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## Mark Scheme (Results)

October 2020

Pearson Edexcel International Advanced  
Subsidiary

In French (8FR0/02)

Paper 2: 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.

## Paper 2 mark scheme

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

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given above the grid.

#### Marking principles

Accents: non-grammatical accent errors are tolerated, for example dangereux rather than dangereux, unless they cause ambiguity (for example passe rather than passé). Spelling: non-grammatical mis-spellings are tolerated, for example orreille rather than oreille, as long as they are not ambiguous (for example. pure rather than peur) or in the wrong language.

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

			Accept	Reject	Mark
1	A report received	Un rapport reçu			<b>(1)</b>
2	by the Ministry of Education	par le Ministère de l'Éducation (nationale)			<b>(1)</b>
3	says that	dit que			<b>(1)</b>
4	the competence of French students in foreign languages	la compétence des étudiants français en langues étrangères	vivantes	Français	<b>(1)</b>
5	has progressed since 2012.	a progressé depuis 2012.			<b>(1)</b>
6	However, France is still	Cependant, la France est toujours	encore		<b>(1)</b>
7	behind its	derrière ses			<b>(1)</b>

	European neighbours.	voisins européens.			
8	The educational system	Le système éducatif			<b>(1)</b>
9	which encourages perfection,	qui encourage la perfection,			<b>(1)</b>
10	in fact discourages most pupils.	décourage en fait la plupart des élèves.	en fait décourage		<b>(1)</b>
11	In order to improve	Pour améliorer	afin d'		<b>(1)</b>
12	this situation,	cette situation,			<b>(1)</b>
13	the authors of this study have suggested	les auteurs de cette étude ont suggéré que			<b>(1)</b>
14	children start to	les enfants commencent à			<b>(1)</b>
15	learn a second language	apprendre une deuxième langue	seconde	autre	<b>(1)</b>
16	earlier.	plus tôt.			<b>(1)</b>
17	Some subjects should also	Certaines matières devraient aussi			<b>(1)</b>
18	be taught	être enseignées			<b>(1)</b>
19	using it.	en l'utilisant.			<b>(1)</b>
20	This will be a challenge.	Ce sera un défi.			<b>(1)</b>
<b>Total (20)</b>					

## **Sections B and C, Questions 2 to 15 (written response to works)**

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (AO3).

### **General guidance on using levels-based mark schemes**

#### **Step 1 Decide on a band**

- You should 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, you should 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 you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, 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 you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

### **Critical response (AO4)**

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). 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 work.
1-4	<ul style="list-style-type: none"> <li>• Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.</li> <li>• Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument. Response relates to the work but has limited focus on the question.</li> </ul>
5-8	<ul style="list-style-type: none"> <li>• Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion.</li> <li>• Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.</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>• Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion</li> <li>• Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.</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>• Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.</li> <li>• Arguments are made that mostly link with valid conclusions.</li> <li>• Predominantly relevant response to the question.</li> </ul>
17-20	<ul style="list-style-type: none"> <li>• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.</li> <li>• Arguments are made that link with valid conclusions.</li> <li>• Relevant response to the question throughout.</li> </ul>

### **Accuracy and range of grammatical structures and vocabulary (AO3)**

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

Marks	Description
0	No rewardable language.
1-4	<p>Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.</p> <p>Limited use of terminology appropriate for critical response to the literary or cinematic work.</p> <p>Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.</p>
5-8	<p>Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted.</p> <p>Occasional use of terminology appropriate for critical response to the literary or cinematic work.</p> <p>Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</p>
9-12	<p>Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.</p> <p>Some use of terminology appropriate for critical response to the literary or cinematic work.</p> <p>Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.</p>
13-16	<p>Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.</p> <p>Frequent use of terminology appropriate for critical response to the literary or cinematic work.</p> <p>Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.</p>
17-20	<p>Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</p> <p>Consistent use of terminology appropriate for critical response to the literary or cinematic work.</p> <p>Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</p>

### 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 critical response:** vocabulary for critical response 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.

**Straightforward** language is considered to be:

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

**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.

## Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of arguments or examples.

Question Number	Indicative Content
2a)	<p data-bbox="280 495 1238 600"><b><i>Boule de Suif et autres contes de la guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) (Guy de Maupassant)</i></b></p> <p data-bbox="280 607 1238 880">Secondary characters play a major role in the story. The main character is Mademoiselle Elizabeth Rousset, nicknamed Boule de Suif. The others consider her as the famously obese prostitute and have an impact on her actions which she will ultimately live to regret. Her fellow passengers begin to scheme a way to coerce Boule de Suif into sleeping with the Prussian commandant in order to be allowed to continue their journey.</p> <ul data-bbox="331 927 1238 1906" style="list-style-type: none"><li data-bbox="331 927 1238 1160">• The Carré-Lamadon, cotton manufacturers. Madame Carré-Lamadon is a small dainty, pretty woman who is much younger than her husband. When she faints from hunger, she is rescued by a glass of Boule de Suif's Claret which shows Boule de Suif's kindness towards others which is not necessarily reciprocated by the other passengers.</li><li data-bbox="331 1211 1238 1480">• Towards the end, it is the old nun who gives Boule de Suif the religious approval to sleep with the Prussian officer. In a bid to avoid starvation, the two nuns accept food offered by a prostitute and come out as practical characters. Such practicality encourages them to disregard the idea that Mademoiselle Rousset is an individual who would not be acceptable to God due to her prostitution.</li><li data-bbox="331 1532 1238 1906">• The Comte de Bréville, a wealthy noble, bears one of the oldest names in all of Normandy. He is the most disturbed and outspoken, even as others begin to wish Boule de Suif would sleep with the commandant, stating that no woman should be called upon to make such a painful sacrifice. Oddly enough, it is his final prodding that convinces Boule de Suif that she should, for the good of the others, sleep with the Prussian commandant. He is just as self-centred and self-righteous, as the other despicable passengers.</li></ul>
2b)	The ridiculous in <i>Deux Amis</i> can be seen in various places within the plot.

