



# **Examiners' Report**

## **June 2022**

**GCE French 9FR0 02**

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## Introduction

This was the first full, traditional session of examining for three years. This paper gave rise to an extremely wide range of achievement. At the top of the attainment scale there was a large amount of truly excellent work which compared favourably with anything seen in previous sessions. Equally, however, at the other end of the scale, there was a considerable quantity of very poor scripts from candidates who clearly struggled to deal with material at this level. In the essay parts of the paper, Sections B and C, the same six prescriptions proved overwhelmingly popular as in previous years. Amongst the texts, these were *L'Étranger*, *No et Moi* and *Un Sac de Billes*. The ever favoured films remained *Intouchables*, *La Haine* and *Les Choristes*. Some prescriptions continue to attract little or no interest. The vast majority of candidates write on one book and one film, rather than two texts. The combination which attracts most candidates consists of *Un Sac de Billes* and *Intouchables*.

There was no indication that candidates found the allotted time inhibiting. There were very few scripts which were unfinished or incomplete. Most candidates wrote considerably more in their essays than the recommended 300 to 350 words. Many went way beyond the suggested limits and everything they wrote was assessed. Excess length does not often lead to good quality answers, since such essays tend to digress, to repeat themselves and become generally irrelevant. Candidates often seem to feel the need to say everything they know about a particular book or film, irrespective of the precise question set, presumably in an endeavour to impress. They should be assured, however, that irrelevance, even if the content is true, is not credited. The skill lies in distilling from a large body of acquired knowledge that which is required to answer the specific task. The best essays are those which make good, relevant analytical points and illustrate them with references to the text or film. Direct quotations are just one form of such references. There was some evidence this year that such quotations were couched in pleasingly more accurate French than in previous sessions. A considerable number of candidates still learn off a number of direct quotations which they are determined to force into their essays without paying close attention to what is asked. It was also noticeable that some candidates were guilty of reproducing large tracts of previous essays they had done. The best example of this was seen in answer to Q20(b). After establishing that the two men were very different, it was often claimed that they did have things in common. For example they were said to suffer from different kinds of handicap. This was a very legitimate point to make but then a previous piece on handicap was reproduced in lengthy detail. A lot of scripts would benefit from being more succinct.

Examiners again often noticed a marked disparity between the standard of French used in the translation into the target language (Q01) and that deployed in free composition in the essays. In the latter a pleasing amount of good French was seen. Sophisticated phrasing, appropriate vocabulary and a wide range of structures were much in evidence. Content and language are inextricably linked for better language and this usually helps produce more nuanced ideas. One thing was consistently remarked on by examiners this year. Virtually all noted a marked deterioration in the quality of handwriting. In a paper which assesses the quality of written French this can be crucial. It is impossible to credit something which is illegible, however much one magnifies it or tries to decipher it. Precise language points will be made later but one linguistic weakness stood out this year across the various exercises and this was the lack of concord. Even in otherwise predominantly correct French, a singular subject followed by a plural verb or vice-versa was often encountered. For example, at the end of the translation *Leurs réponses montre* for 'Their replies show' abounded as a rendering. In general, candidates would be well advised to leave enough time to check the whole of their script carefully.

## Question 1

As intimated already, Q01, the translation into French, gave rise to a very wide range of attainment. There were many more pieces than in previous sessions which gained a score in the mid to high teens. On the other hand, many candidates found the passage extremely challenging and only gained credit in the most straightforward sections, such as boxes 5, 7 and 12, if at all.

This year, the marking principles which are always used in the assessment of this exercise cost some candidates quite a few points. Accents are largely discounted, unless they are grammatical or lead to a change in meaning. Thus, *les jeunes ont un choix difficile a* (no accent) *faire* in box 2 could not be credited. This may seem harsh but it is a published procedure which is consistently adopted. Minor spelling mistakes are tolerated, as long as they do not produce a different word in French or a word in a different language, usually English. For this reason, *enterprise, responses, contract* all led to a loss of credit. Conversely, offerings such as *chois* and *compagnie* could be accepted since they did not infringe the rules. Repeated or consequential errors do not bring a double penalty. Therefore, if a wrong gender was used in box 10 for *entreprise, firme* or *compagnie* and then repeated in box 13, the point could be awarded in the latter section, if everything else was correct.

This year's passage was rooted in the sub-theme of the World of Work with some elements of Education. Vocabulary closely associated with these areas was reasonably well known. Thus, *école* or *lycée, université* or *faculté, formation, diplôme* or *qualification* (although here the gender was often faulty), *entreprise, embaucher* and *contrat* were quite widely used correctly. Conversely, items such as 'earn a living', 'apprentice electrician' and 'customers', for which *consommateurs* was commonly given, caused more widespread problems. However, the major lexical difficulties were rather surprising, often involving cognates or near cognates. The word 'debts' was hardly ever rendered correctly. For this, candidates tended to offer long-winded paraphrases or simply used the English word. For 'repair' many resorted to *fixer*. To translate 'fill in a questionnaire' *faire un sondage* or *une enquête* were preferred and these did not seem to render the original English closely enough. Those who did use *questionnaire* commonly made it feminine. To give 'customers', many candidates favoured *consommateurs* which was too far from the English. Perhaps a little less surprisingly, 'satisfied' more often than not became *satisfiés*. In box 11 a range of rather fanciful and unnecessary terms were found to translate 'machines'. The ability to use lexis correctly was thus very varied. Commentaries on the following examples should be viewed in conjunction with the published mark scheme.

Grammatically many candidates did quite well. *Ce que nous avons* or *on a fait* in the last box was handled very successfully. Box 15, involving *après avoir fini* or *complété* also gave rise to a pleasingly high number of correct versions. The past participle of *obtenir* was very well known. Candidates found it more challenging to deal with items such as 'either ... or' in box 3 and the construction needed to translate 'ask our customers to' in box 16. A very large number of candidates forgot that *devenir* is conjugated with *être* in the past and produced *d'avoir devenu* in box 6. In the middle of the passage it was necessary in a couple of instances to give the correct past tense and a certain number of candidates failed to do this. Discrimination between the Perfect and Imperfect tenses is something which requires revision in many cases.

1 Traduisez ce passage en français.

(20)

When they leave school, young people have a difficult choice to make. They can either go to university or start to earn a living. I am glad to have become an apprentice electrician. At the end of my training, I obtained a useful qualification and, unlike many of my friends, I did not have any debts. At first, I worked for a large firm which repaired industrial machines. Then, after three years, I was able to found my own company and took on two other people. After completing each contract, we ask our customers to fill in a questionnaire. Their replies show that they are satisfied with what we have done.

Quand ils quittent l'école, les jeunes ont un choix difficile de faire. Ils peuvent aller à l'université ou commencer à gagner d'argent. Je suis heureux que je suis devenu électricien d'apprentissage. À la fin de mon cours, j'ai obtenu un diplôme utile et en contraste avec mes amis, je n'ai pas eu <sup>aucun</sup> des crédits. Au début, je travaillais pour une grande compagnie qui réparait des machines industrielles. Puis, après trois ans, j'ai pu fonder ~~mon propre~~ ma propre compagnie et je j'ai employé <sup>deux autres</sup> ~~autres deux~~ gens. Après finir chaque contrat, on demande ~~notre~~ nous demandons aux nos clients de compléter un questionnaire. Leurs réponses montrent que ils sont satisfaits.



avec qu' on a fait.



This is a near average and rather typical response to Q01 which gains either 7 or 8 depending on one's interpretation of box 13. After gaining credit for box 1 the candidate then has problems with gender and articles which prevent credit being given. The slight misspelling of *heureux* can be tolerated but then the candidate chooses to follow with a *que* clause which requires a subjunctive which is not supplied. *Cours* is not the equivalent of 'training' in box 7. Another incorrect gender with *diplôme* spoils box 8 and the candidate cannot manage a proper translation for 'debts'. In box 10 the minor flaw in *compagnie* can be tolerated since it does not form a different word. Boxes 11 and 12 are correct. Box 13 poses a problem. *Compagnie* can again be counted but it is difficult to tell whether the infinitive of *fonder* has been changed to a past participle. It probably has but the marker gave the candidate the benefit of the doubt. *Employé* has a small mistake in the stem not the ending, so can be accepted. After that the candidate only gains a point in box 19. The verbal construction after *après* is not known and the English 'contract' spoils box 15. The very incorrect *aux nos* was seen quite often and a wrong gender mars the following section. *Repondres* is of course incorrect and a plural subject is followed by a singular verb, a common error. A missing *ce* rules out the final box. A little more care would no doubt have improved this version.



