



Mark Scheme (Results)

Summer 2022

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.

GCE A Level French

Paper 2 mark scheme

Section A – Question 1 (translation) into assessed language

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

Marking Principles

Accents: grammatical accent errors count as mistakes, for example *Je suis alle*. Non-grammatical accent errors are tolerated, for example *j'espere* for *j'espère*, unless they cause ambiguity, for example *ou* rather than *où* and *a* for *à*.

Spelling: minor spelling errors are tolerated, for example *bibliothèque*, *imigré* as long as they are not ambiguous or form a word in the wrong language, for example *libraire* for *librairie*, *petrol* for *pétrole* or *tomato* instead of *tomate*.

Verb endings but not stems must be correct and will not be classed as spelling errors, for example *il faisait* acceptable but *il faisais* would not be credited. Genders and adjective endings must be correct and will not be classed as spelling errors.

Repeated capitalisation errors will not be penalised, for example *anglais* for *Anglais*.

Other repeated or consequential errors are not penalised, for example *Je me suis assis au table, il était couvert de papiers*.

Any appropriate alternatives which do not already appear in the acceptable answers column are credited.

Updated to 2 July STM 10am

	Text	Correct Answer	Acceptable Answers	Reject	
1	When they leave school,	Lorsqu'ils quittent l'école,	Quand le lycée Tolérate le collège finissent leurs études partir <u>de</u> for quitter	finissent l'école laissent for finissent sortir de for partir de future tense	(1)
2	young people have a difficult choice to make.	les jeunes ont un choix difficile à faire.	dur for difficile doivent prendre une décision difficile les jeunes gens future tense inversion of young people (box 2) and they (box 1)	faire for prendre with decision decision (no accent = English) a for à (withhold mark first time only)	(1)
3	They can either go to university or	Ils peuvent soit aller à l'université soit	la fac(ulté) ou ... ou Alternative word order e.g. soit ils peuvent aller à l'université, soit...OR ou... Ils peuvent aller ou ... (one ou only)	mix of soit and ou où or où (wrong word)	(1)
4	start to earn a living.	commencer à gagner leur vie.	gagner leur pain se mettre à for commencer commencer de gagner de l'argent/un salaire travailler (on its own)	gagner <u>la</u> / <u>une</u> vie	(1)
5	I am glad	Je suis content(e)	heureux/ heureuse ravi(e) correct subjunctive formulations	any inconsistency over gender loses credit the first time only	(1)
6	to have become an apprentice-electrician.	d'être devenu(e) apprenti électricien.	(un) électricien en formation/apprentissage/stage apprentie électricienne Tolérate addition of article	gender inconsistency first mark only withheld	(1)
7	At the end of my training,	A la fin de ma formation,	À for A Après ma formation mon apprentissage/stage	entraînement	(1)
8	I obtained a useful	j'ai obtenu un diplôme utile	reçu/ gagné une qualification	j'ai eu	(1)

	qualification		qualificacion (one letter out)		
9	and, unlike many of my friends, I did not have any debts.	et, contrairement à beaucoup de mes ami(e)s, je n'avais pas de dettes.	à la différence de mes copains/copines pas comme beaucoup de mes ami(e)s je n'étais pas endetté(e) If the person has so far been masculine and puts copines – fine. je n'avais aucune dette je n'avais pas de dette (singular)	je n'ai pas eu (perfect tense) gender inconsistency first mark only withheld	(1
10	At first, I worked for a large firm	D'abord, j'ai travaillé pour une grande firme	Tout d'abord/ Au début/premièrement compagnie/entreprise/société Dabord (no apostrophe)	large/grosse	(1
11	which repaired industrial machines.	qui réparait/ répare les machines industrielles.	répare (present tense) des for les industrialles (one letter out in stem)	fixait/restaurait/rétablait (too vague) perfect tense	(1
12	Then, after three years,	Puis, trois ans plus tard,	Ensuite/ En suite après trois ans au bout de trois ans années 3 for trois Donc/Alors for then (consequential sense)		(1
13	I was able to found my own company	j'ai pu fonder ma propre compagnie	établir/créer entreprise/firme/société/boîte être capable de for pouvoir	imperfect tense ma compagnie propre (wrong sense) lancer (anglicism) enterprise (English)	(1
14	and I took on two other people.	et j'ai embauché deux (autres) personnes.	ouvriers engagé/employé et embaucher ... (following on from box 13) Infinitive if following on from box 13	j'ai pris (not sense of embaucher) emboucher (another French word)	(1

			et j'ai embauché deux autres 2 for deux		
15	After completing each contract,	Après avoir terminé chaque contrat,	fini/complété travail À la fin de chaque contrat/travail	contract (English)	(1
16	we ask our customers to	nous demandons à nos clients de	on for nous	omission of à or de consommateurs (not clients) notre clientèle for nos clients	(1
17	fill in a questionnaire.	remplir un questionnaire.	répondre à compléter	faire un sondage/une enquête un formulaire (not questionnaire)	(1
18	Their replies show	Leurs réponses montrent	démontrent réponses (with é) (French misspelling)	responses (English)	(1
19	that they are satisfied	qu'ils sont satisfaits	final two boxes: que ce que nous avons fait leur plaît = 2 contents/ravis feminine referring to customers		(1
20	with what we have done.	de ce que nous avons fait.	avec for de le travail que nous avons fait		(1