	<ul style="list-style-type: none"> <li>• The desire to go fishing considering the political context the friends are in is in itself ridiculous. The two French characters are portrayed as brave, stoic Frenchmen who are bitterly opposed to the war. Maupassant uses the characters as mouthpieces for alternative political views and the futility of the war. Their deaths in the Prussian war could be seen as pointless.</li> <li>• In that respect the two friends can be considered as naïve. As they start fishing, they see the nearby fortress of Mont-Valérien firing at the Prussians, they start discussing the war, which turns into a friendly debate at the end of which they both agree that the war is a tragedy for both France and Prussian. At this point they should really be running for cover. Their lack of awareness can seem incredibly naïve and absurd given their lives are in danger at that point.</li> <li>• The Prussian officer is portrayed as cold hearted, unfeeling faceless man just like his soldiers. He feels no compassion for the two men he has executed and does not empathise with them. The fact that he orders the two friends' fish to be fried alive, calmly returning to smoking his pipe after the execution seems contrary to human nature and ridiculous. The inhuman and barbaric officer makes the two patriotic friends pay the ultimate price for their patriotism.</li> </ul>
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Question Number	Indicative Content
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3a)	<p><b><i>La Place (Annie Ernaux)</i></b></p> <p>The role of the father is central to this novel. The author reflects on his hard life and her relationship with a man who she felt was so different from herself.</p> <ul style="list-style-type: none"> <li>• The father represents the old-fashioned head of the family, a strong father figure, who works hard and provides for his family. He comes from a modest background and is a totally self-made man. After the war, he provides for his family as a factory worker, where he meets the mother of the narrator. He shows us different attitudes between the two generations as well as the economic situation in post-France. The author has mixed feelings towards her father and eventually the breakdown of their relationship is shown as well as her guilt when he dies.</li> <li>• The narrator describes a tense family environment where appearances hide a fear of precarity. Her father suffers from his precarious beginnings and always fears to be betrayed by his peasant manners in front of his new clients at the café,</li> </ul>
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	<p>who are from a middle-class background. As a result of these fear, the author's relationship with her father is tense. She is educated and enjoys literature contrary to her father who does not understand her world but wishes to be more articulate. He is embarrassed by his origins.</p> <ul style="list-style-type: none"> <li>• The author gradually distances herself from her father. She recalls instances of her father's embarrassments in her childhood and even decides not to bring her friends back home as a result. Her childhood souvenirs are shaped around her father's insecurities and the discrepancy between his world and the world she lives in. Society has evolved and he is stuck in the past.</li> </ul>
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Question Number	Indicative Content
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3b)	<p>Social standing is a prominent theme in this novel.</p> <ul style="list-style-type: none"> <li>• The narrator grows up in a hardworking family. She is born during the war and things are difficult for the family, but it is still a happy time for them. The narrator's family is ambitious, they consider social standing a very important part of their lives and are determined to move up in the world. Opening the café is the opportunity they have always dreamt off to become a middle-class family.</li> <li>• The author's views towards social standing are highlighted for the first time when she goes to sixth form. She comes face to face with a world that is so very different from her family background. This is for her the opportunity of being in a more "bourgeois" environment and discovering literature. This is when she starts distancing herself from her uneducated father and becomes closer to her mother.</li> <li>• The language used by her father betrays his lack of education and a low social standing which the author does not identify with. This creates a rift between the author and her father who does not understand literature and its language. He knows that each incorrect word he pronounces betrays his modest background. However, what preoccupies the father most is his failure to hide his modest upbringing. He wants to belong and fit in to the middle class, but he is very self-conscious.</li> </ul>
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Question Number	Indicative Content
4a)	<p><b><i>Le Blé en herbe (Colette)</i></b> This novel examines the theme of passage to adulthood.</p>