1 Traduisez ce passage en français.

quand ils quittent, aller à l'université... commencer gagner une grande somme d'argent? → travailler!  
 Choix difficile / Ils peuvent (20)  
 ou  
 au contraire plusieurs  
 après finaliser → avoir finalisé

When they leave school, young people have a difficult choice to make. They can either go to university or start to earn a living. I am glad to have become an apprentice electrician. At the end of my training, I obtained a useful qualification and, unlike many of my friends, I did not have any debts. At first, I worked for a large firm which repaired industrial machines. Then, after three years, I was able to found my own company and took on two other people. After completing each contract, we ask our customers to fill in a questionnaire. Their replies show that they are satisfied with what we have done.

Quand ils quittent l'école, les jeunes ont un choix difficile à faire. Ils peuvent aller à l'université ou commencer de travailler. Je suis heureux d'être devenu un électricien à stage. À la fin de mon stage, j'ai obtenu une qualification utile et, au contraire de plusieurs de mes amis, je n'avais pas des dettes. Au début, j'ai travaillé dans une large entreprise qui réparait des machines industrielles. Après, il y a trois années, je pourrais établir mon propre entreprise, et employait deux autres gens. Après finaliser chaque contract, nous demandons nos clients de compléter une questionnaire. Leur réponses montrent qu'ils sont satisfaits avec ce que nous avons fait.



This is a very uneven performance which gained the slightly below average score of 7 points, all of which were secured in the first half. After box 11 no credit could be given. Mistakes in gender, concord, tense use and the imperfect manipulation of the language combined to ensure that all of the final 9 marks had to be withheld. Earlier on the translation showed some promise. The first two boxes scored, as did box 3. Although 'either ... or' is not rendered completely, it was felt that the formulation used here could count. *Un électricien à stage* was not quite right but *stage* was acceptable for 'training'. The following box was correct. Section 9 eluded the candidate, as it did almost everyone else. The gender of *entreprise* was given incorrectly and *large* was not deemed to be a suitable adjective here. Box 11 was accurate but after that the translation rather fell apart.

Quand ils quittent l'école, les jeunes ont un choix difficile à faire. Ils peuvent soit aller à l'université ou commencer à gagner leur vie. Je suis ravi d'être devenu un apprenti ~~est~~ électricien. À la fin de ma formation, j'ai obtenu un diplôme utile et, contrairement à beaucoup de mes amis, je n'avais ~~pas~~ aucune dette. Premièrement, ~~je~~ j'ai travaillé pour une grande entreprise qui réparait des machines industrielles. Ensuite, après trois ans, j'ai été capable de fonder ma propre entreprise et j'ai embauché deux autres personnes. Après avoir complété chaque contrat, nous demandons à nos <sup>clients</sup> consommateurs de remplir un questionnaire. Leurs réponses montrent qu'ils sont satisfaits avec ce que nous <sup>avons</sup> ~~avons~~ fait.



This is a superb version which gains 19/20, virtually full marks. The only blemish is in the demanding box 3 where a combination of *soit* and *ou* was not considered an acceptable way of rendering 'either ... or'. The candidate succeeds with all the challenging grammatical items and makes no mistakes with the rest. In box 11 *les* or *des* was accepted before *machines industrielles*. The vocabulary deployed is entirely appropriate. This is an extremely gratifying response which was not unique. A number of pieces of equal or near equal value were encountered.

Quand ils quittent l'école, les jeunes ont un choix difficile à faire. Ils peuvent soit aller à l'université soit commencer à gagner la vie. Je suis content ~~d'avoir~~ d'être ~~de~~ devenu un électricien en formation. À la fin de ma formation, ~~je~~ j'ai obtenu une diplôme utile et, pas comme beaucoup de mes amis, je n'avais aucun debt. Au début, je travaillais pour une grande entreprise qui a répandu des machines industriels. Puis, après trois années, je pouvais créer ma propre entreprise et ~~embauchait~~ a embauché deux autres personnes. Après avoir fini chaque contrat, nous demandons à nos clients de remplir une sondage. Leurs réponses montrent qu'ils sont ~~et~~ satisfaits avec ce que nous avons fait.



This candidate gained a good, above average score of 13 marks. The piece begins and ends strongly but the middle section is less successful. *Gagner la vie* was not felt to be quite right for 'earn a living' but *électricien en formation* was deemed close enough in box 6. Box 8 suffered because of an incorrect gender. Later, like so many others, the candidate simply used the English word 'debt'. *Répandre* is a somewhat odd verb to use in box 11 and anyway there is a missed adjectival agreement. The Perfect tense should be used in box 13, a very common error, and there is an inaccurate verb ending. The use of *a embauché* is probably just a slip but must count against the candidate. The last two sentences are entirely correct, apart from the use of *une sondage*, and with a couple of more challenging grammatical features correctly handled. This is a meritorious version which, with a little more care, might have been even better.



## Question 2 (a)

Maupassant was slightly less popular as an author to be studied this year. The small number of answers to Q02(a) showed how sympathy was created for Boule de Suif, usually by detailing her treatment by her fellow travellers. Even fewer responses to Q02(b) were seen. Candidates pointed to effects both on people and things.

## Question 3 (a)

*La Place* was not a popular prescription. Virtually no answers were seen to Q03(b). Class and education were mentioned in responses to Q03(a) as features which separated the author from her father. Geographical separation tended not to be mentioned.

## Question 4 (a)

No answers were seen to Q04(a) and only one candidate chose Q04(b).

## Question 5 (a)

*Le Château de ma Mère* was not studied by many candidates but those who had done so gave the impression that they had enjoyed the work. Quite a bit of narrative was used in answer to Q05(a) without a lot of analysis of the importance of the episode. In responses to the other question candidates managed to find similarities and differences between Marcel's parents.

## Question 6 (a)

Only a relatively small number of candidates had studied *Le Gone du Chaâba*. When responding to Q06(a) most candidates said more about the father than the mother. Answers to Q06(b) gave various reactions to Bouzid as his character developed during the course of the novel. Detailed knowledge of the text was demonstrated in many essays.

## Question 7 (a)

A relatively small number of essays on the Sartre play were encountered. Most candidates chose Q07(a) rather than the second alternative and they largely succeeded in showing that the two women had different effects on Hugo's life. Some, however, were content just to give character studies of the two figures. Those who chose Q07(b) struggled a little to show much humour or to demonstrate how the author made the play entertaining.

## Question 8 (a)

A small number of candidates had studied this text by Christiane Rochefort. Those who tackled Q08(a) pointed to the father's materialism, chauvinism and his misogyny and to the fact that he was important in conveying the overall message of the book. The second question was less popular but the small number of candidates who produced essays on it contended convincingly that a reader's attitude to the main character would change as the story unfolded.

## Question 9 (a)

This Molière play remains a favourite with a small number of centres. With Q09(a) some candidates thought they had to write about success of the piece when it was first staged. This was not the intention, the question merely wanted to know if the author succeeded in entertaining the public in general. Either approach was of course acceptable. There was much talk of the various strands of comedy to be found in the play. Some pointed to the satisfactory eventual outcome. Answers to Q09(b) tended to give a review of the flaws in Organ's character but did not often deal with specific criticisms by various other figures in the play.

## Question 10 (a)

*L'Étranger* remains a very popular text. When writing about it, some candidates get very involved with philosophy without necessarily understanding what they are trying to express. It is better to concentrate on the specific questions which can usually be answered without resorting to a discussion of philosophy.

Tasks on literary style often prove to be quite challenging. Q10(a) gave rise to rather mixed responses. There were some excellent reactions containing thoughtful ideas linking the use of the first person form of narrative, for example, to an illustration of Meursault's isolation which was fundamental to the message of the novel. Other candidates just wrote about Meursault as a character. Some essays started with a couple of good points but then ran out of much to say and lapsed into rather aimless narrative. Before embarking on a question, candidates should make certain they have enough knowledge to answer it adequately. A few mentioned the use of the *passé composé* which turned the account into a form of journal.

Dans le roman, 'L'Étranger', ~~et~~ il est en la perspective de Meursault. Comme des lecteurs, on a vu tout les événements comme le ~~mon~~ Meursault.

