



Mark Scheme (Stage 8 Sign Off)

October 2020

Pearson Edexcel GCE

In French (9FR0)

Paper 02: Written response to works and translation

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General Marking Guidance

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

Marking guidance for Paper 2: translation

Section A – Question 1 (translation) into assessed language

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

Section A – Question 1 (translation)

	Text	Correct Answer	Acceptable Answers	Reject	
1	When two parents decide	Quand deux parents décident			(1)
2	that they no longer get on	qu'ils ne s'entendent plus		double negative	(1)
3	their children have no control of the situation	leurs enfants n'ont aucun contrôle de la situation	ne contrôlent aucunement ne...pas		(1)
4	and can suffer.	et (ils) peuvent souffrir.			(1)
5	For example, I was not asked,	Par exemple, on ne m'a pas demandé,		je n'ai pas été demandé exemple	(1)
6	when I was a young girl of 5,	quand j'étais une petite fille de 5 ans,	une fillette	5 on its own jeune	(1)
7	if I wanted my mother and father to separate.	si je voulais que ma mère et mon père se séparent.		mes parents je voulais séparer	(1)
8	Then, three years later	Puis, trois ans plus tard	après trois ans Ensuite for Puis		(1)
9	my mother remarried.	ma mère s'est remariée.	s'est mariée encore une fois/de nouveau		(1)
10	Her new husband	Son nouveau	conjoint, époux		(1)

		mari			
11	had two teenage sons	avait deux fils adolescents		enfants	(1)
12	who came to live with us.	qui sont venus habiter chez nous.	avec nous vivre		(1)
13	Although they have always treated me	Quoiqu'ils m'aient toujours traitée	Bien qu'	traité	(1)
14	with respect and consideration,	avec respect et considération,	tolerate du and de la before nouns		(1)
15	sometimes I do not feel at ease	quelquefois je ne me sens pas à l'aise	je me sens mal à l'aise		(1)
16	in my own home.	chez moi	dans ma propre maison.	ma maison propre	(1)
17	If I had been able to choose	Si j'avais pu choisir			(1)
18	I would have preferred	J'aurais préféré			(1)
19	to grow up	grandir		grossir /de...	(1)
20	in a completely different environment	dans un milieu totalement différent	environnement complètement entièrement		(1)

Marking guidance for Paper 2: Written response to works

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

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

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

General guidance on using levels-based mark schemes

Step 1: Decide on a band

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

Step 2: Decide on a mark

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

Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid will be applied twice, once for each essay individually.

- When deciding how to reward an answer, examiners will consult this mark grid as well as the indicative content associated with each question which can be found in the document *Pearson Edexcel Level 3 Advanced GCE in French Sample Assessment Materials (SAMs)*.

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

Marks	Description
0	No rewardable material.
1–4	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented, with simplistic justification; limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. • Limited ability to form arguments or draw conclusions. • Response relates to the work but limited focus on the question.
5–8	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. • Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. • Response relates to the work but often loses focus on the question.

9-12	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. • Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.

Range of grammatical structures and vocabulary (AO3)

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

Marks	Description
0	No rewardable language.

1-4	<ul style="list-style-type: none"> • Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. • Limited range of vocabulary resulting in repetitive expression. • Limited use of terminology appropriate to literary and cinematic analysis.
5-8	<ul style="list-style-type: none"> • Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. • Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. • Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	<ul style="list-style-type: none"> • Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. • Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. • Some use of terminology appropriate for literary and cinematic analysis.
13-16	<ul style="list-style-type: none"> • Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. • Frequently varied use of vocabulary, resulting in regular variation of expression. • Frequent use of terminology appropriate for literary and cinematic analysis.
17-20	<ul style="list-style-type: none"> • Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. • Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. • Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

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

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

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

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

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns

- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

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

Accuracy of language (AO3)

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

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

Additional guidance

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

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements

- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity**:

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

Errors that **prevent meaning being conveyed**:

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

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

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
2(a)	<p><i>Un Duel</i> is perhaps the most light-hearted of the tales in this collection but there are nevertheless more serious, sombre tones to it.</p> <ul style="list-style-type: none">• M.Dubuis himself can be seen as a humorous character. He is rotund and self-effacing. He goes out of his way to avoid confrontation with the German. His unlikely defeat of the latter could be seen as comic.• In the portrayal of the domineering officer and the silly English witnesses there is an element of satire. The German's attempt to speak heavily accented French is also funny.• However, there are other elements which are far from comic. The physical devastation which has befallen France is seen through the train window. Much suffering has obviously been caused.• War also turns a meek person into a fortuitous killer. The unpredictability of war is seen as something serious which can have a profound effect on people's lives. Whilst readers may find some elements superficially funny they will in the end be more affected by the sombre tones which dominate.

Question number	Indicative content
2(b)	<p>These stories were written based on the author's experience of the Franco-Prussian war but we receive very few details of the conflict itself. The effects on those involved, however, are vividly portrayed.</p> <ul style="list-style-type: none">• Maupassant does not describe the war itself. There are no battle scenes and the way in which the campaign was fought on either side is not shown. In most of the stories the war is over and the occupation of France is underway. <i>La Mère Sauvage</i> looks back several years to an incident in occupied France.• Maupassant is much more interested in showing the changes which are brought about by war. It turns the powerful on both sides into arrogant, unfeeling characters. The less powerful are reminded of the vulnerability of their fellow humans and they

	<p>seek to show solidarity, even with the enemy.</p> <ul style="list-style-type: none"> • War can also make people act out of character. The caring mother figure of <i>La Mère Sauvage</i> is transformed into a ruthless, cruel monster, the mild M.Dubuis is driven to become a successful duellist. • The physical effects of war are also very evident. Even in the idyllic countryside of <i>La Mère Sauvage</i> a blackened ruin stands as a stark reminder of the wreckage of characters and property. The settings of <i>Un Duel</i> and <i>Deux Amis</i> reveal the destructive effects of what has happened within them.
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Question number	Indicative content
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3(a)	<p>Elements of style fit well with the overall purpose and themes of the work. The author delves into the past to explain the final relationship between the author and her father. The growing gulf between generations is seen as inevitable.</p> <ul style="list-style-type: none"> • The narrator has a flat, unemotional style. Concrete images without comment or emotion are used. The father's death and his early life are recounted in a totally factual way. The style thus has a documentary function. • Memory holds threads of the narrative together. The narrator recalls the past in isolated incidents and details, which is the way that memory works. The sequence of events is undermined; blank spaces constantly separate different elements and episodes. Use of elliptic sentences conveys emotions well. • Differences in language stress differences in class and social position. As the generations move apart they use different language. The doctor uses particular forms of language with individual patients. • The choice of tense is significant. It is not the literary preterite, which implies a coherent organisation of the past, but the <i>passé composé</i>, the colloquial way of talking about the past. Details are produced one after the other in no precise order.
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Question number	Indicative content
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3(b)	<p>The father is a major player in this work. His interaction and relationship with his daughter are the main features of the account and a reader is likely to have a range of feelings about him.</p>
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	<ul style="list-style-type: none"> • Many will find him coarse and rather uneducated. He is not well-read, is boorish and fails to respond positively to his daughter's success but he is kind and attentive towards his customers • There may be a little pity felt for his very limited understanding of the culture which his daughter is acquiring. He is firmly rooted in his class and background and any attempts to transcend them have a rather pathetic nature. His death may increase this feeling of pity. • There will no doubt be some acknowledgement of his willingness to embrace change, although this may be tempered by the fact that this is limited to material change only. • Most readers will no doubt feel some admiration for the way in which the father works hard in a variety of different jobs. Some sorrow may be felt because of the way in which progress in the shape of the rise of the supermarkets finally leads to a failure of his efforts, as his grocery business suffers.
Question number	Indicative content
4(a)	<p><i>Le Blé en Herbe</i> is an effective 'coming of age' novel which depicts the awkward and painful progression of two adolescents towards adulthood.</p> <ul style="list-style-type: none"> • At the beginning of the novel both young people are seen as having changed since the annual holiday of the previous year. Little actions and gestures as they play among the rock pools show that they are no longer children but do not fully understand what is happening to them • Vinca is shown to be developing physically and emotionally into a woman. This is clearly demonstrated in the episode with the visitor from Paris. Phil is becoming physically strong and more manly but cannot cope as readily with emotional developments. • The real catalyst for change comes with the arrival of Mme Dalleray whose seduction of Phil causes a profound development in the relationship between the two young people which unfolds towards the end of the novel once the older woman has left the scene. • There are also hints that Phil and Vinca are moving slowly towards more mundane aspects of adulthood. Vinca's acceptance of maternal and household duties is suggested by