	<ul style="list-style-type: none"><li>• Vinca at the start of the novel, is as every summer of her childhood, still going swimming in the sea, picnicking and spending afternoons fishing with Phil. However, all these activities are modified by the new perception that Vinca and Phil have of themselves. It is a complicated passage to adolescence. Vinca is changing, she is becoming a woman. She is getting noticed by both Phil and the visitor in a different light. She does not look like a child anymore but more like an attractive young woman.</li><li>• Her relationship with Phil therefore inevitably changes. In previous summers they would see each other more like brother and sister, they are now seeing each other in a different light. The passage to adolescence is complicated by the fact that they are now in love. Adolescence is not only represented by an emotional confusion inside Vinca but also by a new physical desire felt by Phil towards Vinca. She has now to express her own sexual identity.</li><li>• It is only after Phil's betrayal with Madame Dalleray that Vinca realises her strong feelings for Phil. She is a good girl and does not want to be seen as an easy girl however she is hurt by Phil's actions and ultimately chooses to give herself to him. Vinca does not want to lose her friend which pushes her to take a risk in order to keep the one she loves. The situation of a scorn woman who accepts to suffer fearing abandonment is summed up here by Vinca's actions at the end of the novel.</li></ul>
4b)	<p>The relationship between Phil and Madame Dalleray is an intriguing one.</p> <ul style="list-style-type: none"><li>• The initiation to physical love by Madame Dalleray is crucial in Phil's coming of age. He often feels physically incapacitated by her. At one point he cannot feel his arms in her presence and at the end of the novel when Madame Dalleray leaves, he faints. This tendency to feel ill is traditionally associated to women. Men are meant to be stronger but in the context of this initiation and taking into account Philippe's age and the intense experience that he is living, we can understand it. It is almost like during this initiation the roles are reversed. Madame Dalleray has an authoritarian voice, she treats him in a way that a man would treat a woman in a relationship. There is a complete reversal of roles. After his initiation to physical love, Philippe cries.</li><li>• As a result of his relationship with Madame Dalleray, Vinca feels very betrayed but does not want to lose Phil and gives herself to him. After that Philippe wonders if she is crying. It is the presence of a rival that animates Vinca, who is normally cautious and somewhat withdrawn where physical</li></ul>

	<p>attraction towards Phil is concerned. The silent suffering of Vinca shows the end of her childhood friendship with Phil. She starts to behave as a “femme soumise » accepting Phil’s betrayal. However, when she first confronts Phil with the betrayal, she is so hurt that she hits him. Vinca’s reaction to her first sexual relationship is strange to Phil. He wonders if she has cried just like he did, but instead, he is left confused by her singing.</p> <ul style="list-style-type: none"> <li>• The end of Philippe’s relationship with Madame Dalleray represents the start of his with Vinca. Her leaving was devastating to Phil but also a relief to Vinca who can have Phil back as a result. Madame Dalleray has left Phil a changed man. After their first sexual relation Phil goes home and looks at himself in a mirror wondering if he had now become a man. After the unexpected departure of Madame Dalleray Vinca reveals herself and confronts Phil. She brutally expresses her jealousy and wishes to leave forever without someone else stealing his attention. She is finally ready to fight and be obedient to Phil if he is faithful to her. Vinca is transformed when Phil admits his liaison. This is only made possible by Madame Dalleray’s sudden departure.</li> </ul>
Question Number	Indicative Content
5a)	<p><b><i>Le Château de ma Mère (Marcel Pagnol)</i></b>  Crossing all the properties has a deep impact on several characters in this novel and these scenes are described in some detail, emphasising the significance for different members of the family.</p>
5b)	<ul style="list-style-type: none"> <li>• Bouzigue is a former student of Joseph who gives the family the key to cross the private properties in order to save time on the family’s journey. When the family is caught by the guard, Bouzigue saves the day. He is confident and knows how to ensure he protects his former teacher from the humiliation and loss of position he fears as a result of the incident.</li> <li>• Augustine suffers from deep anxiety about crossing someone else’s property illegally. This is represented in the way she is described physically and emotionally. Marcel feels for his mother, but Augustine would do anything to spare her children from having to walk too much.</li> <li>• Joseph as a respected teacher fears the repercussions this could have on his social standing. He is torn between the ideas of doing the right thing and being convinced to cross the estate. He will finally make the decision to do it but once</li> </ul>

	<p>caught, the fear of being named and shamed takes over. Joseph does not want to be exposed as a citizen who does not abide by the law.</p>
5c)	<p>Marcel loves his summer holiday and looks forward to being with his family and friends in the countryside every summer.</p> <ul style="list-style-type: none"> <li>• With Lily he feels free and is close to nature. He is drawn to his friend, amused by the way he speaks and intrigued by his love of nature. They have experiences together which Marcel would never have in the city. Lilly teaches Marcel a lot about nature and how to respect it.</li> <li>• When hunting, however, it can be quite amusing to see Marcel's reactions to the brutality of the deed. His father bought him some traps, but he refused to let Marcel have a bigger model to catch partridges as he could lose a finger. Finding the traps was exciting and fun for Marcel, such as with the White owl they caught, which Marcel finds funny.</li> <li>• Marcel's mother had a sense of foreboding that things were not going right when crossing the estate; his father dismissed these feelings as no one had stopped them in six months. Marcel was very upset to see his mother so very pale, but his beloved hills drew him on. When they found out the door was locked, the guard stopped them in their tracks. Marcel felt very sorry for his father who was fearing the shame arising from this event as well as losing his job.</li> </ul>
Question Number	Indicative Content
6a)	<p><b>No et Moi (Delphine de Vigan)</b></p> <p>The death of Lou's sister has had a tremendous effect on the whole family. The family was never the same ever since.</p> <ul style="list-style-type: none"> <li>• Her mother has been very deeply depressed and asthenic ever since. She lives in a fog of tranquilizers and is very detached from Lou. There is a sense of distance that makes the whole family feel like they are living with a ghost.</li> <li>• The father however, is trying to hold the fort for the whole family and taking his responsibilities towards Lou very seriously. He is a stickler over principles and to some extent the glue that keeps the family together.</li> <li>• Lou does not have many friends and has a keen sense of what is wrong in the world. When she meets No, a homeless</li> </ul>



