to the recommended word count.



In the box, state whether you are answering part (a) or part (b).

b

On peut dire que le roman un Sac de billes nous offre une perspective optimiste du monde avec ~~les~~ <sup>des</sup> thèmes comme l'espoir et avec <sup>des</sup> personnages comme le prêtre sur le train ou le curé de Buffa. Mais, dans l'ensemble il semble qu'il nous offre un point de vue plus sceptique du monde avec l'antisémitisme, l'harcellement et les dénonciateurs.

D'un côté il se peut que le roman montre une perspective optimiste. ~~Reflexions~~ Reflexions d'abord au thème de l'espoir. L'espoir nous suggère que même s'il devient difficile à se débattre nous pouvons continuer. Prenons en exemple Papa Joffo. Il espère qu'il verra ses fils encore une fois. ~~En~~ En disant "à bientôt mes enfants" il nous accente son espoir. De plus il fait tout ce qui était possible pour sauver ses enfants. Par exemple il les prépare par leur peuple. Ces exemples démontrent qu'il y a une perspective positive du monde dans le roman parce qu'il y a toujours un symbole d'espoir. Bien que Papa Joffo soit important il y a des autres symboles d'espoir. Le fait que Jo et Maurice continuent à s'aimer pendant leur peuple

souligne la perspective positive. Ils s'amusaient en jouant aux filles ou en allant au cinéma, aussi ils continuent à se ~~amuser~~ taquiner. En utilisant le langage familier comme "chialer" Toffo accentue l'innocence des garçons au début qui souligne ~~leur~~ leur espoir. Après avoir analysé les faits il est clair que le thème de l'espoir montre une perspective positive du monde dans le roman.

Turnons-nous maintenant vers les justes. Voulaient qu'en voie la bonté de l'humanité Toffo utilise les justes pour nous montre qu'il y a certains qui veulent aider quelqu'un autre. Par exemple, elibiraqui aide ceux qui étaient persécutés par le régime de Vichy et le médecin allemand mont pour sauver les garçons. Ce qui me frappe le plus ~~est~~ c'est les justes religieux comme le curé de Buffa et le prêtre sur le train qui dit que les enfants étaient avec lui. Tous les justes risquent leur vie pour sauver les garçons. En analysant ces exemples on peut conclure que les justes suggèrent un point de vue positif du monde en montrant qu'il y a quelques gens qui ne sont pas égoïstes.

De l'autre côté le roman ~~est~~ n'offre pas une perspective positive du monde. En soulignant la présence et la violence des Allemands Toffo crée une perspective négative <sup>du monde</sup>. Ce qui nous montre cela le plus ~~est~~ est les soldats à l'hôtel qui essayent de piéger les garçons. Il y a aussi l'étoile jaune qui <sup>montre</sup> ~~montre~~ la persécution des juifs, le bot du ~~pp~~ Papa Toffo et les soldats sur le train. Il semble que les Allemands soient partout et en utilisant le langage allemand comme 'Halt!' Toffo souligne cela. Il est clair que les Allemands ont une présence négative, ils soulignent le fait

que tout le monde puisse devenir violent et l'ennemi.

Il faut aussi remarquer l'influence de l'antisémitisme et des collaborateurs. Il me semble que ces influences ajoutent à la perspective négative du monde. Prenons en exemple l'harcèlement à l'école, les disaccordeurs dans le village de la sœur des gérçons et Ben-zix l'antisémitisme du "Maréchal" qui "vénère le maréchal". Ces exemples illustrent que pour la plupart des gens c'est ~~chaque~~ ~~chaque~~ chaque un par ~~chaque un~~ ~~chaque un~~. En ayant ces personnages comme les disaccordeurs Joffo nous montre qu'il est sceptique de la nature humaine. Le fait <sup>que Jo</sup> ~~est~~ de mettre la moustache au grenier ~~est~~ souligne qu'il pense que quelque chose similaire pourrait se passer encore une fois.

En guise de conclusion, il apparaît qu'il y a quelques thèmes et quelques personnages qui suggèrent que le livre nous offre une perspective positive du monde. Il semble qu'il y ait quelques gens qui ~~se~~ veulent aider quelqu'un autre. De plus l'hopital qui est montré par Papa Joffo et l'annonce de Joseph soulignent pour moi qu'on peut rester positif pendant des temps difficiles. Pourtant, il faut qu'on prenne en ~~compte~~ en compte la perspective négative avec l'antisémitisme, les Allemands et l'harcèlement qui ~~est~~ <sup>est</sup> présente tout au long du roman. Il apparaît donc que bien qu'il y ait quelques moments positifs, le fait que la moustache de Joseph reste au grenier montre que le livre n'offre pas une perspective positive du monde.