	her dealings with Lisette. Phil will no doubt follow in the business footsteps of his father through study and eventual employment.
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Question number	Indicative Content
4(b)	<p>Mme Dalleray features in the novel for a relatively short while compared to the two main adolescent characters. She remains, however, an important, intriguing person.</p> <ul style="list-style-type: none"> • Other adult figures in the book are shadowy, faceless people who have no real interest; Mme Dalleray is the only significant grown-up. • From the very beginning she is shown as a larger than life character out of keeping with the holiday surroundings in Brittany. She immediately fascinates Phil but Vinca is instinctively wary of her. • The atmosphere and décor of her residence in Ker-Anna increase the aura of exoticism and mystery which surrounds her. Phil is bewitched and fascinated by her. • Towards the end of her presence in the novel, however, she is seen to be a vulnerable, fragile character and this accentuates the unfathomable nature of her personality. She departs having caused great developments in the two young people who are complex but in comparison fairly straightforward personalities.
Question number	Indicative content
5(a)	<p>The setting of the Provençal countryside is extremely important, the story could not have taken place in any other location with the same effect.</p> <ul style="list-style-type: none"> • Marcel's love of the hills comes across throughout the book. They are the setting for idyllic days spent hunting and for the blossoming of his deep friendship with Lili. • A contrast is made with the town. Marcel cannot wait for the school holidays and for weekends when he can escape to the countryside. He even conceives a totally impractical plan to stay and live there forever. • The countryside is described in great detail. Lili helps to bring out the unique nature of Provence as he explains its secrets and

	<p>customs to Marcel. To the impressionable young boy it comes to have magical features.</p> <ul style="list-style-type: none"> • Whilst accepting the prominence given to the countryside, it could be argued that there are more significant aspects to the book such as Marcel's development or his relationship with his adored but fragile mother.
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Question number	Indicative content
5(b)	<p>This powerful, pessimistic ending clashes with just about everything which has gone before in the book.</p> <ul style="list-style-type: none"> • The last words graphically sum up the author's reactions to the loss of so many people who have been close to him, his mother, his brother and his best friend. They end the work with a sombre, sad outlook on life. • However, just about the whole of the rest of the book has been a stark contrast to this. Marcel grows up in idyllic surroundings in the reassuring atmosphere of a protective, loving family. The contrast is so stark that it accentuates the sentiments expressed in the ending. • In his young days sadness and misfortune are not allowed to intrude on Marcel's somewhat idealised childhood. The worst that happens to the family is that they are caught trespassing in the grounds of a grandiose property. • Perhaps the very last part of the comment gives the real message of the book. Whilst accepting the sad reality of much of life, it advocates that children be protected from this and should be allowed to remain as children for as long as possible.

Question number	Indicative content
6(a)	<p>The episode with the bikes is only short-lived and may seem relatively unimportant but it tells us much about Bouzid and the organisation of the Chaâba.</p> <ul style="list-style-type: none"> • The destruction of the prized possessions, which have no doubt been acquired with much sacrifice, underlines the need for obedience and respect for paternal authority. The children have been forbidden to venture beyond the confines of the Chaâba but they do so and are punished for it. • It is significant that Bouzid destroys the bikes not only of Azouz

	<p>but of the others too. This shows the authority of Bouzid within the community as a whole.</p> <ul style="list-style-type: none"> • The incident takes place at a time when Bouzid's authority is intact. Neither the children nor their parents question his right to punish the children's disobedience by crushing their bicycles. Not long afterwards comes the incident with the police and the illegal abattoir at which Bouzid begins to lose his authority and leadership. • The bicycle episode could be seen as symbolic. The bikes might encapsulate the younger generation's nascent desire for independence which entails venturing abroad into the world outside their ghetto. Bouzid cannot understand or countenance such a bid for freedom.
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Question number	Indicative content
6(b)	<p>Women do not figure as prominently as men in the book but their portrayal is important in the overall picture of the immigrant community. French women do not feature highly in the book with the exception of the French teacher Azouz encounters in his second school.</p> <ul style="list-style-type: none"> • The book begins with a picture of the women of the Chaâba around the sole water pump during the day while the men are at work. Their lives seem to be made up of domestic chores and rather trivial gossip. • Once the men return the women seem to fade into the background and resume their role of subservience. Their devotion to their husbands and children is undoubted. • Emma, Azouz's mother, takes a back seat to Bouzid, although she is there from the start and present throughout. At home she behaves as a docile wife who obeys her husband. She goes about her household tasks, she conforms to the rules of hospitality when there are guests. Emma has no mastery of French, at one stage Azouz shamefully denies she is his mother. • It is, however, significant that it is a woman, Zidouma, who is the most vociferous in challenging Bouzid as a man and the chief after the police raid. This accentuates the act of rebellion. The Chaâba is doomed, it can never be the same again. It is also significant that it is the women who most readily espouse the material comforts when they move from the Chaâba to modern flats in Lyon.

Question number	Indicative content
7(a)	<p>Hugo's attitude and reactions to Hoederer develop a great deal during the course of the play and these changes create much of the tension within it.</p> <ul style="list-style-type: none"> • At first Hugo is antagonistic towards Hoederer whom he regards as part of a faction within the party opposed to his own and with widely different aims. He is happy to have been sent to assassinate him since he regards him as a traitor. • Slowly Hugo comes to feel much warmer towards the older man and begins to admire him as a person. He still does not share his ideology and when, in the scene with the other political figures, he believes that Hoederer is about to betray the party he comes close to carrying out his mission and is only stopped by the bomb going off. • The two men come closest in a crucial scene in which Hoederer gives Hugo the opportunity on several occasions to shoot him, confident that he will not do so. When it seems certain that he has been won over Hugo returns to the room, finds his wife in an embrace with Hoederer and shoots him. • At the end, by giving himself up to those who have come to eliminate him, shouting 'Non récupérable', he gives expression to his true depth of feeling for Hoederer and his memory. He will not be persuaded by Olga to have it known that Hoederer was killed as the result of a senseless crime of passion. He insists that the figure he came to admire died for his political principles.