	<p>young woman, she takes her under her wing. When she brings her home, Lou and her family are happy again for a while. Lou's mum gets better with No around and it is almost like No is compensating for the loss of Thais. Unfortunately, this new-found peace and happiness within the home does not last, though the mother is stronger at the end when Lou returns from her abortive fugue.</p>
6b)	<ul style="list-style-type: none"> <li>• Young Lou Bertignac is a gifted but lonely child. She has skipped a class and as a result is ahead of the other students, but she has no friends. Lou is motivated to help No after she meets her the street whilst researching a project on homelessness.</li> <li>• She has spotted a young homeless woman in Gare d'Austerlitz whom she wants to interview for her presentation. Nolwen, nicknamed No, begs and asks for cigarettes in the street. She was abandoned by her mother, raised by her grandparents until her grandmother's death when she finds herself rejected by her mother once more and on her own. After the success of her presentation, Lou wants to help No.</li> <li>• Lou has her own family difficulties in the middle of a very depressed mother and a principled father. She lives in a stagnant bubble and Lou brings life and happiness to her family when she brings No home. For a time, life at home is pleasant and Lou's mother is happier and closer to her normal self.</li> <li>• Lou has no friends at school, she is attracted to Lucas and slowly develops a friendship with him. They both are lonely within their respective homes. Lou mentally and Lucas physically. Both try to help No and in the process of doing so become closer. The book ends with Lou not being alone any longer. Not because No is with her, as we initially expected, but because she now has Lucas. In helping No, she found him.</li> </ul>
Question Number	Indicative Content
7a)	<p><b><i>Une si longue lettre (Mariama Bâ)</i></b></p> <p>Ramatoulaye is the narrator of "une si longue lettre", the book is both her diary and a long letter to her friend Aissatou about the customs in her country.</p> <ul style="list-style-type: none"> <li>• Ramatoulaye belongs to the generation that grew up under the French colonial regime and came of age just as Senegal</li> </ul>

	<p>was achieving independence. She is very politically engaged and reflects about the future of her country, the role of tradition in modern life and the prospect of women's liberation.</p> <ul style="list-style-type: none"> <li>• She is fundamentally a feminist, though she holds certain beliefs that some feminists might find unfamiliar or disagree with. She is a devout Muslim and follows the dictates of her faith even when they seem contrary to her education. She is a teacher and has a professional life of her own.</li> <li>• Her faith and her patience are tested when her husband, Modou, decides to take a young second wife and abandons her and her twelve children. Despite Modou's infidelity, she chooses to remain married to him. She is a devoted mother and accepts that it is perfectly acceptable in Senegalese-Muslim culture to have multiple wives.</li> </ul>
7b)	<p>One of the themes analysed in the novel is the idea of Islamic tradition and how it affects the characters' lives.</p> <ul style="list-style-type: none"> <li>• Modou a well-educated, handsome and charming man, husband of Ramatoulaye and Binetou, follows in the Muslim tradition of taking on several wives. It appears however that he is doing so for his own selfish desires, abandoning cruelly his wife and 12 children. Mawdo, ex-husband of Aissatou also follows traditions of polygamy. He, however, does it after being pressured by his mother Nabou to marry his first cousin. Ibrahima Sall a law student who impregnates Aissatou, Ramatoulaye's daughter seems genuinely in love. Only time will tell if the Islamic tradition will be followed by him too.</li> <li>• Binetou, a young girl marries Modou because her mother, who was poor, wanted to live the high life and climb the social ladder. Religion here is not the main reason for marriage, However Daba is disgusted by her father's choice to take a second wife especially one of her closest friends. She is therefore rejecting this Islamic tradition. Little Nabou, however is brought up under very traditional Muslim customs by Mawdo's mother. She later marries him at the request of her auntie who raised her.</li> <li>• Alioune and Malick are Ramtoulaye's young boys who play ball in the streets. She is raising them in the best way she can and does not pressure them with religious traditions. Arame, Yacine and Dieynaba are known as the "trio". They are Ramatoulaye's daughters. They smoke, drink, party and wear pants instead of ladylike dresses. They represent the next</li> </ul>