Au début du roman, Meursault a dit « ~~Maman~~ Aujourd'hui, maman est mort ». Cette phrase donne le lecteur un sens d'émotion ~~est~~ ~~beraivement~~ est il a sentir sympathique pour lui. Mais, puis il a dit « Peut-être hier, je ne sais pas », ce change le mood, ~~et Meursault~~ ~~est~~ est donner de le lecteur une impression que le mort de sa mère n'était pas une signification pour lui. C'est bizarre!

Comme le roman développé, on a compris, vite que le sens de chaud et soleil et aussi la mer ont des choses ~~amp~~ prémodiale pour Meursault. On a vu, à grâce de <sup>la</sup> ~~la~~ première <sup>personne</sup> ~~personne~~. C'est significative que le narrative est en la première personne parce que puis on a vraiment voir ~~comment~~ ~~le~~ ~~tête~~



comment meursault penser.

Le lecteur, penserait que Meursault est un étranger, sans-cœur et ils ~~peuvent~~ <sup>peuvent</sup> former son propre opinion de Meursault. A mon avis, le lecteur le trouverait difficile comprendre des actions de Meursault.

Au contraire, à cause de cette narrative être en la première personne c'est impossible pour ~~nots~~ des lecteurs comprendre ~~quoi~~ <sup>qu'</sup> quoi des autres personnages ont ~~peuvent~~ <sup>peuvent</sup> vraiment penser. C'est un inconvénient car des événements que <sup>y'avait</sup> ~~avait~~ leur sont très grand et significatif mais il n'y a pas un compréhension totale.

Marie, la petite amie de Meursault veulent de marier Meursault mais il « n'étaient pas importante » pour lui. Des lecteurs avoir des questions comme, est Marie une étrangère comme Meursault ?

C'est bizarre pour le lecteur qu'elle ~~est~~ est intéressé en Meursault,

mais ~~des~~ des lecteurs jamais trouver de son raisons et justifications <sup>pour sa</sup> sont ~~quasi~~ <sup>à</sup> cause de ~~la~~ narrative de la première personne.

même à la fin du roman, on n'a ~~pas~~ pas certain si il est mort comme il a ~~condamné~~ a été condamné.

Tout Au tout long du roman il y a <sup>beaucoup</sup> ~~pas~~ ~~pas~~ ~~de~~ ~~incertanties~~ de choses qui ont incertain ~~et~~ donc je dirais <sup>qu'il y a</sup> ~~plus~~ plus des ~~inconvenients~~ que <sup>des</sup> ~~de~~ avantages quand Meursault est <sup>raconter</sup> ~~racontée~~ des événements en ~~pre~~ première personne. Le moyen qui le roman a été écrit faire des lecteurs intéresser et ~~racontée~~ ~~racontée~~ ils veulent essayer ~~à~~ comprendre Meursault.



This essay contains a few relevant points but weaknesses in language make it difficult to follow. The introduction is very confusing. The candidate then feels the need to include a stock quotation from the opening to the book but the relevance of this to the specific question is unclear. The next paragraph seems to make the more valid point that the chosen narrative method helps us to understand Meursault's very complex character but again this idea is not put very cogently or convincingly. The essay then improves somewhat. It is said that, because of the first person narrative, we do not get an insight into the feelings and ideas of characters other than Meursault. This is a tenable point and Marie is given as an example. The conclusion then adds little to what has already been said. Thus, some relevant points of view are presented with an attempt at interpretation but there is much confusion (8 marks).

The main weakness of this essay lies in the language. The lexis is high frequency and the structures attempted are straightforward. There is certainly very little evidence of complex language used successfully (5 marks). The forms of the language are also consistently inaccurate and meaning is obscured by errors at times (3 marks).

The essay was awarded 8 for critical analysis, 5 for range of structures and vocabulary and 3 for the accuracy of the language, giving a total of 16 marks out of 50.

## Question 10 (b)

Responses to Q10(b) were better in general than the alternative task, although some essays discussed justice as a whole or mentioned the attitudes of representatives of the law other than those specified in the question. There were also quite a few general pieces on what made Meursault strange. When candidates thought specifically about the juge d'instruction and the lawyer they tended to incorporate detailed knowledge of the text with some thoughtful reflection on its deeper messages.

## Question 11 (a)

*No et moi* remains a very popular prescription amongst candidates and centres. Most candidates who write about it demonstrate good understanding and knowledge of the text.

There were a lot of essays on Q11(a) and they were usually pretty well done. Practically all mentioned Lou's school exposé and how this led her to meet No who in turn had a profound effect on her. At this point, some strayed into writing about No and homelessness in general, moving away from the idea of school per se. Most candidates mentioned Lou's isolation at school and how she eventually overcame it and became more confident. It was noted that it was through school that Lou came to know Lucas who later came to influence her a great deal. Fewer candidates than one might have expected discussed Lou's teacher and his impact on her. Overall, this definitely proved to be an accessible question.

There were fewer responses to Q11(b). There were some good answers but some candidates struggled to deal with this task particularly well. This may have been because the question asked about two strands to No's character. When this happens, candidates should make sure they deal with both aspects, even if they wish to refute one side. In this regard, many candidates failed to consider whether No was exceptional or not. 'Credible' was also sometimes a sticking point. Relatively few went beyond saying that homeless people exist and, therefore, No is credible.



Dans l'histoire <sup>de</sup> « No et Moi », l'auteure Delphine de Vigan crée une narratrice jeune qui raconte les événements de sa vie. On peut voir que ~~à~~ l'école a une grande influence dans la vie de Lou, car ~~il~~ ~~est~~ ~~la~~ ~~place~~ ~~où~~ ~~elle~~ ~~fait~~ ~~des~~ ~~amis~~ ~~et~~ ~~grâce~~ ~~à~~ ~~elle~~ ~~grandit~~. Donc, dans cette dissertation, je vais analyser <sup>les différents effets</sup> ~~l'effet~~ de l'école sur Lou.

Tout d'abord, le lecteur peut comprendre que Lou rencontre à No pour la première fois à cause de l'école. Son professeur, Monsieur Marin, lui demande de faire une présentation et elle dit

~~spontané qu'elle sera~~ que le thème sera sur les jeunes femmes SDF. ~~Voulant que on qu'on~~  
~~Voulant que la vie de ces SDF est examinée,~~  
Delphine de Vigan choisit ce thème. Il est important que on reconnaît ~~que~~ que l'introduction de No dans l'histoire change ~~le~~ ~~trama~~ ~~entièrement~~ entièrement la ~~trama~~ parce qu'elle ~~à~~ devient une amie pour Hou\*. Par conséquent, Delphine de Vigan montre ~~l'influence de l'école~~ comment Hou ~~evolue~~ expérimente une évolution personnelle grâce à la présentation à l'école.  
\* et un aide <sup>pour</sup> ~~pour la faire~~ ~~son~~ développement.

En Deuxièmement, en comprenant la raison pour laquelle Hou n'a pas des amis et elle est silencieuse à l'école, ~~on~~ ~~doit~~ il est nécessaire qu'on ~~doit~~ analyser Axelle et Léa. Ces deux filles sont <sup>présentées</sup> ~~des~~ ~~écrites~~ à ~~rire~~ à l'intelligence de Hou et ~~la~~ ~~fait~~ la font sentir exclues de ses camarades de classe. ~~La~~ ~~fait~~ que ~~le~~ l'auteur peint Axelle et Léa d'avoir un influence <sup>sur</sup> ~~de~~ les ressentiments de Hou souligne l'importance des amis pour elle, comme elle est toute seule à l'école et dans la vie. Donc, l'école effectivement met l'accent sur la solitude de Hou et <sup>il</sup> continue sa misère.

Enfin, le lecteur peut dire que le personnage de Lucas aide Lou d'avoir plus de confiance, à cause de leur relation à l'école. Il l'appelle souvent « pépète » et se agit comme un ami pour elle. En examinant sa <sup>ce</sup> importance, il est clair que Delphine de Vigan crée ce personnage plus âgé et plus aimé que Lou pour qu'elle puisse obtenir plus de confiance et avoir une voix à l'école. La présentation de Lucas comme respecté par ses camarades de classe souligne l'appui qu'il donne à Lou ~~sur~~, comme il change <sup>tempo</sup> ~~son statut~~ sa perspective <sup>de</sup> l'institution.