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)

It is recommended that, in order to give a detailed analysis of the work, students write between 300-350 words for each essay. This is sufficient for students to give relevant, justified points of view, arguments and conclusions with evidence from the work. The whole essay will be marked regardless of length.

General guidance on using levels-based mark schemes

Step 1 Decide on a band

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

Step 2 Decide on a mark

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

Critical 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 should be applied twice, once for each essay individually.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable 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 should 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 should 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 should 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>Boule de Suif et autres contes de guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) – Guy de Maupassant Students may refer to the following in their answers.</p> <p>Maupassant evokes sympathy in the reader for Boule de Suif in a number of ways at different points in the story.</p> <ul style="list-style-type: none"> • Firstly, Maupassant places Boule de Suif in a very unenviable situation. As a patriot, she instinctively does not wish to accede to the Prussian officer's demands. However, the fate of her fellow travellers depends on her decision. • Boule de Suif, a humble prostitute, is thrown together with fellow travellers of higher social standing but who prove to be of much less worth. Their cajoling and moral blackmail eventually prove too much for her and she sacrifices herself. Maupassant achieves sympathy by showing it as an unequal struggle. • Sympathy for Boule de Suif reaches its height at the end when, having gained what they want, the other travellers treat her despicably. The reader's solidarity with Boule is increased by their hypocrisy. Maupassant causes most sympathy by drawing a complete contrast between the two meals which take place in the coach. • Finally, Maupassant underlines the sympathy by depicting Boule de Suif as a thoroughly likeable character who does not deserve her fate. She is shown to be patriotic, principled and sensitive, a thorough contrast with her fellow travellers who do not gain any sympathy.

Question number	Indicative content
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2(b)	<p>Boule de Suif et autres contes de guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) – Guy de Maupassant Students may refer to the following in their answers.</p> <p>Maupassant is keen to show the effects of war on physical surroundings and on individuals.</p> <ul style="list-style-type: none"> • War is very destructive to properties and landscapes. Set in idyllic countryside, the burnt-out cottage at the beginning of <i>La Mère Sauvage</i> is a reminder of the horrors which have taken place there. From the train in <i>Un Duel</i> a devastated countryside is seen. • War gives the powerful and the unscrupulous scope to profit from it. The Prussian officers in <i>Deux Amis</i> and <i>Boule de Suif</i> abuse their power. The coach travellers in <i>Boule de Suif</i>, with the exception of the heroine, are intent on furthering their own selfish ends. • War can cause a complete change in an individual. The mild-mannered Mère Sauvage turns into a sadistic killer to avenge the death of her son who has been killed in the war. • Individuals can also act in a very surprising way. M. Dubuis in <i>Un Duel</i> defeats the arrogant Prussian officer against all the odds. The two nondescript friends in <i>Deux Amis</i> defy reason and go fishing in a war zone and then suffer a heroic death.
Question number	Indicative content
3(a)	<p>La Place – Annie Ernaux Students may refer to the following in their answers.</p> <p>By the end of the book, the author and her father have grown apart in a number of different ways.</p> <ul style="list-style-type: none"> • The situation between the two represents, on a simple level, the conflict of generations. As the girl grows, she becomes increasingly impatient with her father and by the end the two are exasperated with each other. Finally, they are thus separated by the natural differences between the young and old but in this case in a quite marked way. • More than anything else, the two finally differ in education and culture. The daughter has gained a good education and has become well-qualified. She is well-read and has an appreciation of the arts. The father has a very basic education but reads little

	<p>more than the local newspaper and sees no value in the arts.</p> <ul style="list-style-type: none"> • The two are now also from different classes. The daughter has left her class and has married someone of higher social standing. The husband and his father-in-law find it difficult to relate to one another. The father, whilst he has left a purely manual job to become a small shopkeeper, remains tied to his working-class roots. • The two are, by the end of the book, physically distant one from another. Marriage has taken the daughter well away from her native region. She returns to deal with the death of her father. Apart from his time at war, the father has never left Normandy. He has a blinkered, parochial outlook on life.
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Question number	Indicative content
3(b)	<p>La Place – Annie Ernaux Students may refer to the following in their answers.</p> <p>The relationship between father and daughter forms the crux of the account but it is wrong to say that there is nothing else of interest. The book treats several important themes, such as the conflict of generations, social mobility, changing work patterns and developments in society in general.</p> <ul style="list-style-type: none"> • The two central characters are the only ones given any detailed treatment. Anyone else who appears in the book, such as the new husband or the mother, is given the sketchiest of treatments. • The main interest lies in seeing how the two principal protagonists have grown apart. The differences are analysed on the death of the father, which coincides with the daughter's educational and professional success. • Other content will interest the reader. These include the movement from the countryside to the towns, growing literacy and the broadening of cultural awareness, the replacement of small retail shops with larger supermarkets and the effects of wider travel possibilities. • There are constant allusions to contemporary events and developments. They are never treated in great detail but, taken together, they provide an interesting backcloth to a description of fundamental social change and give a view of the Twentieth