	modernized generation for whom religious traditions are not imposed.
Question Number	Indicative Content
8a)	<p><b><i>Un Sac de Billes (Joseph Joffo)</i></b></p> <p>“Un Sac de Billes” is the true story of survival of two ordinary boys who are thrown into the reality of war at a very young age. Many people along the way contributed to their escape.</p> <ul style="list-style-type: none"> <li>• At the start of 1942, Joseph and Maurice’s parents send their two younger sons to be with their older brother in Menton, (zone libre). During this dangerous journey, the two boys aged 10 and 12 escape a German check point on the train thanks to a priest who protects them assuring the officers that the children are with him.</li> <li>• After being arrested, the boys are taken to the hotel excelsior. They remember the kindness of the priest and although they do not ask him for help again, they feel that another man of God would protect them also. They need proof of having taken communion in order to be released. Maurice meets a priest who helps him providing the Germans the documentation he needed. Maurice figured that if one priest helped them another would too.</li> <li>• When the boys got arrested, they were lucky the Friday convoy was already full. Otherwise they would have been deported. Thanks to that delay, they were able to pretend to come from Algeria. They were helped by a doctor there who was allegedly Jewish. He helped them convince the authorities that the two boys had a surgical not a religious circumcision. Without his help, the boys would be in peril.</li> </ul>
8b)	<p>Maurice and his brother have had to be very resourceful and ingenuous to get through to the zone libre.</p> <ul style="list-style-type: none"> <li>• Their first hurdle is their journey. They are attempting to escape the gestapo. They are traveling through northern France to the de-militarised zone in the south. In the first leg of their journey, Joseph and Maurice are at the “gare d’Austerlitz to take the train to Dax. There is a fearful and hectic atmosphere as people flee to the free zone. There is a long queue to buy the tickets and Maurice intelligently finds someone who looks nice enough to ask them if they can go to the front of the queue. He lies and says that it is because Joseph’s leg is hurting. In the train, there are so many people that the boys cannot move. They therefore find an old lady</li> </ul>

	<p>who shares her lemonade with them.</p> <ul style="list-style-type: none"> <li>• The boys can finally cross the demarcation line. Maurice is very resourceful and, in spite of the fact they have no legal documentation manages to facilitate the crossing of dozens of people during the night. As a result, he earns 2000 Francs. One can be surprised by the resilience of the two boys, but their experience of the war has made them grow up faster. Especially Maurice without whom both boys could have died on many occasions.</li> <li>• Maurice is two years older than his little brother Joseph, he takes care of him during their journey. They are far more than brothers. Their friendship and complicity have saved their lives on many occasions, enabling them to understand each other without having to talk which prevented them from being caught by the Gestapo but they do eventually get taken to the hotel Excelsior by the Gestapo. Maurice is brave and resourceful, however. His instinct enables the boys to a way out of any tricky situation. The priest in the Train inspired Maurice to write to another priest for help.</li> </ul>
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Question Number	Indicative Content
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9a)	<p><b><i>Au Revoir les Enfants (Louis Malle)</i></b></p> <p>The impact the actions and decisions Père Jean has on the school are crucial in the film. Père Jean takes it upon himself to protect and hide the young Jewish children from the German soldiers within his school. In doing so, he is putting himself in great danger.</p> <ul style="list-style-type: none"> <li>• Julien Quentin is a student at a boarding school and is returning from his holiday at home. Père Jean the headmaster, introduces three new pupils to his class. Jean Bonnet is one of them and is the same age as Julien. He initially despises Bonnet, as he is jealous of his talents in music and maths. Bonnet tries to hide his origins as advised by Père Jean but one-night Julien wakes up and discovers that Bonnet is wearing a kippah and is praying in Hebrew. After looking into his things, Julien discovers his real name, Jean Kippelstein. This is when we Julien realises that Père Jean is a compassionate, sacrificing priest willing to grant secret asylum to hunted Jews at a great cost.</li> <li>• Julien Knows Bonnet's secret, and despite a bad, start they bond and form a close friendship after a treasure hunt game. Although he is willing to keep his secret to protect him, Père Jean's willingness to allow him to not take communion could cast a doubt on his real faith. This could expose them if other students realise that there were Jews amongst them. Père Jean does not seem to be immediately aware of the danger</li> </ul>
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	<p>of allowing Bonnet not to take communion.</p> <ul style="list-style-type: none"> <li>This is the reason why, treating Joseph differently from the rest of the boys and asking him to go, after selling stolen goods from the kitchen, had a detrimental effect on all the Jewish children hiding in the school as well as Père Jean. Joseph felt mistreated and as a result turned to the Germans. He made them aware of the fact that Père Jean was hiding Jewish children and as a result the school was searched, the Jews were arrested along with Père Jean as a result. One can only wonder whether things might have been different, if his actions had been more thought through.</li> </ul>
9 b)	<p>Joseph's status evolves throughout the film. He has to use all of the resources around him to survive in a troubled war time. Being disabled makes his position very precarious, without the school, he has nowhere to go.</p> <ul style="list-style-type: none"> <li>Joseph works in the school kitchen as an assistant and complements his income by selling the school's food supplies on the black market. Julien and his brother Francois are customers. When Joseph's dealings within the school are exposed, Père Jean asks him to leave. Joseph is very upset as he feels that the students also should be punished for their actions. Père Jean does not want to upset the wealthy families from where some of the students come from. He therefore lets Jean and Francois get away with this.</li> <li>The occupation is a time of struggle for most, Joseph is now on his own in such precarious times, without the shelter the school provided for him, which puts him in danger. He is scared. His disability will prevent him from finding work. Joseph is therefore angry, helpless and on his own. Betrayal will be his life line.</li> <li>In exchange for the information Joseph gives the Gestapo, Joseph is taken care of. He is given shelter, food, a brand-new uniform, a position, and power even. As a result of Joseph's betrayal, the Gestapo raid the school on a cold morning of January 1944. Trying to justify his betrayal in the face of Julien's mute disbelief, Joseph tells him "Fais pas le curè, c'est la guerre mon vieux". Julien runs off, disgusted. Joseph goes from being a simple kitchen assistant to a powerful and proud soldier.</li> </ul>
<b>Question Number</b>	<b>Indicative Content</b>
10a)	<p><b>Chocolat (Claire Denis)</b></p> <p>"Chocolat" is a film where the colonial tradition is of primary</p>