En guise de conclusion, Delphine de Vigan évidemment présente l'influence de l'école sur Lou. Il est <sup>le lieu</sup> ~~place~~ où elle <sup>rend</sup> ~~fait~~ des amis, comme Lucas, et ~~cause~~ cause l'introduction de No à sa vie. Donc, le lecteur apprend de la signification de l'école à cause ~~de son effet~~ du changement qu'il entraîne à la personnalité de Lou.





This essay does not quite reach the heights of the assessment grids but is nevertheless a very worthwhile performance. The introduction gives a fairly clear idea of what is going to be done. The main part of the essay begins with the point that Lou meets No because of school and explains how this comes about. Next the candidate informs us that Lou feels isolated at school but might have gone a little further here to say how she overcame her lack of confidence. The final main paragraph deals with meeting Lucas at school and the effect this has on Lou. One should judge what is in an essay rather than what is not but not to mention the teacher in a consideration of school does seem to be something of an omission. However, the content is sound, relevant points are made and illustrated. Focus on the task is maintained and there are some convincing interpretations backed up with appropriately selected evidence from the work. For critical response this essay was given 16 marks out of 20.

The language is perfectly acceptable. For the most part the piece reads fluently and the writing is articulate. The essay contains some varied vocabulary and some examples of complex language. Other constructions are attempted but not all are carried off successfully. At times the language is a little clumsy and perhaps anglicised. A few wrong words are chosen in places. Nevertheless, the range is quite impressive and on the second grid a score of 15 marks out of 20 was awarded.

It is possible to identify a small number of errors in the forms of the language but these do not spoil comprehension. For accuracy the piece scored 8 marks out of 10, giving a final total of 39 marks out of 50.

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

Not many candidates choose to study *Thérèse Desqueyroux*. A small number of answers to Q12(a) were seen. The father's reactions at the end of the trial were well documented with a good amount of detail. Only one or two responses to Q12(b) were found.

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

*Une si longue lettre* remains the least favoured prescription amongst the books. One or two candidates contended that the text contains some universal themes which make it of interest to a wide audience. There were few, if any, responses to Q13(b).

## Question 14 (a)

*Un Sac de Billes* has always been the most popular of the texts prescribed in the specification and this year was no exception. For many of the prescriptions candidates often start off with a résumé of the whole book or film and this is very common with this novel. For example, essays begin with something like: *Un Sac de Billes raconte l'histoire de deux jeunes garçons qui ...* and there follows a summary of the book. There is nothing particularly wrong with this but it seems like a waste of time, as it has nothing to do with the precise question. Perhaps candidates find it a comforting way to begin their essay.

Q14(a) gave rise to a range of answers some of which digressed a long way from the question. Echoes of other events and episodes in the story were found and lengthy descriptions of these were given which were of little relevance. The main points made were that Jo and Maurice found La Moisson Nouvelle a safe haven, they were able to enjoy childhood pleasures, they met Ange Testi there and this saved them when they got arrested because they reproduced his story and Suninagui was kind to them, which illustrated Joffo's desire to celebrate those who helped the Jews. Some good essays tackled the idea that this lull in tension was clearly preparing for the arrest and the difficult moments later and linked briefly to the socio-historical context. The best essays answered the question thoughtfully and provided exemplification which did not stray into over-long descriptions of the examples used to illustrate the points. Examiners reported that they sensed a deep knowledge and understanding of the book.

Q14(b) was fairly well done in general. Knowledge did seem a little sketchier here and candidates found it harder to think about exactly what made the family contribute to the success of the novel. Concentration was almost exclusively on the father. Other members of the family, particularly the daughter, deserved some treatment. Many candidates wrote a few things about who the father was without really analysing how he and his family contributed to the success of the novel. Some good essays pointed to the irony of Jo being Jewish and saving Ambroise, a few mentioned humour and dealt with the family as a whole.

*Un Sac de Billes* has always been the most popular of the texts prescribed in the specification and this year was no exception. Slightly more essays on Q14(a) were seen than on the alternative.

Analysez l'importance de la période passée à la Moisson Nouvelle dans le déroulement du livre.

Ange  
Subniagui  
Amitiés.

PLAN :

① Ange Testi.

Jo <sup>+ MN</sup> rencontre Ange à MN

utile

Ils apprennent de l'histoire d'Ange - d'Algère.

↳ important - sauvé la vie à l'hôtel Excelsior.

échapper la persécution Nazie.

sans... puis...

instantanément  
chassé

bien que → subi  
je suis unainien  
en résumé.  
raison par  
laquelle

② ~~le pers~~ Subniagui

personnage chèreux - <sup>leur</sup> donne la sécurité

la guerre, dangereux, pénible, antisémite.

'période de l'intensification de la chasse aux Juifs.'

Ils se sentent plus en sécurité, ils peuvent se détendre un peu.

plus adultes - peuvent s'éclater + être plus comme enfants.

Il leur donne le travail - bon compétences

papa Jeyjo  
papa du  
crématoire!

③ Amitiés - '3 semaines glorieuses'

Jean Masso + Ange Testi + Jo - travaillé - participé dans le marché noir avec eux.

Jo peut être plus comme enfant

malgré la guerre, peuvent toujours s'éclater avec amis.

bien être

J'ai ici l'intention d'analyser l'importance de la période passée à la Maison Nouvelle dans le déroulement du livre et dans la vie de Jo et Maurice. Pendant leur séjour à Maison Nouvelle, Jo et Maurice rencontrent un garçon qui s'appelle Ange Testi ainsi que Subniagui ~~En plus~~, qui sont des personnages très importants dans cette période. En plus, les amitiés que les frères créent sont vraiment significatifs pendant l'épisode à la Maison Nouvelle.

Tout d'abord, les frères Jozjo rencontrent un garçon qui s'appelle Ange Testi, qui est <sup>est</sup> ~~origine~~ issus d'Algérie. Ils apprennent l'histoire <sup>vraie</sup> d'Ange et les garçons l'utilisent afin d'échapper la persécution Nazie à l'hôtel Excelsior plus <sup>quand ils sont interrogés.</sup> tard. Comme résultat, Jo et Maurice quittent l'hôtel Excelsior sans et sans grâce à l'histoire d'Ange, parce que la Gestapo ne peut pas les identifier comme Juif. Il est parfaitement clair que l'histoire d'Ange ~~save~~ sauve la vie et que leur ami est vraiment utile pour eux. Je dirais que sans ~~An~~ rencontrer Ange Testi à Maison Nouvelle, ~~et~~ il est possible que les garçons auraient pu être envoyé au camp de concentration, <sup>comme à Drancy</sup> et qu'ils n'auraient pas survécu la guerre. ~~et~~ Ils ~~com~~



En outre, le personnage de Subniagni qu'ils rencontrent à la Maison Nouvelle est assez important dans le déroulement du livre grâce à sa personnalité chaleureuse. Subniagni leur donne la sécurité pendant cette « période de l'intensification de la chasse aux Juifs », et aussi une chance pour eux de se détendre un peu. <sup>Il est clair que</sup> ils peuvent être plus comme enfants et s'édifier à Maison Nouvelle puisque ils sont protégés du monde périlleux, dangereux et antisémite <sup>par Subniagni</sup>. Jo et Maurice peuvent aussi travailler et apprendre les nouvelles compétences avec l'aide de <sup>lui</sup> Subniagni - cela est la raison pour laquelle Subniagni est un personnage très important à la période passé à Maison Nouvelle.

Finalement, la période passé à la Maison Nouvelle est ~~not~~ représenté comme ~~tr~~ important dans le déroulement du livre grâce aux amitiés que les garçons créent avec Ange Testi et Jean Masso. Jo dit qu'il passe « trois semaines glorieuses » à Maison Nouvelle avec ses nouvelles <sup>amis</sup> amitiés ~~quas~~ parce qu'ils travaillent dans la cuisine ~~et la pâtisserie~~ ensemble <sup>et jouer les jeux ensemble</sup>. ~~Participant~~ ~~que particip~~ Participant dans le marché noir aussi, ~~à~~ cette période avec ses amis montre

que les garçons peuvent toujours être content et plein de la joie malgré leurs <sup>déjà</sup> circonstances. Bien que la guerre soit extrêmement désastreux et une chose dangereux pour les ~~les~~ Juifs, Maison Nouvelle leur donne l'opportunité de créer les amitiés géniales qui ne les harcèle jamais pour leur religion comme les ~~les~~ Nazis.