This is a good response to Q14(b) which was by far the more favoured question on this popular text. The reader has to work quite hard, since the writing is not particularly clear. The introduction suggests that there will be a balanced approach to the issue of optimism and the subsequent treatment reveals that this is indeed the case. Hope is shown by the father of the Joffo boys and also by the fact that, even in war-time, they have the opportunity to enjoy themselves. There is some judicious illustration of this point. The candidate then suggests that, because the account is supposedly written by a child, it inevitably has an air of innocence and optimism. This claim is not pursued at any great length. A pertinent paragraph shows that the good side of human nature is demonstrated by those who were willing to help the two young men and apt examples are given. Many candidates wrote at length in rather rambling narrative to make this point, which is here given with refreshing concision.

The essay then turns its attention to a more pessimistic outlook. This is convincingly exemplified by reference to the violence of the occupying forces, the pursuit of the Jews and the willingness of some French people to collaborate. The candidate makes the telling observation, which was missed by most candidates, that Joffo is rather sceptical about the future and, because of this, keeps his 'musette' in the loft, in case evil breaks out once again. Nothing else is said about the ending. Examiners try at all times not to judge an answer on what is **not** contained in it but it was a little surprising that only a small number of essays on optimism thought it worth commenting on how the account ended. Overall, however, the content here could be considered very comprehensive and relevant. There is no loss of focus.

The language is also impressive. There is good variety of vocabulary and structures with little repetition. The response is certainly in the correct register and the piece reads fluently.

The forms of the language are predominantly accurate, apart from a few misspellings and some odd versions of *être* in the imperfect tense.

This essay was given a score of 17 - 18 - 9, a good performance in all the areas of assessment.

## **Question 14 (b)**

Q14(b) was by far the more popular of the two options. Most essays gave a relevant treatment of the question of optimism, however not all essays gave a sense of balance by underlining any pessimistic elements. Almost everyone dealt at some length with people who helped the two young boys, some went beyond mere narrative to say that this gave an optimistic view of human nature. Because the book is written purportedly from a child's perspective, many candidates felt that this gave the work a naturally optimistic air of innocence. Family and fraternal solidarity was sometimes felt to contribute to a feeling of optimism. It was a little surprising that more was not said about the ending. When this was mentioned, candidates appeared to have quite a rosy view; the two boys had survived and the family was reunited. The fact that the father had perished in a concentration camp was either not mentioned at all or glossed over. Only the very perceptive pointed to the fact that Joffo kept his *musette* in the loft in case the same evil broke out again. Answers to this question showed that this text had been studied in appropriate detail. When dealing with any work set during the Occupation, candidates must ensure that what they write is justified from the work and is not based on what they have learnt for the fourth topic area of the specification.

## **Question 15**

This film remained reasonably popular. In general, essays on the opening of the film retained relevance, concentrating on the first parts and resisting the temptation to talk about the complete work. It was felt that the scene was well set. It became immediately obvious that France was in the sombre days of Occupation. Essays tended to emphasise the introduction to Julien and his relationship with his mother. Quite a few candidates mentioned techniques which were used effectively to convey the message of the opening. In essays on religion, mention was made of the plight of Jews and of Père Jean's brand of Catholicism. Few candidates thought that his hardliner approach had any bearing on the unfortunate outcome. This essay lent itself to a considerable amount of narrative.

## **Question 16**

The film *Chocolat* received virtually no attention.

## **Question 17**

Only a very small number of essays were found on this film.

## **Question 18**

In the course of this year *Deux jours, une nuit* doubled in popularity. Two essays were found on it.

## **Question 19**

The small number of candidates who had studied *Entre les murs* seemed to have enjoyed and profited from the experience. Hardly anyone dealt with the contention that the film would quickly lose its appeal and become dated. The vast majority of essays treated Q19(a). M. Marin was generally admired for the patient way he dealt with a difficult class. His encouragement and praise for his pupils when they achieved something meritorious was well received. However, he was often criticised for his outburst at the behaviour of the two girls but many felt it was understandable. The teacher was given a lot of support, some thought he could have been more strict and censorious.