Question number	Indicative content
7(b)	<p>The play has been enjoyed by readers and from being seen on stage. Both approaches can be said to have their merits.</p> <ul style="list-style-type: none"> • The play contains some quite difficult ideas which might be more fully appreciated with the time for thought which a reading brings. Philosophically it deals with the significance of actions. Hugo gives meaning to his act by his final refusal to toe the party line. This is a complex idea which needs time for reflection. • Similarly the political ideas need careful thought. The play deals

	<p>with the opposition of pragmatism and idealism in political life. The question of ends justifying means is debated, as becomes more apparent perhaps to a reader.</p> <ul style="list-style-type: none"> • However, the piece was written as a play and its dramatic qualities can be more fully appreciated on stage. The interaction of characters and the clash of personalities are vividly portrayed. The theatre audience witnesses the playful, shallow relationship of Hugo and Jessica. Spectators see the fascinating duel of two opposed figures who come to respect and like each other in Hugo and Hoederer. • Above all a live audience is aware of the tensions and suspense in the play. The flashback poses all sorts of unanswered questions and asks whether Olga will succeed in saving Hugo. This all comes to a head in the final tableau which is full of tension much of which is produced by the stagecraft.
Question number	Indicative content
8(a)	<p>The book is written by an adolescent girl and deals with specific details of women's lives and, therefore, women feature more than men. However, there are several male figures in the book who provide a fairly unflattering picture of men.</p> <ul style="list-style-type: none"> • The immigrant worker Guido may display some tenderness and concern for Josyane but he is intent mostly on exploiting and abusing a young girl. He is shallow and soon disappears from her life. The lasting impression we have is of a manipulative controller of women. • The men within the family who are given the most treatment are the father and the son, Patrick. Neither will lift a finger to help in the house. The father has a pathetic enthusiasm for material acquisitions, such as a car. A tree Josyane can see from the flat is destroyed by Patrick. He uses the wood to construct a hut in which he plays at being a paratrooper torturing his enemies. Josyane reserves much of her scorn for these limited, male, chauvinist members of the family. • Some men are seen in a slightly better light. The Lefrancis discuss politics and question accepted attitudes. They do not see materialism as the source of happiness. They readily share household chores. However, they do not seem fulfilled, the father appears sad and unhappy, the son is killed doing his national service.

	<ul style="list-style-type: none"> Philippe, whom Josyane marries in the end, seems a serious, caring husband. However, it is he who leads Josyane back into the life she had come to despise. The book ends before we see if he represents a new breed of man. Indications are that he is merely an improved version of previous generations.
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Question number	Indicative content
8(b)	<p>One of the saddest features of the book is the fact that Josyane the narrator does not fulfil her early potential.</p> <ul style="list-style-type: none"> As a young girl Josyane is shown to have a lively, enquiring mind, a love of language and an interest in the world. However, her education, which she increasingly neglects, is not about self-realisation. Individuality and imagination are discouraged. She has increasingly less time to devote to self-improvement. From a very early age she has to run the household and bring up her younger siblings as her mother produces more and more children to gain material advantages. She enjoys no support from her father. Josyane is sexually abused at an early age and becomes promiscuous. Eventually she contracts a marriage to a seemingly serious, attentive young man but they come to embrace the sort of life which previously she claimed to despise. There is unlikely to be room in her marriage for personal development. The book is about growing up, maturing and becoming an adult. Josyane's potential is crushed by a certain way of life which was encouraged by the French government in post-war France. The ideal life for a woman was seen as a domestic one.
Question number	Indicative content
9(a)	<p>The Orgon household just escapes being ruled over and ruined by the insidious behaviour of Tartuffe.</p> <ul style="list-style-type: none"> Tartuffe is able to use his religious hypocrisy to convince Orgon to allow him to gain access to his household. Orgon is so gullible that he cannot see through these machinations. In spite of the fact that almost all the other more sensible members of the family can see exactly what is happening they are powerless to do anything about it since Orgon, as head of the family, wields absolute power over the others.

	<ul style="list-style-type: none"> • Tartuffe is defeated by the clever plan to hide Orgon under the table and get Elmire to lead Tartuffe on to make his real intentions so clear that even Orgon has to see them. As a sop to the king, Molière has the Exempt appear to reassure Orgon that he will not allow Tartuffe to be successful in having a hold over Orgon. • Perhaps the greatest reason for Tartuffe’s failure is the flaw in his own character. He is undone by his lustful desire to replace Orgon in his wife’s affections.
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Question number	Indicative content
9(b)	<p>Orgon’s son Damis and his daughter Mariane are quite insignificant characters compared to Tartuffe and Orgon but they have important roles to play.</p> <ul style="list-style-type: none"> • Molière demonstrates the idea that the flaw in a person’s personality threatened the happiness and well-being of those around him or her, particularly family members. This is the case here. Orgon has no qualms about ordering Mariane to forget her love for Valère and marry the odious Tartuffe. He also banishes Damis after a heated argument about Tartuffe. The children represent purity of feelings. • Both these young people demonstrate the idea that common sense tends to come from experience and age. Mariane is quick to argue with Valère and to give in to despair. It requires Dorine’s good sense to bring them together and to defeat Tartuffe. Orgon also banishes Damis after a heated argument about Tartuffe. • Both of these young people help to bring out Tartuffe’s unscrupulous behaviour. He is willing to marry Mariane to get his hands on Orgon’s wealth and feigns humility and guilt to convince Orgon of the need to get rid of Damis. He is prepared to cause dissent in the family to further his own ends. • Both characters contribute to the humour of the play. Damis hides in a closet and emerges to confront Tartuffe in an exaggerated way and to convince his father he is being duped. His blunt methods, however, do not have the desired effect. Mariane is involved in one of the most memorable comic scenes in which Dorine has to dash around the stage trying to reconcile the two young lovers.

Question number	Indicative content
10(a)	<p>This claim by the Procureur, as he demands the death penalty, is entirely true and sums up Meursault's alienation from society and his inability to play by its rules. In Camus' own words << Il ne joue pas le jeu</p> <ul style="list-style-type: none"> • It is held against him that Meursault does not know how to react properly on his mother's death and at her funeral. Trivial matters, such as the fact that he smoked and drank coffee at the wake, are brought up to prove that he had the heart of a hardened criminal. • Meursault also cannot observe a suitable period of mourning. On the day after the funeral he goes swimming in the sea with Marie, watches a comic film with her and later sleeps with her. Even Marie, a conventional girl, is shocked by his behaviour when she discovers that he is supposed to be in mourning. • Meursault <i>drifts</i> into helping Raymond but this is seen by the prosecution as a move to associate with known criminals. It is also said that he has no desire to gain promotion or move to further his career at work. • In the run-up to his trial Meursault shocks representatives of justice with his refusal to act in a conventional way. He refuses to lie to protect himself and will not seek solace in any religious feeling. To everyone around him it must certainly seem that Meursault does not obey the usual rules and conventions of society.