En résumé, ~~les raisons~~ les raisons pour lesquelles la période passé à la Maison Nouvelle est importante dans le déroulement du livre ~~par~~ sont <sup>me</sup> les personnages chaleureux et utiles de Subinagui et Ange Testi. <sup>existent là.</sup> Je On ne peut pas nier que Subinagui et Ange Testi sont importants puisqu'ils sauvent la <sup>de la persécution nazie</sup> vie dans les façons différents. Au revers de la médaille, les amitiés crée à Maison Nouvelle avec Ange <sup>Testi</sup> et Jean Masso sont importantes car les frères peuvent être plus comme enfants encore une fois.





This essay is sound but mostly limited to a repetition of the one key point that the boys meet some significant people in La Moisson Nouvelle. The point about the importance of Ange Testi to their survival is well made, if a little unnecessarily long. Subinagui's pleasant, helpful character is established but then the essay rather runs out of steam and labours the same basic point, although it does hint at the idea of the camp providing a lull in tension but this is not really pursued. Relevant critical analysis is demonstrated with some convincing interpretations and points of view and a mark of 14 was awarded.

The language is quite well put together and the writing is articulate, although the relatively small amount of complex language attempted does break down somewhat. The vocabulary used is certainly adequate for the task even if there is not a huge range of lexis. On the second grid the essay was given a mark of 13. There is accurate French throughout most of the essay which results in coherent writing. Errors which occur do not hinder the clarity of communication and a score of 7 was certainly justified.

Overall the essay achieved a score of 34 marks out of 50, reflecting a creditable performance.

### **Question 15 (a)**

*Au Revoir les Enfants* was studied by a relatively small number of centres. Candidates who chose Q15(a) were usually able to point out features of life in France during the Occupation which were used in the film. Some were able to go beyond this to discuss more universal themes, such as friendship, coming of age, betrayal and intolerance. Fewer candidates chose Q15(b) but those who did so commonly found similarities and differences between the two boys in about equal measure.

### **Question 16 (a)**

Virtually no essays were found on this film.

### **Question 17 (a)**

*Cléo de 5 à 7* attracted a small number of candidates. Q17(a) was done by a few of these and a suitable range of characters tended to be mentioned. Q17(b) was slightly more favoured. Antoine was said to contrast with other men in the film, to introduce the idea of the Algerian war and to give Cléo a greater understanding of herself and her situation towards the end.

### **Question 18 (a)**

Virtually nobody had studied *Deux Jours, une Nuit*.

### **Question 19 (a)**

*Entre les Murs* attracted some interest from candidates and centres. Hardly anyone tackled Q19(a). Those who chose Q19(b) dealt with attitudes to both education in general and to the teacher in particular. It was a little surprising that more did not point to a change in attitude towards the teacher after the controversial *conseil de classe*.

## Question 20 (a)

*Intouchables* is the most popular of the prescribed films with candidates and centres, and candidates often give the impression that they have enjoyed studying it.

Those who chose Q20(a) engaged well with the task. They understood the contrasting terms used in the wording of the question. To answer it, most chose to follow the development in the character of Driss. They tended to say that, whilst there were quite a lot of devilish things in his early actions, he later became a much more caring individual. This change was normally well illustrated with appropriate references to the film. Some felt that there were still some mischievous elements in his behaviour in the later stages. Although the question looked a little complicated, most candidates handled it well.

Q20(b) was the more popular alternative. Most candidates wrote about what was unexpected about the two men coming together and spent time just listing their differences. Some good essays argued that they actually had quite a lot in common and perhaps their friendship was, therefore, not as unexpected as it first seemed. To illustrate this, however, quite a few candidates produced what appeared to be a lengthy regurgitation of a previous essay on different types of handicap.

## Intouchables

J'ai décidé d'étudier le film 'Intouchables', sorti en 2011 par Olivier Nakache et Eric Toledano, c'est un des films le plus populaire dans le cinéma français. Cela raconte l'histoire d'une amitié ~~est~~ improbable mais forte entre deux hommes, Philippe et Driss. Philippe est aristocrate tétraplégique et Driss banlieusard et petit criminel. C'est un film d'une histoire vraie entre Philippe Passo di Borgo qui est Philippe dans le film et Abdel qui est Driss. Dans cet essai, je vais analyser jusqu'à quel point cette description d'un "diable gardien" plutôt qu'un ange gardien convient à Driss.

Ma raison principale pour laquelle que Driss est ~~un~~ un diable gardien plutôt qu'un ange gardien est parce que de son caractère et son passé. Driss ne peut pas être décrit comme un ange quand il est un petit criminel. Au début du film, il a juste sorti de prison et il a mentir à sa tante qu'il a parti en vacances pour 6 mois. Un ange n'est pas quelqu'un qui ~~est~~ crée des mensonges et fait des crimes. Il a rencontré Philippe dans un entretien parce que il voulait ses assedics. Il ne voulait pas travailler mais juste de recevoir son argent. A mon avis, ce n'est pas une description d'un ange. Il a même voler ~~est~~ l'œuf qui coûte très cher dans l'entretien.

Ma deuxième raison que je pense que oui Driss convient ~~plutôt~~ une description d'un «diabole gardien» plutôt qu'un ange gardien et parce que des choses il a fait avec Philippe, l'homme il doit s'occuper de. La première scène est Philippe et Driss dans une voiture de sport pour fuir la police. Il aime la vitesse Driss est encourage Philippe de faire plus de choses excitantes comme ça, et donc Philippe fait une blague à la police après. Quand Philippe avait eu un crise dans le soir, ~~Driss~~ Driss a pris Philippe dans le soir pour fumer du cannabis, quelque chose illégal. Ces actions sont pas une description d'un ange gardien du tout.

Cependant, on peut dire peut être non, Driss est un ange gardien. Il est quelqu'un qui a changé complètement. Il a tourné la vie de Philippe en l'inverse. Il lui a aidé avec sa fille et ses problèmes avec son petit-copain et aussi avec des sujets sérieux comme le suicide. Mais pas juste la fille de Philippe mais Philippe lui-même. Il a arrangé pour Philippe de rencontrer la dame qu'il écrivait et qu'il aimait, on a vu ça à la fin du film. Ça a touché Philippe beaucoup car Driss pense toujours à Philippe et c'est le même pour Driss. ~~Cela~~ Cela nous montre que peut-être Driss peut convenir la description d'un ange gardien ~~plutôt~~ plutôt qu'un diable gardien.

En conclusion, je pense que la description d'un «diabole

gardien » est plutôt Driss parce que de ses  
actions et de sa character. Oui il est gentil et  
il pense toujours à Philippe mais il n'est pas un ange  
est c'est peut être à cause de sa qu'il était le  
parfait gardien pour Philippe, pas trop sérieux mais  
un ~~person~~ drôle et amusant.



**ResultsPlus**  
Examiner Comments

This is a good example of an essay in which the content is somewhat better than the language in which it is expressed. The introduction is rather vague and general and the intention given for what is to follow is little more than a repeat of the question. Later, however, it improves. The essay shows quite conclusively why the term *diable gardien* is a fitting one for Driss, firstly by describing what he was like at the beginning of the action and then by detailing some of his exploits with Philippe. The candidate goes on to show that Driss also qualifies to be called an *ange gardien* but this is not quite so well illustrated, although apt references to the film are given. The piece then comes to a balanced conclusion. It is clear that the question has been answered and in a fairly convincing manner. For critical and analytical response the essay was given 15 marks out of 20.

The language used is not as impressive. The candidate attempts to use some variety and range but the French becomes rather clumsy and anglicised. Several times *parce que* and *à cause de* are confused which leads to some compromised meaning. The phrasing is occasionally stilted and a mark at the bottom of the 9 – 12 range was deemed appropriate. There are quite a few errors in the forms of the language but the writing is generally coherent. The mistakes do not often hinder communication and a mark of 6 was awarded. In total the essay received a score of 30 marks out of 50.



## Question 21 (a)

*La Haine* was studied by a large number of candidates most of whom showed very detailed knowledge of the film. Q21(a) was the more popular of the two tasks offered.