	<p>importance for the Dalens family.</p> <p>They are living in North Cameroon in the French West Africa of the 1950s, where Marc Dalens is the regional governor.</p> <ul style="list-style-type: none"><li>• France as a country was very attached to its colony and especially its land. This is the reason why Mr Dalens travels so much. His job is to preserve France's presence in Cameroon as evidenced by his ten-day expedition across the territory under his administration. This means his wife Aimée, is left at home with her daughter, France, and the black servants.</li><li>• The colonials have a particular way of life. There is a clear separation between the servants living outside and the colonials living inside. This level of separation can also reflect the physical distance between France and Cameroon.</li><li>• The servants live outside of the main residence. They seem to understand their country better than the colonials. And yet the colonials are trying to keep that land which they do not feel as close to. The white characters do not seem to develop the same sort of relationship their servant have with the landscape. Chocolat shows a beautiful scenery in Africa which France is wants to keep. The colonial tradition is the reason for that. It shows France as powerful and wealthy.</li></ul>
10b)	<p>The story is conducted through the eyes of a lonely young France and her mother.</p> <ul style="list-style-type: none"><li>• The conflict of the film comes from the discomfort created as France and her mother attempt to move past the established boundaries between themselves and the native Africans. After Aimée's advances are rejected by Protée, she asks her husband to remove him from the house. Protée is moved from his in-house job to work outdoors in the garage as a mechanic.</li><li>• France is a very lonely character in the whole love triangle. She is merely an observer and relates a very grown up affair through the eyes of a child.</li><li>• Luc Segalen, a western drifter, stays with the Dalens family after his small aircraft has crashed nearby. He acknowledges Aimée's attraction to Protée in the presence of other black servants. He is jealous of the attention she is giving Protée and is hurt that she is rejecting his advances. As Aimée is not responding to Luc's attention, he is later on starting a fight with Protée, which Protée wins. During the fight Aimée sits nearby, unseen by the two. She attempts to seduce Protée after Luc has left but he rejects her advances. In the end Luc's jealousy and the fight, freed Protée from Aimée's unwanted</li></ul>

	attention.
<b>Question Number</b>	<b>Indicative Content</b>
11a)	<p><b>11 Cléo de 5 à 7 (Agnès Varda)</b></p> <p>The story starts with a young singer, Florence “Cléo” who is waiting for her medical results and expecting the worst. A series of events make her feel that the negative outcome she is fearing is justified.</p> <ul style="list-style-type: none"> <li>• Cléo is portrayed as a worried and superstitious woman. She is having a Tarot card reading with a fortune teller which she is taking extremely seriously. She is told a series of truths about her maid “Angèle”, her busy boyfriend, and the soldier she will eventually meet. She is also told about her doctor. She also picks the death tarot card after which Cléo asks for her palm to be read but after examining her lines the fortune teller tells Cléo that she cannot give her a reading. As a result, she is now expecting the worst.</li> <li>• So, she meets her maid, quite upset by her experience, at a café and they then go hat shopping. Cléo is attracted by a black fur hats in spite of Angèle reminding her it is summer time. Cléo does buy it and wants to wear it at home but again Angèle warns her again that it is bad luck to wear something new on a Tuesday.</li> <li>• Cléo then goes to a modelling studio to meet her friend Dorothee. Cléo tells her she is dying of cancer and accidentally breaks a mirror, which Cléo claims is a bad omen. On their drive, the two women pass a crime scene where a man was killed and Dorothee tells Cléo that the broken mirror was not meant for her but it was for that man. Superstition drives Cléo and is therefore one of the prominent themes in this film.</li> </ul>
11b)	<p>Cléo is very much affected by the actions and reactions of the people around her.</p> <ul style="list-style-type: none"> <li>• Dorothee an old friend of Cléo is trying to reassure Cléo that she is going to be all right. She is a healthy, positive and strong woman, contrasting with a self-centred, vain and worried Cléo. In the taxi Cleo feels that passing a crime scene where a man was killed is bad luck, Dorothee reassures her saying that the broken mirror was meant for that man.</li> <li>• José is Cléo’s lover, he is a very busy man, Angèle, her maid, asks Cléo not to talk to him about her potential illness, because he will not like the fact that she is</li> </ul>