	Century world and its history.
Question number	Indicative content
4(a)	<p>Le Blé en Herbe – Colette Students may refer to the following in their answers.</p> <p>The whole book is set in a fairly restricted part of Brittany in the summer and the surroundings are seen as an important feature in the development of the story.</p> <ul style="list-style-type: none"> • Colette gives an impressive picture of the holiday region with its distinctive coastline, its vegetation and wildlife. This picture has interest in itself. The area is then cleverly sub-divided into the realms of the various characters. Beyond this is Paris which represents school and careers. Brittany is an escape from the physical environment of Paris and from the characters' social roles. • The parents' territory is the villa, they are rarely seen out of it. Phil and Vinca have the open spaces all around. At the beginning they are seen happily playing in the seaside environment, as they have always done. When they are depicted in the villa, they escape as soon as they can and seek refuge in nature. • When Mme Dalleray appears, it is obvious the natural surroundings do not suit her. She is out of place in her high-heeled shoes, she blames her chauffeur for taking the 'chemin du goémon'. The fact that she is out of step with the area underlines the way in which she will introduce a disturbing element to the lives of Phil and Vinca. • Mme Dalleray retreats to Ker-Anna, a contrast to the natural environment and it is to this entirely different place that Phil is lured. It is cut off from the world outside and is dark, sumptuous and alluring.

Question number	Indicative Content
4(b)	<p>Le Blé en Herbe – Colette Students may refer to the following in their answers.</p> <p>Colette's novel has many dramatic qualities.</p> <ul style="list-style-type: none"> • The novel was published in serial form over eight months. Each chapter ended with a certain amount of suspense and the start of the next chapter needed to remind readers briefly of 'the

	<p>story so far'. Thus, each chapter of the book ends with the reader wanting to know more.</p> <ul style="list-style-type: none"> • The narrative is pared down to its essential features in order to maintain the dramatic tension. A group of characters is skilfully selected in a particular place at a crucial moment in their lives. Their story is played out against dramatic, wild scenery. Minor characters precipitate dramatic events, for example the visitor from Paris and the boy who brings news of Mme Dalleray's departure. • Drama arises from the interaction of the three main characters and there is alternating tension between them. The triangular affair emphasises the importance of the relationship between Phil and Vinca. • The action is divided into sections for dramatic effect. In the first the closeness of the relationship between Phil and Vinca is portrayed along with their struggle to preserve it against the pressures of adolescence. Secondly Phil becomes involved in the affair with Mme Dalleray with all the conflicts which that brings. The final part deals with how this experience will affect his relationship with Vinca.
Question number	Indicative content
5(a)	<p>Le Château de ma Mère – Marcel Pagnol Students may refer to the following in their answers.</p> <p>The short-lived determination to go and live in the hills gives insight into several important themes of the book and into the personality of the characters involved.</p> <ul style="list-style-type: none"> • The decision made towards the end of the summer holidays is driven, not so much by a dread of school, for Marcel is a good pupil, but by the wish to remain in the hills. This underlines the importance which the countryside and his friendship with Lili hold for Marcel. • The episode also contributes a great deal to the gentle humour of the story. The naïve, ill-planned adventure is comic in itself and the funny side to it is increased by the boys' reactions to such things as 'le grosibou' and darkness. • The escapade also tells us a lot about their characters. Marcel is