Question number	Indicative content
10(b)	<p>Camus used a style which entirely fits the atmosphere and message of the book.</p> <ul style="list-style-type: none"> • The tale is divided into two distinct parts, before and after the crucial event, which is the killing of the Arab. In the first part we see Meursault engaging in his unconventional lifestyle. During his interrogation and trial his actions in the first part are interpreted and commented on. He is condemned not for killing the Arab but for his non-conformist behaviour which preceded the event. The format of the book helps to underline this.

	<ul style="list-style-type: none"> • Most strikingly the piece is written in first person narrative so that everything is seen through Meursault's eyes. He addresses the reader directly; it is like a profession of faith. This helps us get inside the head of a fascinating individual and gives more power to key issues, such as his refusal to lie and regret his crime. • Also striking is the simple style, the work is written in short sentences recorded one after the other without an attempt to link them. This suits Meursault's thought processes which record what is perceived but do not try to analyse or question the things he sees. In only two places does the language become more complex and vivid. The sun on the day of the killing is described in this way, as is Meursault's agitation when the aumônier tries to get him to repent. Longer sentences in Part 2 let us share his thoughts more explicitly. • The tone is flat and unemotional throughout which fits Meursault's personality. The main tense is the passé composé which gives the account the air of diary writing and the impression that Meursault is detached from events that happen around him.
Question number	Indicative content
11(a)	<p>It is true that there is no happy ending to the tale which has many depressing aspects. However, there are some features which give rise to hope.</p> <ul style="list-style-type: none"> • Lou's attempts to save No from her life of homelessness ultimately ends in failure. No leaves her at the station and drifts back into her old life. The depiction of this life is consistently grim. Even when No does get a job she is exploited. The life of a homeless person is portrayed throughout as dangerous, monotonous and degrading. The reasons No became homeless make her state almost inevitable. • It is suggested that Lou's attempts to rehabilitate No are doomed to failure from the very beginning. They are from two incompatible different worlds. For a short while No is able to live in greater comfort with the Bertignac but her background eventually reasserts itself and she has to leave. • There are, however, several redeeming features. An affinity develops between No and Lou's mother which slowly lifts the latter out of depression. The improbable relationship between

	<p>the two girls is a genuine, sincere one, as is the one between the two and Lucas.</p> <ul style="list-style-type: none"> • Even if Lou ultimately fails in her mission to 'save' No, she gains in confidence and matures a great deal. Lou is thrust into the reality of life and is confronted with different aspects of the world. From this experience she learns about friendship, human relationships and love and regains her mother's affection.
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Question number	Indicative content
11(b)	<p>M.Marin is a fairly minor character but he acts as a catalyst for the action and contributes in other ways to the outcome.</p> <ul style="list-style-type: none"> • It is M.Marin who initiates the action by insisting that Lou, an intelligent but timid pupil, choose a subject for research and on which to give an exposé. The shy young girl is terrified of speaking in front of the class and hits on the subject of homelessness entirely by chance. M.Marin warns her of the dangers of her subject and thus prefigures some of the difficulties which Lou will face. • M.Marin also introduces the theme of education and of the relationship between teacher and taught. He is a strict disciplinarian, in full control of his class and his subject. He encourages Lou, a very bright pupil, and helps her to find research material. He is less good, however, with less gifted members of the class. He uses sarcasm, mostly directed at Lucas. This introduces some humour but it is not an indication of how to treat the whole class. • Perhaps inadvertently M.Marin stimulates Lou's growth in confidence and her self-assertion. She is uncomfortable with the teacher's treatment of others. She defends Lucas and openly revolts when M.Marin comments sarcastically on Axelle's new hairstyle. • In the middle of the book M.Marin largely disappears from view. At the end, his retirement coincides with the end of the tale. This adds to the idea of an end of an episode and of an era. He makes a present to Lou of a book which meant a lot to him at her age. He pronounces the last words of the book - << Ne renoncez pas >>. This gives a somewhat enigmatic tone to the ending. It suggests a more perceptive, sympathetic side to M.Marin. He has understood that Lou has been profoundly

	affected by the experience of preparing the exposé he set her.
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Question number	Indicative content
12(a)	<p>Anne de la Trave suffers greatly because of the failure in her relationship with Jean in which she has invested so much. She is perhaps the only one not to see that this relationship is doomed to failure from the beginning.</p> <ul style="list-style-type: none"> • Anne underestimates the family's antagonism towards Azévédo and their ability to put a stop to any relationship between the two. The family is obsessed with keeping up appearances and with maintaining the purity of the family. They all work to prevent any relationship, with Bernard to the fore in this opposition, and find a much more suitable match in their eyes in le fils Deguilhem. • The family's intense prejudices are revealed in their attitude towards Azévédo. He is a foreigner, a Jew and is sickly with tuberculosis. Anne is powerless to fight against the strength of their antipathy. • Anne believes that Thérèse, her best friend since childhood, will at least support her but this does not prove to be the case. Thérèse shares many of the family's misgivings. She is also jealous of Anne. Her own marriage has proved to be a disappointing failure and she cannot bear to see Anne in love and happy. • We learn from Thérèse's conversation with Azévédo that the relationship was going nowhere because of his feelings in this one-sided affair. He reveals that he is not sincere, he has been trifling with Anne's affections.

Question number	Indicative content
12(b)	<p>Mauriac gives his novel a somewhat unusual and intriguing beginning which prepares the reader for what is to come and whets the appetite for the unfolding story.</p> <ul style="list-style-type: none"> • Before the action begins, the author addresses his main character. Through a quotation from Baudelaire he suggests people will find her a monster but he asks for divine pity for her. He prefigures her imprisonment by the family and even

tells us how the book will end with her abandoned by all but God. This immediately suggests a religious aspect and makes the reader want to read on.

- The action begins over half way through the story. Thérèse's father discusses the outcome of the trial with her lawyer, ignoring Thérèse. The verdict of Non-Lieu raises many questions. For what was she tried? How did her husband's testimony save her? What is the reference to drops and a prescription? Details of the case are then intriguingly given in a drip-feed fashion which makes the reader want the full story.
- The father has no regard for his daughter. He is worried only that the scandal will affect his own political future and ambitions. Immediately we are aware of society's obsession with position and the need to keep up appearances.
- As the two men continue to talk, Thérèse's mind begins to wander. She thinks over what has happened and this will take up most of the flashback. Such a style is entirely suited to the psychological study which will unfold. Her first thought is for Julie Bellade, her maternal grandmother and a black sheep of the family, who has been expunged from their history. Will Thérèse suffer the same fate?

Question number	Indicative content
13(a)	<p>Ramatoulaye addresses her long letter to Aïssatou and during the course of it reveals a range of feelings for her old friend. There is a feeling of nostalgia linked to the friendship. She looks back with great fondness to the times they shared growing up together.</p> <ul style="list-style-type: none"> • Ramatoulaye obviously has great confidence in Aïssatou, it is to her she turns in her hour of need after the death of her husband. She is her confidante, the great value of friendship is seen through her. • She has a feeling of solidarity with her friend for they have both found themselves in the same situation. They think they have contracted an equal marriage based on love and respect but their dreams are broken by the problem of polygamy. • Ramatoulaye admires the way her friend reacted to being abandoned by her husband. She refuses to accept the situation. She educates herself and forges a new, prosperous life for herself and her children away from Senegal. This admiration may be tinged with a slight feeling of regret and envy since Ramatoulaye does not have the courage to emulate her old friend in this regard. • Ramatoulaye has reason to feel gratitude to Aïssatou since the latter provides her with a car to help ensure her independence. She also feels gratitude for the moral support and advice provided by Aïssatou.