## Question 20

This was the favourite film. Q20(a) was the more popular of the two options. Candidates tended, quite sensibly, to note that indeed Philippe was physically handicapped but many also contended that the death of his wife had left him emotionally limited as well. This was said to hamper him in his relationship with Eleanore. Some very perceptive things were mentioned in this regard. When it came to other people, quite a wide interpretation of handicap was evident. Any sort of problem was included under this umbrella term. Driss was commonly said to be socially and culturally impeded. Attempts to illustrate this varied greatly in effectiveness. A few other characters were mentioned, mostly Adama and Yvonne. In answer to Q20(b) most responses confined themselves to Driss. It was shown that he did indeed become more responsible, as the film progressed. This was mostly shown in his dealings with Philippe and Adama. Some interesting answers, whilst accepting this increase in responsibility, claimed that nevertheless he retained a refreshing degree of mischievousness.

In the box, state whether you are answering part (a) or part (b).

a

Examinez l'idée que dans ce film ce n'est pas  
seulement Philippe qui a un handicap.

Sans aucun doute, le handicap est un des thèmes cruciaux qui est traité dans ce film, soit le handicap social, soit le celui physique. Pourtant, la question qui se pose est, ~~est-ce~~, à mes yeux d'après moi, est, c'est quoi, un handicap? De diverses manières, cela est bien sûr s'explique bien tout au long du film.

En premier lieu, il faut qu'on réfléchisse au personnage principal de Driss qui fait écho au handicap social. Dès le début, on le perçoit

comme impoli quand il entre, sans ~~avoir~~ être  
être appelé, dans l'entretien d'emploi. Il est évident  
qu'il ne veut que toucher ses ASSÉDÉ parce qu'il a  
du mal à gagner sa propre vie. D'une manière  
plus précise, cette scène démontre comment il a  
la façon dont il n'est pas capable de s'agir du  
respect, ~~parce qu'il n'est pas~~ bien qu'il ~~soit~~ puisse  
se comporter violemment. Cela le met à l'écart  
de la société, ce qui se montre quand le correspondant  
de Philippe veut qu'il soit ~~très~~ licencié  
par Philippe, en lui donnant aucun d'opportunité,  
d'avancer sa vie.

De plus, en analysant ce protagoniste,  
il ne faut pas oublier qu'il dresse le portrait  
~~de quelqu'un~~ d'une personne inculte à travers la  
langue qu'il ~~utilise~~ emploie. Les meilleurs exemples  
~~sa~~ est ~~accusé~~ sont illustrés ~~à~~ par toutes  
les dialogues entre Oriss et Philippe; Oriss  
devient plus cultivé en apprenant des mots  
comme « pragmatique » et « un alexandrin »,  
n'oublions pas que les deux se devaient ~~à~~ dans  
l'entretien à la fin du film. Désirant que le  
film fasse référence aux différents ~~les~~  
handicaps différents, les réalisateurs font en  
sorte que l'acteur, Omer Sy, est capable  
d'illustrer l'argot, le langage de la

banlieue. D'une manière efficace, cela démontre  
à travers l'argot et le verlan qu'il s'identifie  
avec son handicap parce qu'il ne peut pas  
qu'il ne puisse pas apprécier l'opéra ou les lettres  
de poésie qui emploient le langage vraiment  
plus soutenu.

Similairement, les réalisateurs créent un  
le personnage d'Adama pour faire allusion à la  
jeunesse qui se trouve dans la  
banlieue avec beaucoup de difficultés sociales.  
À maintes reprises, le spectateur est touché  
par les scènes qui montrent Adama avec s'associe  
avec les drogues et la violence. D'un jeune  
âge, il a déjà ~~du~~ été arrêté par la police et  
emmené au commissariat. Tout en appartenant  
de la drame à la trame, les cinéastes nous  
montrent comment Adama est en voie d'avoir un  
handicap social ; qui voudrait embaucher ~~par~~  
quelqu'un avec des blessures au visage, par exemple ?  
comme on le voit, par exemple ?