On the first alternative, Q21(a), less good essays simply listed moments in the film where there was violence or considered Vinz, Hubert and Saïd in turn and said what their responses to violence were. Such pieces did not really get to grips with the idea of the theme of violence. Better offerings were more conceptual and were thoughtful about what was being said about violence in the film. Their authors mentioned, for example, that violence is cyclical and inescapable, it is a means of gaining status or an embodiment of the trio's entrapment. Kassovitz was said to be criticising police brutality. Where candidates tried to illustrate their ideas with mention of cinematographic techniques there was often a lot more said about the latter than about violence, which was the real subject of the essay.

On Q21(b) almost all essays included material about the stark contrast drawn between the banlieues and central Paris with differing levels of exemplification. Some candidates mentioned the 'otherness' of the three characters in Paris and police brutality there. The key differentiator was the degree of nuance in the analysis and the level of detail in the illustration or explanation.



Après avoir vu le film "La Haine", par le réalisateur du film "Mathieu Kassovitz" qui se déroule dans ~~les~~ <sup>la banlieue</sup> ~~quartiers~~ de Saint-Denis, on peut dire que le thème de la violence apparaît <sup>dans le film</sup> plusieurs fois. Dans cette dissertation je voudrais souligner que la violence est un part de la vie quotidien des banlieusards, que' à travers de la violence, Kassovitz souligne les comportements différents entre les banlieusards et les gens de la cité, et finalement que les personnages principaux sont violemment maltraités à cause de leur ethnicité.

Par commencer, on peut dire que les jeunes de la banlieue représentent bien le thème de la violence. C'est bien présenté dans la scène où les trois personnages sont à l'hôpital. Dans cette scène, Vinz, Saïd et Hubert crient au policier plutôt que de parler avec lui pour qu'ils puissent voir ~~son~~ <sup>leur</sup> ami, Abdel. Ici les spectateurs voient que les jeunes se comportent très agressivement et violemment envers ~~les~~ <sup>la</sup> police qui sont mis en place pour <sup>les</sup> protéger. On doit considérer que cet comportement violent ne se passe seulement une fois, mais la violence ~~est~~ joue un grand rôle dans la vie quotidien en banlieue.

Cela m'amène à mon prochain point que le thème de la violence ~~présente~~<sup>présente</sup> aussi les comportements différents entre les banlieusards et les gens de la cité. Nous voyons cela dans la scène à la galerie d'art ~~où~~ où les trois jeunes ne respectent pas les femmes et causent une scène. ~~à leur~~ Ici il est évident que la jeune de la banlieue se comporte ~~avec~~ avec la violence car ~~ils~~<sup>les jeunes</sup> sont habitués de cet comportement. On doit aussi mentionner que cette scène nous aide de comprendre les deux vies qu'ils sont absolument différents. Cela <sup>ne</sup> montre <sup>que</sup> les différences sociales ~~absolument~~ de leur comportements mais aussi de ~~leur~~ la façon <sup>qu'ils</sup> ~~ils~~ étaient grandis. De plus, j'ai l'impression que cette scène ~~présente~~<sup>présente</sup> le stéréotype des banlieusards, qu'ils sont impolis, violents et agressifs.

Finalement, on peut aussi dire que les spectateurs voient le racisme et la discrimination à ~~traverse~~<sup>du</sup> thème de la violence <sup>de la cité de la police.</sup> Un bon exemple se déroule à Paris où Hubert et Saïd sont maltraités et battus par deux policiers à cause de leur ethnicité. Ici nous voyons que les deux personnages principaux sont violemment



maltraités car ils ~~ne sont pas~~ <sup>et ethnicié</sup> ~~hommes français~~  
sont d'autre culture. Cela nous donne l'impression  
que Kasowitz voulait démontrer la vie  
réelle pour les banlieusards car ils doivent  
faire face aux problèmes sociaux <sup>ux</sup>. Mais on  
doit aussi noter, ~~et~~ <sup>bien</sup> que nous puissions  
voir ces problèmes sociaux clairement en  
banlieue, ~~la situation~~ <sup>cette situation</sup> tendue, <sup>de la violence</sup> est pire  
à la cité car il n'y a pas autant  
d'immigrés ~~que~~ <sup>que</sup> dans les banlieues  
autour de Paris. Cela ~~est~~ <sup>signifie</sup> ~~sign~~ que la violence  
n'est pas seulement importante pour montrer  
les thèmes de racisme et de la discrimination,  
mais aussi pour ~~montrer~~ <sup>souligner</sup>  
de la violence raciale en banlieue en  
comparaison avec Paris. Cela signifie ~~qu'il y a~~ <sup>qu'il y a</sup> ~~que~~ la  
~~plusieurs~~ que nous devons sentir la comparaison  
avec les banlieusards, car la police impose <sup>un certain part de</sup> la violence.

Je voudrais conclure que le thème de la  
violence est l'un le plus importante dans ce film.  
On peut conclure que la violence n'est pas  
~~montré~~ <sup>présenté</sup> seulement sur le côté des banlieusards  
mais aussi reflète la violence qui est imposé  
par la police.



This rather average essay does not quite live up to its early promise. The introduction suggests some sensible things to be dealt with. The first main paragraph gives the impression that violence is a fact of daily life for the inhabitants of the banlieus, a very tenable idea, and cites a scene to illustrate this but the point is not made very convincingly. The following paragraph seeks to draw a contrast between the inhabitants of the banlieu and those of central Paris but does not add much to the idea which has already been made that violence is part of the trio's make up. The end of the essay mentions police violence but this aspect could be brought out much more effectively. There is certainly some relevant analysis and appropriate interpretation. Points of view are not particularly well justified by references to the film. For critical response the essay gained a mark of 12 out of 20.

A similar score was awarded for range of language. There is a certain amount of variety in the use of vocabulary and a few examples of complex language. However, the French is at times rather clumsy and anglicised and the essay does not read very fluently. As far as accuracy is concerned, the essay begins quite well but more mistakes in the forms of the language become apparent as the essay progresses. Communication, however, is not usually compromised and on the third grid the piece was given 7 marks out of 10.

Overall the essay deserved a total of 31 marks out of 50.

## Question 21(b)

on les marque  
comme différents

la scène avec  
les skins

au commissariat

---

L'épisode au centre de Paris sert à ~~soig~~ souligner l'écart entre les jeunes banlieusards et le reste de société, ~~et~~<sup>à</sup> montrer le racisme de la police et <sup>à</sup> nous ~~per~~ permettre de mieux comprendre les trois personnages principaux, en particulière Vinz.

Au centre, nos trois protagonistes sont ~~const~~ constamment marqués comme différents des gens autour d'eux. ~~Une~~ Le langage parlé par le trio est ~~un arg~~ joue un grand rôle dans cela. Ils utilisent beaucoup d'argot et de verlan, ce qui a été créé spécifiquement pour ne pas être ~~compréhens~~ compris par ~~des~~ les gens qui ne sont pas des banlieues. On voit aussi la ~~chose~~ surprise de Said quand un policier le vouvoie, qui montre encore qu'ils sont ~~en~~ ~~de~~ hors de l'endroit ~~ou~~ avec lequel ils sont familiers et confortables. On a aussi la scène dans la galerie d'art, où Said se moque de la façon dont les gens du centre parlent (« merci, châteaux ») et les trois personnages se



comportent agressivement, <sup>qui renforce</sup> ~~renforçant~~ l'image négative et violente des banlieues.

La scène où Hubert et Saïd sont arrêtés ~~montrent~~ ~~les racisme~~ clairement le racisme de la police. Deux policiers expérimentés utilisent les insultes racistes envers Hubert et Saïd, et s'amusent ~~par~~ en les maltraitant, tout en apprenant à un jeune policier comment le faire efficacement. Cette scène renforce l'image violente, raciste et tout à fait négative de la police que le film veut nous montrer. De l'un côté, le dégoût de ce jeune policier nous donne l'espoir, mais on ~~ne peut pas~~ ~~peut pas~~ craindre aussi qu'avec du temps, il va se finir comme ses supérieurs. Cette idée montre le cercle vicieux de cette violence policière, et le besoin d'un changement énorme ~~à~~ aux forces de l'ordre dont on a besoin pour le résoudre.