Question number	Indicative content
13(b)	<p>Daouda Dieng is a minor character who plays little direct part in the action of the story but there are references to him which contribute to several important themes in the work.</p> <ul style="list-style-type: none"> • Daouda Dieng had been a suitor of Ramatoulaye before her marriage to Modou Fall. Her family, particularly her mother, would have preferred the former. He was older, well-established with a good profession, reputation and wealth. This underlines the older generation's attitude to marriage which is based on practical considerations and in which love plays little part. • The men in this work are not portrayed particularly sympathetically but Daouda Dieng offers a contrast. He is

	<p>honest and a man of integrity who acts with great respect for Ramatoulaye.</p> <ul style="list-style-type: none"> • However, Daouda shares the traditional ideas prevalent among the men of Senegal. He espouses the ancient traditions of polygamy. Once the period of mourning for a widow is over, it is traditional for men known to her to offer her marriage. Daouda does this for Ramatoulaye. He is thus seen as a representative of the old order and the older generation. • Ramatoulaye rejects the offer. Her letter to Daouda allows Ramatoulaye to express the ideas of a younger generation, not quite as radical as Aïssatou's but nevertheless a break with tradition. She explains that she has great esteem for Daouda but does not feel love for him without which a true marriage is not possible. The rejection of polygamy is complete when she says that, having suffered from it herself, she cannot come between Daouda and his wife and children. This dignified letter is one of the best expressions of Ramatoulaye's feelings. Daouda thus highlights the contrast between the old and the new and helps reveal Ramatoulaye's dignified but firm character.
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Question number	Indicative content
14(a)	<p>The two Joffo boys are arrested and interrogated over several days in the Gestapo headquarters in the Hôtel Excelsior in Nice. This is a key moment in the book.</p> <ul style="list-style-type: none"> • The tale revolves around whether the two Jewish boys will survive the war. The period spent in the hands of the Gestapo is thus a crucial part of this major theme. It represents the greatest danger they had to face and is crucial to the plot. • Throughout the book there is a clash of good and evil embodied in those who would harm the boys and those who would help them. The members of the Gestapo represent the most powerful of the former who are opposed by the priests whose aid Maurice enlists. • The episode tells us a great deal about the boys. They stick rigidly to the story they have concocted to use if they are ever captured. Jo is still somewhat vulnerable and what is more falls ill during their imprisonment. It is Maurice's energy and ingenuity which contribute most to their escape.

	<ul style="list-style-type: none"> The boys' eventual survival is also put down on several occasions to pure luck. In this case a German doctor inexplicably defends them, when he is asked to examine their Jewishness. The theme of a benevolent fate is thus also pursued here.
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Question number	Indicative content
14(b)	<p>The whole book is based on whether two young boys sent off and abandoned to their own devices in a hostile environment will be able to survive. The book is thus full of tension as we follow their progress.</p> <ul style="list-style-type: none"> In the opening pages there is little tension, as they live a happy childhood in Paris until more stringent measures are taken against the Jews. Even then the boys cannot take the situation too seriously, as shown by the episode when two German soldiers come to get their haircut. Danger is dramatically brought home to the boys when their father, in a moment of great tension, slaps them and tells them they must never admit to being Jews. The most obvious way to create tension is to put the boys into a series of situations in which it seems they will be discovered. Sometimes in such situations they escape through their own resourcefulness, for example when crossing the demarcation line, at the station when Jo manages to pass a stranger off as his father, in the Hôtel Excelsior etc. On some occasions their situation becomes so perilous that only a stroke of fortune can save them, such as in the train to Dax and with the intervention of the German doctor in Nice. When the situation is reversed it is only thanks to Jo that Mancelier is saved from the Resistance. One of the most obvious ways in which suspense is emphasised is by the alternation of happy, calm episodes with moments of great danger. The former include crossing the line as a game of cowboys and Indians, playing on the beach, the time spent in the Moisson Nouvelle camp. The perilous times include the train journey to Dax, the Hôtel Excelsior, living with a rabid Pétainist etc.

Question number	Indicative content
15(a)	<p>Julien's mother comes on a Sunday and takes her two sons and Jean for lunch and their meal is interrupted by an unpleasant incident involving the Milice. It is a relatively short episode but one which has important features for several themes.</p> <ul style="list-style-type: none"> • The treatment of M.Meyer, the Jewish diner, emphasises the constant danger run by Jean and the Jews in general. Jean seems to be well protected in the school and there is a growing friendship with Julien. This scene serves as a timely reminder of his precarious position. • The film gives a realistic picture of life during the Occupation and this scene adds to that with some detail. It contains the presence of the Germans, the interruption by the Milice, the difficulties experienced by the restaurant in providing meals, rationing etc. • The short scene tells us much about the characters. Jean and Julien are anxious because of the incident. François, though, is brave and dares to confront the Milice calling them "collabos". Mme Quentin, a rich lady, is keen for the war not to interrupt her comfortable lifestyle too much. • A distinction is made in the film between the rank and file German soldiers and the Gestapo. The former are treated more sympathetically and it is a group of German diners who order the Milice out, although François claims they are only acting in this way to impress Mme Quentin.

Question number	Indicative content
15(b)	<p>The film ends on a sad but fitting note which fits in well with the title.</p> <ul style="list-style-type: none"> • Tension mounts towards the end of the film when the Gestapo arrive looking for Jean. Initially they find nothing and tension is a little defused until a telling look between Julien and Jean betrays the latter. Further tension is created concerning the fate of the other Jewish boys and the adult who flees across the roof. The film thus ends with an appropriate amount of tension and suspense. • To create tension and express the lasting grief felt by Julien there is skilful use of close-up in the final sequences.

	<ul style="list-style-type: none"> • The plot is also brought to a satisfactory end. A meeting between Julien and Joseph confirms that it was the sacked kitchen worker who denounced the school as an act of revenge. Le Père Jean and the Jewish boys are marched away and there is a final poignant wave from Julien to Jean. The priest takes his leave with the words of the title. • A voice-over from Julien is used to inform the viewer of the ultimate fate of those arrested. All died in concentration camps. With this information the film ends abruptly, thus starkly underlining the tragedy and the effect on Julien which he says has lasted forty years.
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Question number	Indicative content
16(a)	<p>The film explores several themes which serve to make up an interesting, thought-provoking whole.</p> <ul style="list-style-type: none"> • Through the flashback and the concentration on the child, France, the film looks at the different perspectives of a child and an adult. The young France struggles at times to interpret what is happening in the grown-up world around her. • Principally through the relationship between Protée and the Dalens family and also through those who arrive on the plane and Protée and the other Africans the film explores the lines drawn between black and white. Inherent racism is shown in various degrees. Any interracial relationship is doomed to failure. • The position and behaviour of the coloniser and the colonised is also treated. Marc Dalens is a fairly enlightened colonial governor but the subservience of the native population is constantly depicted. More extreme views are shown in some of the people who arrive after the forced landing of the plane. • Scenes at the beginning and end of the film contrast with the picture drawn by the substantial middle section and show the emergence of a developing country. Great strides have been made in the time in which France has grown from a little girl in Africa to the young lady who returns to revisit her roots.