En revanche, il ne faut pas oublier  
que Philippe est le seul personnage qui a un  
handicap physique, ce qui lui fait reconnaître.  
On est ~~constamment~~ constamment frappé par les  
séquences qui mettent en relief la gêne d'être  
handicapé. Philippe ne peut même pas même



prendre une douche ou se ~~laver~~ laver sans l'aide ~~spécial~~  
~~de Marcelle~~ ~~Marcelle~~ et Dross. Spécialisée de  
Marcelle et Dross. En faisant référence aux  
techniques cinématographiques, ~~il es~~ il m'impressionne  
que les metteurs en scène ~~un~~ ont recours aux  
gros plans pour cacher le fauteuil roulant, ce  
qui explique ~~qu'il a honte~~ que Philippe a honte  
d'être ~~non~~ tétraplégique ; un autre handicap  
mental auquel il faut qu'il fasse face. Pour  
moi, la scène de la crise de la nuit est la  
plus marquante afin ~~de~~ de ~~mettre~~  
mettre en évidence comment Philippe a le  
handicap le plus ardu. En faisant sorte que  
~~la~~ la douleur soit accentuée, on n'entend  
~~entend~~ <sup>que</sup> des souffles profonds et ~~ne~~ ne voit que  
le visage de Philippe qui devient de plus en plus  
stressé. Globalement, bien sûr, ~~pu~~ il existe  
d'autres personnages qui ont un handicap,  
pourtant il semble que le film veuille  
également traiter l'idée que le handicap physique  
est le plus déroutant.

Enfin, si l'on penche encore sur  
la vie en tant que handicapé, la tante  
de Dross illustre ~~la~~ la difficulté de joindre  
les deux bouts ~~et~~ quand on a un handicap  
financier. Cela pourrait être expliqué dans la

scène qu'on ~~se~~ ~~derrent~~ où on devient conscient  
des de la maison l'appartement minuscule  
de la famille de Niss qui héberge tant d'enfants.  
On voit la tante a du mal à tenir ses achats  
pour nourrir ~~les~~ fournir de la nourriture à la famille;  
bien qu'il ~~sait~~ ne sait pas <sup>probablement</sup> la ~~moindre~~ <sup>moitié</sup> de ce dont  
ils ont besoin. Alors, les réalisateurs ~~ne~~ réussissent  
encore à ~~la~~ dépendre toutes les difficultés d'être  
en situation irrégulière en termes d'argent.

En résumé, «*Intouchables*» est un chef  
d'œuvre qui ~~se~~ porte beaucoup d'attention  
au thème du handicap, afin qu'on soit conscient  
du gouffre culturel et toutes les façons  
différentes qu'on peut ~~se~~ être handicapé.

This is a rather uneven performance which nevertheless has many good features. The introduction seeks to define 'handicap' but does not do so immediately to any telling effect. The essay reveals that 'handicap', as was often the case, is seen as any sort of problem and thus has quite a loose definition of the term. Driss is said to have a 'social handicap' in that he does not initially know how to behave, which in turn leads to his rejection by society. It is easy to agree with this viewpoint. He is also said to be culturally limited through the language he uses and his failure to appreciate such things as opera and some music. The observations about Driss are all perfectly valid and are reasonably well illustrated. The essay then claims that Adama is similarly inhibited by his social background.

Philippe's physical impairment is vividly presented, although there is no mention of any emotional impediment, a state to which many candidates made reference. The essay then returns to the idea of social handicap in the shape of Driss's aunt, who is financially limited. This answer might have been better sequenced but it does cover a variety of handicaps in a somewhat loose definition of the term.

The manipulation of the language is also a little mixed. There are several slightly surprising items but some good examples of complex language as well, which is used naturally and fluently to enhance the argument. On the second grid the essay was justifiably awarded a mark of 17, a good example of rewarding positively the things which are done well.

There are a few errors in the forms of the language but nothing major and nothing which impairs communication in any way.

Notwithstanding a small number of flaws, this response was given a score of 15 - 17 - 10, a fair reward for a good piece of work.

L'idée que dans « Intouchables » ce n'est pas seulement Philippe qui a un handicap est très claire pour la narrative, parce que cette idée montre que les gens handicapés ne sont pas trop différents de les gens non-handicapés. Ce montre que nous ne doit pas de discriminer basé sur ~~la~~ l'abilité et circonstances d'une personne.

Le film est basé sur une ~~vrais~~ vrai histoire d'un tétraplégique et son aide à domicile et

tout d'abord, est ~~focusé~~ focalisé sur l'amitié entre Philippe et Driss, les deux sont membres de ces minorités en France.

L'idée que ce n'est pas seulement Philippe qui a un handicap est introduit avec la introduction de la famille de Driss.

On peut dire que la situation complexe dans la famille de Driss — ~~ils ont~~ vivent ils vivent dans les ~~ban~~ banlieues de Paris, et ~~et~~ ils sont pauvres, montre que les gens peut ~~avaient~~ <sup>avaient</sup> un handicap non-<sup>physique</sup> ~~physique~~, comme le handicap de n'~~avaient~~ <sup>avaient</sup> pas l'argent, et donc, de vivent un vie plus difficile.