Enfin, on apprend beaucoup du caractère de Vinz pendant l'épisode au centre. Il a parlé pendant toute la journée de son désir de venger Abdel en tuant un policier, mais on voit qu'il n'est pas aussi fort et violent qu'il ~~le~~ <sup>se</sup> croit. Premièrement, il y a la

scène où ses amis ~~lui~~ tirent avec un pistolet lance-fusées sur un homme à la boîte, et on regarde le visage de Vinz. Il est évident que cet acte le perturbe, et on commence à douter si Vinz est vraiment capable de tirer sur un policier. En outre, il y a la scène où Vinz essaie de tirer sur un skin. Dans cette scène, on voit Hubert manipuler Vinz pour prouver que Vinz n'est pas capable de vraiment tuer quelqu'un, et il a raison. ~~Après~~ Vinz ne peut pas tirer, ~~et~~ en fait il vomit. Ces scènes nous aident à comprendre que l'aggression de Vinz est une façade, et en réalité il est un jeune garçon déprimé par un système injuste, qui se sent que la seule façon ~~de~~ d'avoir ~~de~~ l'acceptance est en étant <sup>agressif</sup> ~~port~~ et violent.

L'épisode ~~à~~ Paris au centre est très importante pour le développement de la tension du film, et explore les thèmes principaux ~~de~~ de l'œuvre. Ces événements nous donnent une ~~compréhension~~ compréhension profonde des caractères et des messages de ~~Kassovitz~~ Kassovitz.



This is a very sound essay with a clear introduction which signals a sensible approach to the subject. There is an obvious desire to analyse the importance of the episode, rather than simply narrate what happens in it. The difference between the central trio and the inhabitants of central Paris is well shown. The candidate then demonstrates that the episode is well used to add to the theme of police brutality. Finally, the depiction of the character traits of some of the principle figures is said to be enhanced by what happens in the nominated episode. Critical analysis is thus shown through some convincing interpretations and for this the essay was placed in the top reaches of the first grid and given 17 marks out of 20.

A range of vocabulary allows the ideas to be conveyed in a variety of different ways. There are also examples of complex language used effectively. The French reads fluently and on the second grid the piece gained a mark of 18 marks out of 20. No doubt one could find minor blemishes in the forms of the language but the writing is sufficiently correct to be given the maximum score of 10 marks for accuracy.

## Question 22 (a)

The two questions on *La Vie en Rose* did not attract many responses. The small number of candidates who tackled Q22(a) showed good detailed knowledge of a short but important scene. Virtually no one wrote an answer to the alternative question.

## Question 23 (a)

There are two Truffaut films included in the list of prescribed films in the specification but *Le Dernier Métro* attracted very little interest. A couple of essays were seen on Q23(a) and both managed to show that Bernard posed a threat to the theater.

## Question 24 (a)

*Les Choristes* remains quite a popular choice but there is some indication that interest in it is waning a little. A few more essays were seen on Q24(a) than on the alternative.

On Q24(a) most candidates handled the side of the question concerning extraordinary reactions quite well. Concentration was on Matthieu's effect on Morhange, who went on to become a great musician, but reactions in others, such as Pépinot and even Rachin were mentioned. Some struck a balance by saying that Matthieu could not work his magic on Mondain. No doubt there was less to say about whether Matthieu was an ordinary person but there could have been a little more treatment of this aspect. Most were content to say that he was a failed musician and left it at that.

There was some good engagement with Q24(b) which produced some thoughtful answers and in some cases quite a range of ideas. Most essays mentioned the differences in teaching styles and approaches to discipline which were raised in the film and the best really thought about how this would be helpful for a prospective teacher. Mention of Pépinot led to some good ideas on the need to involve and bring out the best in all one's charges. One wary candidate issued a warning that one might end up with a Headteacher like Rachin.



## TENSE

On a décrit CM comme un homme tout à fait ordinaire qui provoque des réactions extraordinaires.

Analysez jusqu'à quel point ce jugement est justifié.

### PLAN

① Change leur comportement.

un ~~est~~ superviseur ordinaire

au début, mauvaise comportement. eg. M change des vis un caricature impoli de CM sur le tableau noir.

à la fin, les enfants sont respectueux, reconnaissants, crée l'harmonie, ils jettent les ~~pa~~ avions fait du papier. d'ij. méthodes d'enseignement.

on peut en déduire

② Formation de la chorale - Comtesse.

• Au début, musicien raté 'même le nom de l'établissement semblait avoir été choisi pour [lui]'. Après avoir créé la chorale, 'Caresse sur l'océan' pour la comtesse - réaction extraordinaire - très impressionné et inspiré.

une réussite 'grand art', bien que Rachini prends le crédit, réussite dans son cœur.

③ ARDLM, Mandarin - pas changer

il ne pouvait pas provoquer un réaction extraordinaire de Mandarin.  
↳ ~~est~~ continué à montrer le mauvaise comp - mit le feu, fier de ce qu'il a fait.

le sent pers. que CM ne pouvait pas changer - représente le type de personne les... aurait pu devenir.

échoué pour la société.



Nous nous pencherons sur jusqu'à quel point Clément Mathieu est un homme tout à fait ordinaire qui provoque des réactions extraordinaires pendant le film de Fond de l'Étang. C'est clair qu'il provoque une réaction extraordinaire puisque il change le ~~sa~~ comportement des garçons complètement au fur et à mesure que l'histoire progresse, ainsi qu'il provoque une réaction extraordinaire quand la chorale chante pour la Comtesse. ~~En outre,~~ En revanche, dans une certaine manière, Clément Mathieu ne provoque pas une réaction extraordinaire pour le personnage de Mondain pendant ce film à cause de son comportement méchant.

Premièrement, Clément commence à l'école comme superviseur absolument ordinaire, mais il ~~peut~~ est évident qu'il <sup>complètement</sup> change le mauvais comportement des garçons méchants. <sup>complètement un</sup> Les exemples typiques seraient quand au début, Morhange dessine un caricature impoli de ~~sa~~ son prof sur le tableau noir, cependant à la fin les enfants sont vraiment respectueux et reconnaissants quand ils jettent les avions fait du papier avec les messages <sup>amicales et gentils</sup> pour Clément quand il quitte Le Fond de l'Étang. Je suis convaincu du fait que cela est un réactif extraordinaire parce que les personnalités des garçons changent ~~beaucoup~~ transformant <sup>beaucoup</sup> complètement à cause de l'harmonie créée dans la chorale et les méthodes

d'enseignement de Clément Mathieu. Les gargons s'épanouissent grâce à Clément Mathieu, ~~et de plus et~~ c'est ainsi que des réactions exceptionnelles sont montrées dans le film.

En plus, il est ~~aussi~~ aussi clair que Clément Mathieu provoque des réactions extraordinaires quand la chorale chante la chanson «*Caresse sur l'océan*» pour la Comtesse qui visite l'école. Au début du film, les spectateurs voient Clément comme un musicien raté car il dit que «*même le nom de l'établissement semblait avoir été choisi pour moi [lui]*». Cependant, après avoir fondé ~~formé~~ la chorale ~~et~~ <sup>quand</sup> ils chantent pour la Comtesse, il n'est plus un échec ~~parce qu'il~~ ~~après avoir provoqué des~~ ~~réactions extraordinaires.~~ ~~La Comtesse~~ ~~On peut~~ ~~La~~ ~~Comtesse~~ ~~est~~ ~~impressionnée~~ ~~et~~ ~~inspirée.~~ ~~et~~ ~~On~~ ~~peut~~ ~~en~~ ~~déduire~~ que Clément est maintenant une réussite. Bien que Rachin soit égoïste et prends le crédit pour la chorale, Clément se sent plein de succès dans son cœur après ~~avoir~~ <sup>il</sup> provoqué une réaction extraordinaire <sup>de</sup> pour la Comtesse.

~~Enfin~~, Au revers de la médaille, je dirais qu'il est évident que Mathieu ne provoque pas des réactions extraordinaires toujours à cause du personnage de Mondain pendant le film. Un bon exemple serait quand Mondain arrive à l'école <sup>et</sup> Mathieu essaye de l'aider à changer. Cependant, plus tard dans le film, Mondain



mit <sup>en</sup> à feu l'école, <sup>et il crée</sup> ~~est~~ <sup>l'incendie.</sup> Il est <sup>peut-être</sup> évident que Mondain <sup>soit</sup> est fier de ce qu'il a fait <sup>dans</sup> avec un gros plan de sa visage quand il regarde l'école brûler <sup>dans le film.</sup>. Il est parfaitement clair que Clément ne forme pas une réaction extraordinaire avec Mondain <sup>Mondain intimise à avoir le mauvais comportement et</sup> parce que <sup>il est</sup> le seul personne que Mathieu ne pouvait pas changer. Mondain représente le type de personne que les autres gars auraient pu <sup>devenir</sup> sans la provocation de Clément Mathieu.