Question number	Indicative content
16(b)	<p><i>Chocolat</i> contains several film techniques which enhance the plot and message of the film.</p> <ul style="list-style-type: none"> • The most immediate technique evident is the use of flashback. This enables the film to examine the return of the governor's adult daughter France to West Africa many years later. The flashback helps the viewer appreciate her search for a connection with her past and with Africa. The action is portrayed through the eyes of both the child and the adult France. • The film is very slow-paced with very little plot. There is very limited dialogue and long periods of silence which become full of meaning. Gestures and glances form the major lines of communication and are often rendered by lingering close-ups. • Visually the work is stunning in its depiction of the beauty of the African landscape. This enhances the incongruity of the French intruders. The contrast between the insensitive arrogance of some colonials and the solemn activities of the locals speaks for itself. Local colour is used to maximum effect. • Vibrantly light exterior scenes clash with dark interior ones largely within the Dalens household. This serves to emphasise the unspoken desires which exist within the governor's realm.

Question number	Indicative content
17(a)	<p>As the title suggests, the focus throughout is on Cléo. It is also true that she interacts more with men but there are female figures who have an influence on Cléo.</p> <ul style="list-style-type: none"> • At the beginning there is the influence of the reader of the tarot cards. She accentuates Cléo's forebodings about her future in general and her health in particular. • There follows a sequence in which Cléo moves around Paris in the company of Angèle, her secretary and assistant. The latter comes across as a sort of mother figure. She is indulgent and does little to change Cléo who at this point is seen as a spoilt, egocentric child. • In a hat shop where she is surrounded by mirrors, we see Cléo's continuing narcissism which is encouraged by Angèle and the shop assistant. Cléo indulges in the pleasure of trying on hats

	<p>and being praised for her attractiveness.</p> <ul style="list-style-type: none"> • Cléo decides to see her friend Dorothée and it is under her influence that she begins to change. Dorothée's naturalness and ease in her own body contrast with Cléo's distress. It is Dorothée's boyfriend who shows them the silent movie within the film which mirrors Cléo's personal transformation.
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Question number	Indicative content
17(b)	<p>The film is set in the sixties and is very much a product of its age. These years were increasingly liberal but also superficial.</p> <ul style="list-style-type: none"> • Cléo is a pop singer and leads a very glamorous but shallow existence as part of that era. The ephemeral nature of fame is best shown by the flippant character of the musicians with whom she rehearses. • For all her modernity and superficial sophistication Cléo is still subject to anxiety and superstition. She is upset by her visit to a reader of cards and is constantly frightened by things she encounters in the first half of the film which are mostly strange manifestations of the age. • Cléo's lifestyle is only possible in Paris and her story unfolds against the city as it expands in the sixties. Architecturally, the city is changing and Cléo is surrounded by modern developments and phenomena such as the growing importance of popular music and fashion. • The contemporary situation in France is also constantly alluded to in small detail. She eventually reaches greater serenity in the company of a soldier who is engaged in the Algerian war.

Question number	Indicative content
18(a)	<p>Solidarity is a major theme in this film and it is evident in various ways.</p> <ul style="list-style-type: none"> • Since this is a film largely on industrial relations much of the treatment of solidarity concerns that of workers when faced with a difficult situation imposed by management. • Sandra's colleagues have to confront the choice of showing solidarity with her when she is faced with losing her job, which will entail a loss of earnings for themselves, or not supporting a fellow worker.

	<ul style="list-style-type: none"> • There is also the solidarity shown by Manu with his wife. He remains completely supportive to her and in fact is more energetic and consistent than Sandra herself in trying to persuade her colleagues to vote for her in the ballot. • The greatest act of solidarity comes at the end and is shown by Sandra herself. She is offered the chance to retain her job but only at the expense of a colleague on a short-term contract but she refuses.
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Question number	Indicative content
18(b)	<p>The focus throughout the film is on Sandra and her unfortunate situation. A viewer is likely to have a range of feelings as she tries to cope with her difficulties.</p> <ul style="list-style-type: none"> • To begin with there is probably considerable sympathy for Sandra as she is faced with a difficult situation at work. This means that she has to ask those who originally voted against her to change their stance. • Sandra has been away from work for some time because of a bout of depression. Having to cope with a tricky situation at a very sensitive time will probably increase the sympathy and understanding felt for her. • At times, however, her rather pessimistic outlook and her fatalistic view that it is not worth pursuing the attempt to sway people's opinion may well give rise to a feeling of frustration. She is only kept going by Manu's unflagging optimism and perseverance. • Towards the end of the film Sandra is likely to inspire a feeling of admiration. She will not take the easy way out and accept retaining her job at the expense of a colleague. Most viewers will be happy for her in that she seems to have conquered her depression and now has a more positive view of the future.
Question number	Indicative content
19(a)	<p>Much of the focus of the film is on the work of a teacher with one class in a difficult inner-city school. The portrayal of this teacher is thus central to the film.</p> <ul style="list-style-type: none"> • M.Marin impresses with his patience in dealing with a difficult class in which there are pupils of many different backgrounds

	<p>and abilities. He has to deal with much noise and disruption and more serious indiscipline which he tries to do with even-handedness. His failure to impose discipline does not make him an effective teacher.</p> <ul style="list-style-type: none"> • The teacher also tries to persuade his pupils of the need for the work they are doing and its usefulness. It is hard to convince them that their studies are relevant to their situation. When a pupil such as Wei is willing to work hard, he is held back by language and family problems. M. Marin tries to treat his pupils as individuals. • As in society, the class has pupils of different cultures living together and the teacher has to manage all sorts of confrontations. The film ends with a joyful football game but the problems have not been resolved and there is the impression that M. Marin will have to start all over again in the next academic year. • This is not an idealised portrait. Under considerable provocation, M. Marin loses his equanimity and insults some of his pupils which leads to a disciplinary hearing. In general, M. Marin is depicted in a positive light but he is certainly not infallible and perfect.
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Question number	Indicative content
19(b)	<p>The film is set in an inner-city school in a difficult area and it is inevitable that there are problems both for the teachers and the taught.</p> <ul style="list-style-type: none"> • The members of the class are from a wide range of backgrounds and cultures, some with language problems. It is difficult to convince many of them of the relevance of their studies when they feel they have no future and thus they do not work hard • Some of the class have difficult home situations and their frustrations manifest themselves in disruptive behaviour. This makes learning and teaching very problematic, even for those who are more motivated. • Teachers, as they begin the new school year, are cynical and resigned. The main ambition is to survive the year. Attempts to involve pupils in their learning and in the organisation of the