Un autre façon que montre que Philippe n'est pas le seulement personnage dans le film qui a un handicap est Driss il-même, parce que Driss est discriminé (comme être Philippe) parce que il est noir, et malgré le fait que il est intelligent, dans un certain mesure, et aussi très forte et responsable, il est montré ~~de~~ d'avait les difficultés avec trouverait un emploi avant Philippe. Cette aspect du film montre que ~~et Philippe~~ Philippe n'est pas le ~~se~~ seulement qui a un handicap. Mais, il faut ~~que~~ dire que

Philippe est le seul personnage dans le film qui a un ~~handicap~~ <sup>physique</sup> handicap physique.

~~Bien que la~~

Pour continuer, bien que la <sup>physique</sup> ~~handicap~~ ~~handicap~~ de ~~doit~~ de Philippe, le fait que il est un tétraplégique, n'arrête ~~Philippe pas~~ <sup>pas de Philippe</sup> de vivre une vie normale, comme montre sur la scène dans que Philippe et Brissac's parapente. Cette scène est importante que ce montre que Philippe n'est pas peur de son passé. En tout, ça montre que, peut-être, Philippe n'est pas ~~handicapé~~ handicapé après tout, malgré sa condition, parce que il ~~à~~ a essayé de vivre son vie comme avant l'incident.

On peut dire que aussi, dans le film, Philippe n'est pas le seul personnage qui a un handicap, parce que tous les personnages ont les ~~propres~~ problèmes de leur propres, que à mon avis, montre que dans la vie ce n'est pas seulement la <sup>physique</sup> ~~handicap~~ handicap ou ~~disabilité~~ ~~physical~~ <sup>physique</sup> que ~~peut~~ peut créer les difficultés pour quelqu'un, et que, peut-être, tous les personnes ont un handicap de leur <sup>propre</sup> ~~propre~~,  
propre.

physique  
~~physical~~, psychologique, ou circonstancielle, qui  
a faire son vie plus difficile.

Pour conclure, il faut dire que malgré l'idée  
que Philippe n'est pas le seul personnage  
qui est handicapé a un handicap est clair,  
l'idée que nous ne doit pas discriminer les  
personnes est plus important, parce que, a  
mon avis le message du film est un  
mixture de « Tout le monde ont un handicap  
malgré ce type » et aussi « Nous étions  
égaux après tout ». Je croire que cette est  
très important de represent dans <sup>les</sup> <sup>la</sup> media  
parce que nos société est très complexe et  
quelquefois, la positivité est tout que nous  
avons un besoin pour.

This is a below average response to Q20(a), a task which was addressed by a large number of candidates. The introduction appears to deal with some sort of message which is not the focus of this question. The fact that Driss's family has little money is seen as a handicap, which is a viable argument but no real reference to the film is given to back this up. Driss's failure to get employment is then said to be proof of a handicap, which could also be made into a valid point.

The essay continues with the quite extraordinary claim that Philippe is not really handicapped because he manages to go paragliding with lots of assistance. This is followed by a somewhat rambling argument that handicap is not reserved for physical disability but again this is not anchored in anything to do with the film. As a conclusion, the candidate makes some claims about the lessons to be drawn from the work. This is a very vague treatment of the theme of handicap. The question is not closely addressed and little reference is made to the film itself. The essay perhaps serves as a lesson to candidates that they should resist the temptation to include their own musings on issues raised in what they have studied.

The language is very repetitive. The candidate has difficulty in putting the language together felicitously, as is demonstrated throughout the response. On the other hand, when looked at in isolation, the forms are to some extent accurate and some credit can be given for this. The essay was given 7 - 7 - 7, a total of 21/50, a somewhat uneven and below average score.



## Question 21

*La Haine* continued to find favour with many candidates. Some of the latter tackled Q21(a) and responses to this were very varied in quality. The less able relied heavily on narrative, both of the ending and of other parts of the film. Stronger answers pointed to techniques used to round off the film and also to the way in which various themes were brought to a satisfactory conclusion. There were many more answers to Q21(b). Whilst it was generally agreed that a depressing view of the banlieue was given, it was usually contended that this was not totally true. To illustrate this, candidates talked of a feeling of solidarity and belonging which affected the inhabitants. The scene on the roof was said to back up this interpretation. To exemplify the depressing picture, essays spoke of the gloomy surroundings, enhanced by the way in which the film was made in black and white. The boring, violent nature of life in these areas with little prospect of escape and the antagonism of the police were mentioned to add to the depressing depiction. Those who answered this question usually demonstrated that they knew the film very well.