En résumé, On ne peut pas nier que Mathieu suscite des réactions extraordinaires pendant le film grâce aux <sup>du comportement</sup> changements, incroyables et rapide des enfants, ainsi que la réaction ~~ex~~ extraordinaire de la loutresse après les gars chantent dans la chorale. D'un autre côté, ~~il~~ il est aussi montré que Clément ne provoque pas les réactions incroyables dans le film pour certains personnages, comme Mondain. Cela est clair ~~il~~ car il est le seul <sup>que Mathieu</sup> garçon ~~qu'il~~ ne pouvait pas changer <sup>qui de</sup> de créer une réaction extraordinaire.



This is a sound reaction to Q24(a) but it is rather repetitive both in ideas and language. The introduction makes it clear how the essay is likely to develop. The candidate does not make much effort to deal with Matthieu's supposed ordinariness. Extraordinary reactions are dealt with in very general terms and by reference to one episode. It would have been nice to have had some discussion on how certain individuals were changed. When the candidate turns to a discussion of failure to have an effect, the individual case of Mondain is given quite a lot of coverage. The question is definitely addressed and some relevant interpretations are forthcoming. For critical analysis the piece received a mark of 13 marks out of 20.

A similar score was awarded for range. The vocabulary is quite repetitive and standard but some varied structures are deployed. The forms of the language are usually accurate, the writing is coherent and any errors do not intrude or prevent understanding and on the third grid a mark of 7 out of 10 was given.

This essay thus gained a total score of 33 marks out of 50.

## Question 25 (a)

*Les 400 Coups* was studied by a relatively small number of candidates who gave the impression that they had enjoyed exposure to it. Q25(a) was not at all popular but Q25(b) proved to be quite straightforward and gave rise to some of the best work seen on the whole of the paper. Antoine's delinquent behaviour was commonly ascribed to his education, his parents and his friend René. A few candidates believed that he himself was not without blame.



## Question 25 (b)

'Les 400 - Coups', tourné et sorti en 1959, est un film assez autobiographique, qui raconte l'histoire d'un garçon réprimé, frustré, et méchant, qui ressemble le réalisateur, Truffaut. Son engrenage vers la délinquance est motivé par la répression, ~~particulière~~ surtout dans le système éducatif, ~~ses parents~~ la négligence de ses parents, et l'influence de son ami, René.

Examinons le thème de la répression dans ce film, le déji le plus grave pour Antoine, qui exclame: "il faut que je vive ma vie!". Truffaut montre sa ~~de~~ désenchantement avec la société française conservatrice de l'époque à travers sa présentation ~~de~~ du système éducatif, et le professeur Petite Fille. Il donne toujours les impératifs, par exemple "apportez-moi", "un! deux! Trois! Ramenez", et les insultes aux ses élèves, qu'il l'appelle "des lâches", "des crétins", et "des imbeciles", et de

plus, il utilise <sup>le manque de liberté</sup> la répression comme une punition, disant à

Antoine, "la récréation n'est pas un dû, c'est une récompense",

~~et le privant de récréation.~~ On pourrait suggérer que ce

traitement sévère, et le manque de respect de Petite

Feuille envers ses étudiants, conduisent à la délinquance

d'Antoine parce que c'est sa seule opportunité d'être

libre. Peut-être pour cette raison, Tuffant ne veut pas

condamner le mauvais comportement du protagoniste, plutôt

<sup>exposer</sup> ~~présenter~~ <sup>répressives</sup> les institutions répressives qui <sup>mère</sup> ~~mère~~ conduisent à sa délinquance.

Passons maintenant à la négligence des parents d'Antoine,

et leur manque d'intérêt envers leur fils. Par exemple,

Gilberte, la mère, ignore son fils lorsque il retourne de

l'école, ~~avant~~ <sup>Jusqu'à</sup> d'elle revendique qu'Antoine "va me chercher mes mules" et elle demande "où est la farine?". Elle rejette son rôle de mère, disant que (avoir beaucoup d'enfants) "c'est du laponisme, moi, je trouve ça répugnant". Julien aussi ne s'intéresse pas à son (beau) fils, demandant "qu'est-ce qu'on fait du gosse pendant les vacances?", à lequel Gilberte réponds "les colonies de vacances sont fait pas pour les <sup>mauvaise</sup> d'Antoine caniches". À cause de ~~la~~ <sup>sa</sup> ~~mauvaise~~ <sup>la</sup> vie de famille, dont sa mère se trompe sur son mari, ils s'insultent ("tu ne seras jamais vice-président!"), et ils l'insultent aussi, disant que "c'est pas étonnant que tu aies des si mauvaises notes", ~~et~~ Truffaut on montre ~~que~~ <sup>que</sup> la délinquance d'Antoine ne dois pas être <sup>surprenante</sup> ~~surprenante~~, Il montre aussi <sup>que ses parents</sup> ~~qu'ils~~ hésitent à accepter



la ~~responsabi~~ responsabilité et culpabilité, quand Gilberte dit que "nous n'avons aucun pouvoir sur lui", malgré que le ~~directeur~~ proviseur a dit que "seuls les parents ont pouvoir de sévir". ~~Pour cette raison~~ cela souligne qu'Antoine devient délinquant à cause de la négligence de ses parents.

Réfléchissons finalement à l'influence de René sur la délinquance d'Antoine, car il est <sup>son ami</sup> plus méchant. ~~Et de là~~ ~~Et donc~~ René reste toujours fidèle à Antoine, offrant que "tu vas habiter chez moi, on s'débrouillera", cependant <sup>son</sup> conseil ~~concernant~~ concernant le mensonge, que "plus c'est gros, plus ça passe" est très mal. Aussi, il fait l'école ~~à~~ buissonnière plus souvent qu'Antoine, disant "c'est toujours ici que je le (son sac) mets" et "faites-moi confiance, par ici la sortie", qui souligne qu'il encourage la délinquance d'Antoine.

En conclusion, la raison la plus persuasive pour laquelle Antoine devient délinquant est la répression et son désir pour la liberté. Bien que ses parents et René soient aussi importants pour expliquer son mauvais comportement, on pourrait dire que <sup>le plus</sup> Truffaut nous montre que le manque de liberté conduit à la délinquance. Il crée une symbolique émouvante à la fin du film, quand Antoine, fuyant le centre d'observation, voit la mer pour la première fois, représentant cette sacrée liberté, trouvée à travers sa délinquance.



This is a very readable essay which deals comprehensively with the question. The introduction gives a clear indication of what is to follow. Firstly, it is no wonder that Antoine plays truant from a repressive school life and gets into trouble as a result. Criticism is secondly levelled at the parents who seem only to want to get rid of the boy. The fact that René encourages his friend to play truant and to lie is then given as a factor. The conclusion then makes the rather nice point that Antoine's behaviour can be explained by a general desire for freedom and ends with the final view of the troubled boy. The response is relevant throughout and gives convincing interpretations with appropriately selected evidence from the film. The essay could be safely placed in the top box and was given 18 marks out of 20.

The piece reads fluently. There is varied use of lexis and grammatical structures producing consistently articulate writing. For range the essay was also placed in the top part of the grid on 17 marks out of 20. There are a small number of mistakes in the forms of the language but these do not intrude and for accuracy a mark of 9 out of 10 was given.

Overall, the essay gained the very creditable score of 44 marks out of 50.

## Question 26 (a)

Hardly anyone had studied this film.



## Paper Summary

Based on their performance on this paper, candidates should in their translations:

- pay particular attention to verb endings, adjectival agreements, genders and concord of subject and verb;
- be careful in choosing the appropriate tense to use, especially when writing in the past;
- check carefully the accuracy of what they have written.

Based on their performance on this paper, candidates should in their essays:

- read the questions carefully and respond relevantly to the whole task;
- avoid trying to include everything they know about a book or a film but concentrate on answering the precise question;
- illustrate the points they make with appropriate references to the text or film;
- ensure, when using direct quotations, that the French in them is correct;
- write legibly at all times or type their answers.

## **Grade boundaries**

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

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