	<p>weak. He is busy anyway and only has time to stop by for a kiss. Cléo does tell him that she is ill but he does not take her seriously, she therefore does not feel cared for.</p> <ul style="list-style-type: none"> <li>• Antoine is by far the most influential character. After dropping off her friend Dorothée, Cléo gets the taxi driver to take her to the Parc Montsouris. Cléo meets Antoine a soldier on leave from the Algerian war. Antoine helps Cléo realise her selfishness and the fact that all is relative in life. He wants to accompany her to the hospital to get her results, if she will come with him to the train station for his return to the Army. He is scared of going back and dying for nothing. Cléo comes to terms with her illness, she will be fine after two months of treatment but Antoine might die during the war. She knows that both of them need to fight for their lives.</li> </ul>
Question Number	Indicative Content
12a)	<p><b><i>Intouchables</i> (Olivier Nakache, Éric Toledano)</b></p> <p>Driss becomes a crucial part of Philippe's life. By his own admission, not only is he initially his arms and legs, but in times he becomes much more than his employee. They are friends, so when Driss leaves, Philippe is lost. Philippe needs Driss to enjoy life.</p> <ul style="list-style-type: none"> <li>• When Philippe conducts interviews after Driss's departure, he hires someone to take care of him who is very professional. We can see that he is not as close to him as he was with Driss. He therefore becomes very sad around him and depressed. He does not bring joy and laughter to Philippe's life, like Driss once did.</li> <li>• The new aid is pushed away by Philippe and he refuses help from him when he experiences Phantom pains. He therefore suffers from Driss's absence in that way. His mental and physical health deteriorates rapidly as a result.</li> <li>• Physically, Philippe lets himself go. He does not shave any longer, he does not make any efforts with his physical appearance and has lost all interest in life. This shows the depression he is feeling.</li> </ul>
12b)	<p>Driss and Philippe come from two very different worlds. Driss is from the Banlieue and Philippe is a wealthy Parisian living in the centre of Paris. Their level of artistic education differs in many ways. This is however presented in a very humorous way.</p>



	<ul style="list-style-type: none"> <li>• Music wise, each introduces the other to unfamiliar genres. Driss only recognises classical music as the waiting tone of the “Assedic” telephone line or even the theme tune of a Tom and Jerry cartoon or a period film. The names of the actual composers are also identified by Driss as the names of “cités” (apartment blocks in the banlieue). This makes the spectator laugh but we also smile when Driss introduces him to modern music by, for example, “Earth, Wind and Fire”, at Philippe’s birthday which incorporates an element of fun in a somewhat reserved family.</li> <li>• Again, humour is introduced when Driss cannot believe that a painting that looks like a nose bleed could be sold for so much money. He decides as a result to do his own painting. Philippe manages to convince a friend that he is a young up and coming painter and manages to sell him the painting. This is very funny to the spectator as no one can believe that Driss would paint in the first place.</li> <li>• In spite of their different backgrounds the two men become friends. Both use very different language, one very formal and the other is rather more argotic. Driss’ direct way of dealing with issues clashes with Philippe’s calmer, more polite approach. This is apparent when someone parks outside Philippe’s door in spite of the disabled sign. Driss deals with the perpetrator aggressively but learns to approach matters differently as he spends more time with Philippe. When a similar incident occurs later, Driss addresses the driver politely.</li> </ul>
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Question Number	Indicative Content
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13a)	<p><b><i>La Vie en Rose (Olivier Dahan)</i></b></p> <p>Édith has been surrounded by people who shaped her as a person, all her life. Her life experiences with these key people made her who she is both in sadness and in happiness.</p> <ul style="list-style-type: none"> <li>• Her parents have made her very resilient in many ways. They shaped her into a strong and determined artist. The film starts with Édith as a young child crying as her mother stands across the alley singing, asking for change. Her father is a soldier away in the First World War. Édith is left at her maternal grandmothers’ whilst her mother pursues the life of a singer. Édith is neglected there and her father finds her sick when his return. So, he takes her to his own mother who runs a brothel which is hardly the right place for a child. From a very young age we cannot help but feel sorry for Édith, as she lived in difficult conditions all her childhood because of her parents’ choices. This made her stronger and more driven to</li> </ul>
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	<p>become better off.</p> <ul style="list-style-type: none"> <li>• Titin raised her when she was abandoned by her mother. It was heart-breaking for her when she was taken from her by her father.</li> <li>• Finally, old and frail, at the end of her life, in spite of her addictions and illnesses, she wants to be there for her fans. She argues with her closest friends and family about whether or not she will be able to perform at the Olympia. She eventually collapses on stage in front of her fans, her life experiences interwoven through the film, bringing us to the tragic end to an amazing but prematurely ended, life on stage. Édith will have been true to her fans until the very end.</li> </ul>
13b)	<p>Édith goes from poverty to wealth and fame in her life. She experiences changing social status which have enabled her to be successful but also led to her addictions and illnesses. Her harsh beginnings and tragedies have affected her in spite of her changing status within society.</p> <ul style="list-style-type: none"> <li>• After being abandoned by her mother as a child, the harsh conditions in which she lived in at both grandmothers made her ill. She also became blind at one point but eventually regained her sight. Édith has lived in very harsh environments all her childhood. Her father also made her work in the street with him at a young age. She was very poor and needed to help her father to earn the money.</li> <li>• Her father's return meant that Édith had to work at the circus with him for a living, her father lost his job there eventually. He then became a street performer and she assisted him in the streets. this is where her talent for singing was discovered when a passer-by demanded she sang a song for the crowd.</li> <li>• Unfortunately, Édith's childhood issues and the loss of her loved ones along the way affected her mental health. Cerdan was the love of her life and losing him in a plane accident after she herself urged him to take that flight, made her drown in sorrow. Drug and alcohol abuse meant that her life would end very prematurely. Social status did not prevent her tragic end. It seems such a pity that from such humble beginnings, Édith manages to escape poverty and yet once she has the social status that her mother always dreamt off, she is unhappy and dies.</li> </ul>