In the box, state whether you are answering part (a) or part (b).

**B**

score

Examinez l'idée que l'image de la banlieue présentée dans ce film est totalement déprimant.

1) la banlieue présentée dans le film est totalement déprimant.

→ Il n'y a pas beaucoup à faire (la fin est) noire et blanche - c'est déprimant.  
 → les scènes fument, ils ne vont pas à l'école. C'est sûr.  
 → Il y a du travail pour trouver le travail.  
 → Il n'y a pas les futures. Le sport pour la Soirée est fini. C'est le travail.

Quel la film connaît.

2) la banlieue présentée dans le film n'est pas totalement déprimant.

→ Il y a des sentiments (l'amitié, l'humour, l'aide et une la famille).  
 → C'est vrai que l'argent est difficile pour trouver, mais il y a une solidarité, ils ne sont pas fainéants.

3) la différence avec Paris est la banlieue Paris ou la banlieue sont plus déprimant?

L'image de la banlieue est la cœur de le film 'la Haine'. Kassowitz utilise la cité et la banlieue pour montrer des difficultés de la vie mais aussi ~~pour~~ pour montrer l'importance de l'amitié et la famille.

Premièrement, quand ~~le~~ le film commence, c'est claire que la banlieue est ~~triste~~ totalement déprimant. Le film est noir et blanc, donc c'est pessimiste, il n'y a pas la couleur et peut-être <sup>ne pas</sup> d'espoir. Tous les ~~personnages~~ personnages font rien, par exemple les jeunes fument et ils ne vont pas à l'école. Il y a l'idée qu'il n'y a pas un future pour les personnes de la banlieue, sont les drogues et des choses illégales. En général la banlieue aussi est sale, donc nous avons l'impression que ce n'est pas un bon endroit. ~~C'est~~ C'est vrai que Mathieu Kassowitz a basé la banlieue dans le film sur une vrai banlieue, ~~donc~~ donc pour les spectateurs, l'image de la banlieue est totalement déprimant. Le metteur en scène aussi donne ~~l'impression~~ l'impression qu'il n'y a pas un future pour les personnes dans la cité et la banlieue. Presque ~~à~~ <sup>à</sup> la fin de film, quand la centre de sport et la rêve de Hubert (le boxing) ~~sont~~ n'existe pas, nous ~~avons~~ ~~crédit~~ ~~que~~ apprenons que la vie de la banlieue

est très difficile ~~par~~ car il y a beaucoup de choses  
qu'on ~~ne~~ ne peut pas contrôler. C'est ~~difficile~~  
difficile à quitter la banlieue et faire une  
meilleure vie.

Cependant, l'image de la banlieue dans le film peut aussi être  
positive et ne pas totalement déprimant. Dans la banlieue,  
il y a des ~~sentiments~~ <sup>sentiments</sup>, une communauté où ~~les personnes~~  
~~monte~~ quand une personne a besoin <sup>d'aide</sup> ~~d'aide~~, tout le monde  
donne l'aide. Avec les trois personnages principaux, Hubert,  
Saïd et Vink, il y a un ~~très~~ amitié très forte et  
c'est à cause de la banlieue. Quand il y a  
beaucoup de challenges, on a besoin d'aide ~~à~~ faire ~~de~~  
le vrai choses, et ~~on~~ on a des amis pour  
aider avec ça. ~~Par~~ ~~difficulté~~ ~~difficultés~~ les challenges  
dans la banlieue et la cité en général ~~force~~ les  
force les personnages à changer et faire la forte  
relations. Par exemple, à la fin de film quand Hubert  
~~et~~ et Saïd prennent un risque pour Vink, c'est à  
cause de la banlieue. Ils sont tous la même à  
cause de la banlieue. ~~En plus l'importance de la~~  
~~banlieue~~

Enfin, Mathieu Kassovitz ~~fait~~ <sup>fait</sup> les spectateurs pensent  
plus forte ~~à~~ de la banlieue et sa image car il  
donne une similaire image de Paris. À mon  
avis, c'est un peu ~~étrange~~ <sup>étrange</sup> parce qu'en général

~~mais~~ ~~pendant~~ ~~que~~ on peut que Paris est incroyable, mais dans le film le metteur en scène ~~met~~ fait l'endroit ~~similaire~~ ~~à~~ comme la banlieue. Il y a la violence et aussi les drogues. ~~Donc~~ ~~par~~ ~~ce~~ ~~que~~ on apprend, il n'y a pas un vrai différent avec le deux différents ~~en~~ endroits, la banlieue ne doit pas être séparé à la rest de la société.