	<p>school lead to frustration.</p> <ul style="list-style-type: none"> • In addition to the particular problems there are the normal tensions of the class versus the teacher and those of teenagers versus adults. Such tensions result in rebellion against authority. There are some small successes but daily routine is a struggle. The pupils are not interested or motivated, there is insolence and a refusal to cooperate and this proves emotionally exhausting for the teacher.
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Question number	Indicative content
20(a)	<p>Driss is employed as Philippe's carer and it is to him that he brings the most tangible aid. However, in the course of the film Driss gives support and help to other characters.</p> <ul style="list-style-type: none"> • The most obvious character who benefits from Driss' help is Adama. This version of Driss at a younger age is beginning to get involved with some shady figures and activities on his estate. Driss fairly forcefully directs him away from a potential life of crime. • Yvonne is a strong, efficient housekeeper in Philippe's household but emotionally she is shy and repressed. Driss helps bring her together with the gardener who is equally diffident in pursuing his attraction to Yvonne. • Elisa, Philippe's daughter, has all the material benefits one could imagine but is suffering from the loss of her mother and the pains of growing up. Potentially she could be very spoilt but Driss shows her a more mature approach and engineers a better relationship with her boyfriend. • Driss also helps the couple Philippe/Eleanore to blossom. He engineers a meeting between them and the information given at the end shows that they had a successful, fulfilled life together.

Question number	Indicative content
20(b)	<p>The film has some more serious overtones but it is essentially a comedy and there are several strands to the humour contained within it. The feel-good factor created by the humour helps get across serious messages, such as preconceived ideas of other people more effectively</p>

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| | <ul style="list-style-type: none">• Much of the humour comes from the character of Driss as he brings an unorthodox approach to caring for Philippe. He also deals in an unexpected, comic way with others, such as the police in the opening scene and the neighbour who parks his car in the wrong place. Driss is not the only comic character. Magali also adds a lot of humour, particularly when dealing with Driss's misjudged advances.• Driss and Philippe come from two very different worlds and the clash of cultures provides much comedy. Driss struggles to understand and appreciate classical music and art but Philippe is also bemused by many of the things to which he is introduced by Driss.• There is some visual humour, for example in the scene in which Driss produces a piece of modern art and when he shaves Philippe prior to meeting Éléanore.• Many of the situations in which Driss and Philippe find themselves also give rise to comedy, even farce. Examples include the car chase at the beginning, when they go paragliding or visiting the theatre. |
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Question number	Indicative content
21(a)	<p>Journalists and representatives of the media do not appear a great deal in the film but they show the common conceptions of the banlieue and its inhabitants.</p> <ul style="list-style-type: none"> • The journalists appear at times of great tension, for example, after riots. They want to ask questions and take pictures; they seem to think of the scenes as some sort of show, which antagonises the three main characters. This represents the detached view of much of society towards the troubles on the difficult estates. • The journalists are intent only on providing a negative view of the area; they embody the general negative opinion of the media. They make the viewer question the validity of the image they are giving. • They are also important in bringing out the frustrations of the young in general and their inability to do anything about them. They resent the negative picture drawn by the journalists but have no positive antidote to it. • In particular the journalists reveal more about the central characters. These find it difficult to communicate sensibly with others and can only do so with aggressive insults.

Question number	Indicative content
21(b)	<p>Of the three main protagonists Hubert is the most rounded, diverse character who is likely to give rise to a range of emotions and reactions.</p> <ul style="list-style-type: none"> • As with the other two, a viewer is likely to find Hubert quite problematic, for he is no angel. He deals in drugs and can be as violent and aggressive as the others. He too is boorish when dealing with others, such as those encountered in central Paris. • The viewer may have a degree of sympathy for Hubert for he would like to get away from his surroundings. He has aspirations for a better life but they come to nothing; he is conditioned by his environment. • There may be some grudging admiration for the way in which Hubert looks after his mother and sister, although he does so by drug dealing. His boxing club brings some purpose to his life

but it is burnt down, giving rise to a feeling of solidarity with him.

- Hubert is the calmest of the three and the way in which he deals with Vinz can be admired. Intelligently, he uses a form of inverse psychology to prevent Vinz from shooting. Ironically, it is he who is in possession of the gun at the end.

Question number	Indicative content
22(a)	<p>Edith spent a largely troubled childhood and many of her experiences of that period were mirrored later in her life.</p> <ul style="list-style-type: none"> • Her parents abandoned or exploited Edith as a child. In adult life, she struggled to find true love and was surrounded by rather shallow people who sought to profit from her career. • As a young girl, Edith experienced serious illness which at one stage threatened her sight. Painful arthritis and addiction to the drugs and alcohol which she used to counter the pain were a major feature of her life and led to her death at an early age. During her childhood illness Edith sought the help of a saint, Ste Thérèse, and belief in her protection stayed with her. • The young Edith did experience one great period of love and affection with Titine the prostitute in the brothel in which she was forced to live. However, when her father reappeared to use her in his street act, she lost this one source of comfort. This sense of intense love followed by loss is mirrored in her later, short-lived relationship with Marcel Cerdan. • Professionally, Edith developed in a difficult period as a street singer under her father's strict control. When Raymond Asso schools her later with equally harsh methods, she turns into an international star.

Question number	Indicative content
22(b)	<p>During her relatively short but eventful life, Edith was surrounded by many people who had varying degrees of influence on her, some positive, some negative</p> <ul style="list-style-type: none"> • Edith was hardened by a lack of parental affection which made her resilient but lacking in human warmth. Titine, though, was one person who showed her as a child the value of love and friendship. • The influence of Mômone was somewhat mixed. She proved to be a loyal and true friend but was a willing participant in the wild escapades which got the two of them into trouble. • Her career was probably mostly influenced by being forced to sing in the streets by her father and by two men Louis Leplée

and Raymond Asso. The former gave her first commercial break and the latter forged her into a great star.

- Marcel Cerdan may well eventually have had a more lasting influence on Edith but his death in a plane crash deprived her of the great love of her life. The fact that she had persuaded him to come by plane to arrive more quickly made her feel guilty which added to her grief. From then on, she could only gain true satisfaction through her music and her dedication to her public.

Question number	Indicative content
23(a)	<p>In the age of Occupation the whole population is forced to live in circumstances against their wishes but many of the main figures are compelled very much to lead a double life.</p> <ul style="list-style-type: none"> • The most obvious character in this situation is Lucas who tries to continue to run his theatre whilst hiding in the basement to avoid arrest. The only way he keeps in contact is through an air-duct which enables him to see what is going on. • Marion and Bernard both have dilemmas. The former is unable to choose between a husband, for whom she has obvious affection and she has sworn to protect, and the charismatic young actor to whom she is irresistibly drawn. The situation is solved in the end with a triangular relationship. • Bernard is torn between his passion for the theatre and his desire to devote himself to resistance activity. The two are not incompatible but his time is divided between the two in a form of dual existence. • Some of the secondary characters are in a similar predicament. Figures such as Jean-Loup and Arlette have to present one face to the world whilst carefully guarding their true nature. During the war, no one can be natural, as people are constantly under the scrutiny of the authorities.