Question Number	Indicative Content
14 a)	<p data-bbox="296 185 815 219"><b><i>Les Choristes</i> (Christophe Barratier)</b></p> <p data-bbox="296 264 1235 342">Morhange's actions in the film impact people and outcomes in many ways.</p> <ul data-bbox="344 349 1235 1384" style="list-style-type: none"> <li data-bbox="344 349 1235 757">• In the classroom, Morhange looks like an angel (tete d'ange) but actually can be quite disruptive at the start of the film. When Mathieu arrives, Morhange plays tricks and insults Mathieu. However, Mathieu responds to his insolence with humour. When he groups the boys to form a choir, Morhange yet again refuses to follow his instruction. Morhange shows the rest of the class that Mathieu has a different way of approaching discipline. His refusal to obey shows the other students that Mathieu is different in his educational approach.</li> <li data-bbox="344 790 1235 987">• On discovering the boys singing rude songs about him, Mathieu forms a plan: he will teach them to sing and form a choir as a form of discipline. Although Morhange initially refuses to sing, he will have a big impact on the success of the choir.</li> <li data-bbox="344 1021 1235 1384">• Rachin allows the choir to perform in front of the Countess which will change the outsider's perception of the school. Morhange changes the perception of the Countess about the children and the school. They are not all after all, badly behaved and incapable of doing anything meaningful and beautiful. In this way Morhange's actions impacts on many people around him, especially Mathieu who was able to get Morhange to succeed where he had failed. Becoming a famous musician.</li> </ul>
14b)	<p data-bbox="296 1525 1219 1603">Père Maxence contributes to the education of the boys directly and indirectly.</p> <ul data-bbox="344 1610 1235 2098" style="list-style-type: none"> <li data-bbox="344 1610 1235 1767">• He is the caretaker in the school and is very visible. He is kind and patient with the boys. He can also be fun as shown at the end of the film when he accompanies Mathieu on an excursion for the children to get out of the school.</li> <li data-bbox="344 1800 1235 1957">• When a booby trap set by Le Querrec injures the school's elderly caretaker, Mathieu keeps the culprit's identity from the headmaster, while encouraging him to nurse the caretaker during his recovery.</li> <li data-bbox="344 1991 1235 2098">• This is a great example for all the boys in order to encourage them to learn from their mistake and to take responsibility. Père Maxence's recovery showed another side of Le Querrec.</li> </ul>

	<p>A more remorseful and compassionate child who is also a role model for the other children. Père Maxence therefore is directly and indirectly involved in the education of the children and plays an important role throughout.</p>
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Question Number	Indicative Content
15 a)	<p><b><i>Les 400 Coups (François Truffaut)</i></b></p> <p>Stealing the type writer has started a series of event which will lead Antoine to the detention centre.</p> <ul style="list-style-type: none"> <li>• Antoine steals a typewriter from his stepfather's workplace to pay for his plans to leave home, but he is caught while trying to return it. His stepfather delivers Antoine to the police and as a result he spends the night in jail, sharing a cell with prostitutes and thieves. This seems a harsh consequence for a young boy.</li> <li>• Misunderstood and neglected by his parents for missing school and stealing, he is also mistreated in school for discipline problems by his teacher. (Antoine lies about his absence which he claims was due to his mother's death). Antoine frequently runs away from home and school. His mother is not present for him and ignores him, so when he is in the detention centre, he writes a letter telling his stepfather that his mother is cheating on him as a revenge.</li> <li>• As he was playing football with the other boys one day, Antoine sees the opportunity to escape from the centre under a fence and runs to the ocean, which he has always wanted to see. It is a bitter sweet outcome to stealing.</li> </ul>
15b)	<p>The final scenes are poignant, sad and optimistic, all at the same time but also with a degree of uncertainty and fear. These are shown thanks to various cinematographic techniques.</p> <ul style="list-style-type: none"> <li>• After escaping from the detention centre, he reaches the sea and runs to it. He has always wanted to see the ocean so this could be seen as a happy moment for him. He is free but also alone as shown by the freeze-frame of Antoine, and the camera zooming on his face, himself looking into the camera. The freeze frame of Antoine gives us a feeling of loneliness and an impression that Antoine is alone in the middle of</li> </ul>

nowhere, left to his own devices. He is alone with no one else to take care of him.

- In the interview scene, Antoine does not really look at the camera. It is a stationary camera and the scene feels almost offhand and off the cuff. As a result, Antoine's answers feel truthful. The shot is held for a long time which shows Antoine is reflecting on his actions. We are wanting to know why his parents do not love him and in the end, we are left to figure it out ourselves.
- In the final scene, the camera zooms in on Antoine's face, looking into the camera, we feel the tension, the worry, the uncertainty he might be feeling at this moment. We do fear for him fear about what is coming next. As a spectator we do feel sorry for the young child.

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