En conclusion, l'idée que l'image de la banlieue présente dans le film est ~~totale~~ déprimant est vrai. Mathieu Kassovitz veut montrer la ~~à~~ vie difficile de les personnes qui vivent dans la banlieue. ~~et~~ ~~aussi~~ cependant je pense que 'totalment déprimant' est trop loin parce que c'est clair que à ~~la~~ cause de la banlieue, il y a des ~~à~~ services ~~qui~~ ~~sont~~ ~~plus~~ ~~importants~~ positive et ça c'est important.

This is a very average response to Q21(b), the more popular of the two options on this film, which is studied by many. Some valid points are suggested but there is little telling illustration in detailed references to the work. What is more, towards the end the piece becomes rather unclear.

A little is said about the physical description of the surroundings and the fact that the film was made in black and white but more could certainly be made of this. It is also suggested that the young inhabitants have nothing to do and no future prospects, a tenable point which is not effectively proved, other than by a brief mention of the fact that Hubert's hopes are dashed. There is little explicit link back to the crux of the task.

One of the best features of the essay is that it does give some balance by mentioning things which mitigate the depressing nature of the portrayal of the banlieue. The candidate points to friendships, along with a sense of community but again this is not exemplified at all well. To draw a contrast with central Paris seems a good idea. However, the treatment is sketchy and unclear. The candidate appears to be saying that there is little difference between the two areas, a claim which would be difficult to justify. In spite of this, because the essay raises some valid issues and remains focussed on the task, it was felt that it could be placed in the middle box of the grid.

The language used contains some useful, appropriate vocabulary. It mostly communicates, although there are some passages which are less clear. The structures are somewhat anglicised and the piece does not read at all fluently. There is some variety and range and a certain amount of complexity to reward and again the middle box best reflects this aspect.

In the forms of the language there are many errors. Most of these can perhaps be classed as minor ones, misspellings, for example, abound. There are, however, several more serious blemishes in endings and agreements and for Accuracy the response could only be considered adequate at best.

Overall the essay was awarded a score of 11 - 11 - 5, making it a very average piece.

## **Question 22**

Surprisingly this film attracted little attention this year. Virtually no-one considered the depiction of men in the film. In answer to Q22(b) most candidates expressed a balanced view of Edith. They thought she was admirable for the way in which she overcame adversity and a difficult beginning to her life. They were less appreciative of the way in which she treated others and resorted to drink and drugs.

## **Question 23**

This film was studied by a small number of candidates. Hardly anyone wrote about the influence and importance of Daxiat. Balanced answers were seen to the other option. These saw that the film could be seen as either a romantic drama or as a social and historical study. The most common opinion seen felt that it was mainly a study of relationships played out against the background of war-time France.

## Question 24

*Les Choristes* remained a popular option. Q24(a) was not tackled by many candidates. Most agreed that the concert scene was an important part of the plot. It gave insight into Matthieu's methods and to the development of Pierre Morhange. Some candidates contended that other scenes were equally, or even more, significant than the one under review. Most responses to Q24(b) seemed to find it difficult to decide between the two suggestions made in the title. Discussions tended to be quite thoughtful. The fact that Morhange as a successful conductor was seen right at the beginning made many candidates think that the way in which his life had developed was the most significant element. However, the fact that none of his success would have been possible without the influence of Matthieu seemed to argue in his favour. In a way it did not matter that an essay could not come to a final conclusion, the crucial factor was the quality of the discussion and the way in which points were illustrated.

In the box, state whether you are answering part (a) or part (b).

b)

«Les choristes» est un film réalisé par Christophe Barratier qui reproduit l'histoire d'un jeune garçon talentueux pour la musique dans la période d'après-guerre. En effet, le film regroupe plusieurs thèmes comme, l'enfance, l'espoir, la musique et l'école. En analysant les aspects du film, on réalise que le centre d'intérêt du long métrage est la vie de ce jeune garçon Pierre ~~Morhange~~ Morhange plutôt que celle de Clément Mathieu.