Question number	Indicative content
23(b)	<p>Characters in this film are inhibited, both physically and emotionally. An atmosphere of being restricted is created to convey this situation.</p> <ul style="list-style-type: none"> • As a Jew, Lucas has to exist in cramped, stifling conditions in the basement of the theatre to avoid detection. His only contact with the outside world is a sort of spy-hole. When Marion visits the confined atmosphere is increased. Tensions rise when the theatre is searched. • The action of the film takes place virtually entirely indoors, often at night. It is played out in scenes of sombre darkness. The contrast at the end is stark when freedom to express themselves, is bathed in brilliant light. • The film takes place during the Occupation, a period of intense

	<p>oppression. Characters are constantly looking over their shoulders to make sure they are not giving themselves away. Close-ups often reveal fear and circumspection.</p> <ul style="list-style-type: none">• This is a period in which minorities of all sorts are forced to hide their identity and personalities and lead an inhibited life. This applies to several members of the theatre troupe.
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Question number	Indicative content
24(a)	<p>When Clément Mathieu arrives at the school his approach to teaching comes into direct conflict with that of Rachin, the headmaster.</p> <ul style="list-style-type: none"> • Rachin is a strict authoritarian. He sees nothing but bad in his pupils and gives them no encouragement or support. The rest of the staff follow his lead. • According to Rachin, all bad behaviour must be greeted with an equally strong reaction. Pupils who misbehave are put into solitary confinement. If the perpetrator of a crime cannot be found, all are punished. • Clément on the other hand is very patient with his charges. He treats them as individuals and tries to give each one self-confidence. When something wrong does occur, he believes in making the punishment fit the crime. At one stage, he even covers up for Morhange when the latter is punished. • Clément uses music to inspire his pupils and give them belief in their own ability. Everyone can contribute to the success of the choir, even if it is in a very humble way. He begins by gaining the pupils' respect and their interest and together they achieve great things.

Question number	Indicative content
24(b)	<p>The child Pépinot and the adult he becomes play a significant role in the film and help bring out its main themes.</p> <ul style="list-style-type: none"> • Pépinot plays a considerable role in the plot. He is present at the beginning, having met up again with Morhange on the death of the latter's mother. It is he who, whilst reminiscing, produces Mathieu's diary which leads to the whole of the flashback. • Pépinot is the first boy encountered at the school. He is typical in that his life has been greatly affected by the war, although it has not turned him into a rebellious troublemaker. Pépinot is a sad, vulnerable little boy who most needs the sympathetic handling he receives from Clément Mathieu. He introduces a softer element in a harsh environment. • Pépinot helps illustrate one of Clément's teaching methods. He

	<p>believes that everyone can contribute. Although Pépinot has very little musical talent, he is given a part to play in the choir and thus gains in self-confidence and benefits from the sense of achievement they all feel.</p> <ul style="list-style-type: none"> • Towards the end of the flashback Pépinot, at his own request, leaves with Mathieu. This illustrates the bond which has grown between the two and also demonstrates Mathieu's caring nature.
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Question number	Indicative content
25(a)	<p>The film deals with the difficulties encountered by an adolescent and it is not surprising that his education features quite highly. The image of education presented by the film is not a flattering one.</p> <ul style="list-style-type: none"> • The film opens with several scenes in Antoine's classroom. Dull teaching methods are seen with rote-learning and rather pointless exercises. This is carried over into homework and, at one stage, Antoine resorts to plagiarism. • Discipline in school is seen as harsh. Minor misdemeanours are greeted with severe punishments which seek to humiliate the offender. Antoine gains no support at home with his difficulties at school. • Pupil/teacher relationships are depicted as very bad. The teacher appears to have a particular antipathy towards Antoine. The only time he shows any tenderness or understanding is when Antoine rather wildly explains his absence by saying his mother is dead. When this is inevitably found to be untrue, retribution is even more severe. • It is not surprising that Antoine is tempted into playing truant with René and when this leads to a few minor delinquent acts he is sent to a reform school. This establishment is for teenagers with whom mainstream schools cannot cope. Here there is an even more repressive regime and the inmates can think only of trying to escape.

Question number	Indicative content
25(b)	<p>The film certainly deals powerfully with a young boy's passage from childhood to adolescence. It was an innovative film about a very particular childhood.</p> <ul style="list-style-type: none"> • The relationships depicted are those which normally preoccupy young people. Antoine's home life with his mother and stepfather is given a lot of treatment. Friendships are also important at this age and Antoine is shown with a school friend René, who is from a slightly different social background but with whom he has many escapades. • School life is an important part of the life of a child and this is given a lot of attention, particularly in the first part of the film. School is a place of punishment for Antoine. • The subject matter is, therefore, very much what one would expect in a film about childhood but Antoine is not a typical child. He is from a dysfunctional family in which the normal ties between parents and children are not to be found. The film is certainly about a troubled childhood. Antoine is not innocent and carefree, as one might expect from a film about childhood. • The film also does not give a picture which a modern audience would recognise, since it is very much a product of its time. The school is a repressive, old-fashioned institution and Antoine is shown growing up in the drab surroundings of Paris in the 1950s.
Question number	Indicative content
26(a)	<p>There are several strands to this film some of which could lead to an optimistic view and others a pessimistic one.</p> <ul style="list-style-type: none"> • The picture given of war is likely to be seen pessimistically. The horrors of war are shown quite graphically at times; the conditions in the trenches are appalling and the suffering is acute. • The conduct of the war is also disturbing. The group of soldiers, including Manech who mutilate themselves to avoid combat, suffer the inhumane punishment of being sent over the top into no-man 's-land to an almost certain death. This is made even more poignant later when we learn it was all wasted, as

	<p>Poincaré's pardon was not acted upon.</p> <ul style="list-style-type: none"> • The story of Manech and Mathilde, however, should lead to greater optimism. Their young love grows and is interrupted by war. Mathilde's great love and devotion force her to believe that Manech is not dead. Her dogged search for the truth is admirable. In contrast to scenes of war, the love story takes place in the bright, friendly atmosphere of Brittany. • From the optimism/pessimism point of view the ending is a little enigmatic. Manech is eventually found to be alive but suffering from amnesia. He seems to be oblivious to Mathilde. The latter has tears in her eyes and a smile on her lips. Perhaps the fact that he asks the same question about her leg as he did as a boy is an indication that they will recapture their previous situation.
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Question number	Indicative content
26(b)	<p>The film can easily be seen only as a love story but it is set against an historical background of war.</p> <ul style="list-style-type: none"> • There is certainly a romantic love element in the film. A tender relationship between Mathilde and Manech is seen to grow in an idyllic setting but this is shattered when Manech is sent off to war. • Most of the film concerns Mathilde's unrelenting search for her lost fiancé. This search is based on her devotion to him and the belief that he cannot be dead. The film has a tempered, happy ending in that the two are eventually reunited, although Manech has lost his memory of everything, including Mathilde. • However, it is not just a love story. The First World War is documented in great detail. There are realistic scenes in the trenches, in no-man's-land and in the area most affected. This realistic picture is enhanced by a wealth of contemporary detail, such as early planes, barrage balloons, weapons and equipment. • A picture of society is also given. The leaders of the war are shown to be harsh, ineffective, uncaring and corrupt. Tina Lombardi's murderous activities are carried out in shady areas of contemporary society. The sunny, pleasant area of the two young lovers' upbringing is shown in stark contrast.