Même si Mathieu est le narrateur de l'histoire, Morhange ~~est~~ a un impact important par

rapport au déroulement de l'histoire et les émotions qu'il donne aux spectateurs.

En effet, Pierre Mohrange est le premier personnage que l'on voit. Il apparaît à l'âge adulte dans sa vie de chef d'orchestre à New York, il est malheureusement obligé de rentrer en France pour l'enterrement de sa mère, Violette où il y redécouvre tous ses souvenirs d'enfance. Ici, on rejoint ~~l'idée~~ un des aspects cinématographique du film pour lequel Barratier y tenait par rapport au personnage de Pierre Mohrange, celui de l'idée du retour dans le passé de sa vie à lui, élève au « Fond de l'Étang ». Le spectateur comprend vite que l'histoire du film retrace l'évolution de Mohrange. C'est le seul personnage que l'on voit adulte et enfant, avec Pépinot.

Clément Mathieu est seulement le narrateur du film, et celui justement qui découvre le don et le talent de Mohrange et l'aidera à avancer et à trouver sa voix, il est en quelque sorte comme un père pour Mohrange. Il ne faut pas oublier aussi que Mathieu arrive en tant que <sup>nouveau</sup> surveillant à l'établissement et qu'il est déjà adulte et que c'est un "musicien raté" qui a échoué dans sa carrière dans la musique. Le personnage que les spectateurs se posent le



plus de questions et connaît une réussite dans sa ~~carrière~~ carrière est Mohrange.

Dans le film, Mohrange est le personnage ~~qui~~ le plus mis en valeur et différent des autres élèves. C'est le soliste dans la chorale et le point central, et Christophe Barratier fait en sorte de nous faire comprendre que Mohrange est l'un des personnages principaux du film.

Enfin, le long métrage retrace la vie de Pierre Mohrange car il est le vrai centre d'intérêt du film, de par l'aspect cinématographique et le déroulement de l'histoire, mais aussi car Mohrange est le personnage qui ~~qui~~ touche le plus les spectateurs émotionnellement. ~~Le film~~ « Les Choristes » est <sup>donc</sup> l'histoire de Pierre Mohrange en quelque sorte.

This is a very good response to Q24(b), the more popular of the two possible options. The clear introduction gives an immediate indication of what the final outcome and conclusion might be. It is said that Morhange will have the biggest impact on the plot of the film, which is certainly tenable, and is also more likely to arouse emotion in the viewer, perhaps a slightly more contentious idea. The candidate sensibly points to the flashback, which ensures that we see Morhange both as a very successful adult and as a troublesome child. The viewer is thus keen to follow the evolution of his character and fortunes. Matthieu is seen merely as a catalyst in the boy's success as a musician. Matthieu and his methods are rather dismissed in this essay. There could have been a little more treatment of his character and life, if only to prove that he is of secondary importance. From the content point of view, the essay could be said to be incomplete because of this. Overall, however, there is no loss of focus and there is a relevant, informed reaction to the question. For Critical Analysis the essay could be placed close to the highest reaches of the grid.

The language is impressive. There is a good range of structures and apt vocabulary. The writing is certainly consistently articulate.

There are maybe a few blemishes to the forms of the language but total perfection is not expected and for Accuracy it was not inappropriate to award full marks.

This essay thus gained a score of 16 - 18 - 10, a total of 44/50, a very creditable performance.

## **Question 25**

There were a certain number of essays on this film which were split more or less equally between the two options. There were some interesting treatments of the scene with the psychologist. Candidates appreciated the techniques used and pointed to the way in which this short sequence gave a lot of insight into Antoine's character and background and possible explanations for his mother's behaviour. On the other question it was generally thought that, at least initially, the stepfather treated Antoine with somewhat greater sympathy than his mother.

## **Question 26**

Once again this film attracted very little interest. A couple of interesting discussions on its likeness to a detective story were seen.

## Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- In the translation try to work out which grammar features are being tested.
- Check your work very carefully, reviewing basic features such as agreements and verb forms.
- In the essays read the questions very attentively and respond relevantly to the precise terms of the task.
- Resist the temptation to try to demonstrate your knowledge by including everything you know about the chosen item of study.
- Make relevant, analytical points and then illustrate them with appropriate references to the work studied.
- Use narration and description to exemplify and not as the sole basis of an answer.
- If using direct quotations as a reference, ensure that they are short, pertinent and in good French.
- Write clearly at all times so that the accuracy of what you write is easy to judge.

## Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