	<p>full of bluster until the reality of the situation becomes apparent. To cover his own frightened misgivings, he blinds Lili with science about microbes. Lili knows all about their surroundings but is in no position to gainsay Marcel's reasons to return.</p> <ul style="list-style-type: none"> • The reaction of the parents to Marcel's farewell letter and the boys' return is significant. The father pokes gentle fun at the episode but does not openly castigate his son. This underlines his kindly disposition and his desire to teach them a sensible lesson. The mother, ever solicitous of their welfare, is glad to see them back.
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Question number	Indicative content
5(b)	<p>Le Château de ma Mère – Marcel Pagnol Students may refer to the following in their answers.</p> <p>The book is obviously concerned mostly with Marcel's mother but both parents figure a good deal and there are several similarities and differences between them.</p> <ul style="list-style-type: none"> • The most striking similarity concerns their obvious love of family and the importance they attach to it. The mother is constantly worried about the children's well-being, for example when they go hunting in inclement weather. The father is keen for the children to learn and prosper and for the family to be harmonious and united. Thus, he encourages Marcel to work hard towards important examinations. • Both parents are keen on their visits to the hills. The mother extols the health-giving advantages and the father sees opportunities for hunting and general instruction. The father is too wary of authority to seek an extension to the weekend. It is due to the mother's initiative, when she enlists the help of the headmaster's wife, that they are able to spend long weekends in the countryside. In doing this she conquers her natural shyness for the sake of her children. • The parents are both apprehensive about crossing the estates via the canal. The mother is full of foreboding and fears that they will be discovered. In this case timidity is more in evidence. The father shares her fears, but he is morally worried about his position and reputation as a teacher. • The centre of Marcel's mother's life is her family and her status

	<p>as wife and mother within it. Marcel's father is proud of his role as a teacher and the part he plays in the promulgation of the Republic's values. She is keen for her children to be healthy and happy. Marcel's father wants to see Marcel succeed academically. The two are different but complement each other wonderfully as a couple.</p>
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Question number	Indicative content
6(a)	<p>Le Gone du Chaâba – Azouz Begag Students may refer to the following in their answers.</p> <p>Within the confined world of the Chaâba, Azouz is very close to his parents. As he mixes more with the outside world, he perhaps grows slightly apart from them.</p> <ul style="list-style-type: none"> • To begin with, Azouz is proud of the fact that his father is the head of the community in the Chaâba. He accepts traditions imposed on him, such as circumcision and even Bouzid's autocratic decision to destroy his bicycle when he is disobedient. Bouzid is keen to see Azouz do well and does not want him to end up with a menial job, such as his own. • Azouz becomes a little impatient with his father's inability to adapt to the reality of the decline of the Chaâba. Azouz becomes the one who has to interpret and increasingly deal with the authorities. Unfortunately, he is the one who unwittingly starts the decline of the community and Bouzid's demise after the police raid, which also strains relationships. • At the start, Azouz honours his mother as a loving parent who wishes to protect her children and see them prosper. She provides security in times of trouble. • The most shameful incident in Azouz's relations with his parents comes when, in an attempt to show that he is not an Arab, he denies that he is related to his mother when she appears in the street in her traditional Arab clothes.

Question number	Indicative content
6(b)	Le Gone du Chaâba – Azouz Begag

	<p>Students may refer to the following in their answers:</p> <p>Bouzid's fortunes change the most during the book and readers' reactions to him are likely to be quite varied.</p> <ul style="list-style-type: none"> • At first, he is probably respected for the way in which he organises and rules the Chaâba. He is very authoritarian and uses his power for the common good, as he sees it. • Admiration is probably felt for him as a father who wants to see his children become educated and to prosper. He is determined that they will not suffer all the disadvantages that have plagued his own life. Some might find his treatment of Azouz and the children of others a little too draconian and contradictory. • Readers will no doubt begin to pity Bouzid, as he starts to lose his authority, beginning from the incident with the clandestine abattoir. He becomes a shadow of his former self, as even some women in the community begin openly to defy him. • Bouzid will cause readers to lose patience with him and become exasperated at his total inability to accept change. The others, in varying degrees, espouse the changes in their lifestyle brought about by moving to a modern block of flats. Bouzid cannot accept that life in the Chaâba is over and he even moves back there, a solitary, broken figure.
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Question number	Indicative content
7(a)	<p>Les Mains Sales – Jean-Paul Sartre</p> <p>Students may refer to the following in their answers.</p> <p>Olga and Jessica, the two female characters in the play, are very different people and have distinct effects on Hugo and thus on the course of events.</p> <ul style="list-style-type: none"> • Jessica, Hugo's wife, is flighty and frivolous for most of the play. She cannot take her husband seriously and their relationship is merely a game. Jessica's attitude to Hugo contributes a great deal to his lack of self-confidence which in turn makes him want to commit a significant act. • Jessica becomes attached to Hoederer. When Hugo comes into the room, having decided not to shoot the older man, he finds his wife and Hoederer in an embrace. This leads him to pull the trigger. Jessica inadvertently has a profound effect, therefore, on Hugo's actions and his future.

	<ul style="list-style-type: none"> • Olga is a dedicated follower of the party line. Under her influence, Hugo accepts the mission to assassinate Hoederer. When she begins to doubt Hugo's resolve she throws the bomb to try to hasten the desired outcome. She has an effect on Hugo's actions or inaction. • Olga is given a little time to save Hugo at either side of the flashback. It is her failure to persuade Hugo to pass the killing of Hoederer off as a crime of passion which leads to his death. Both women thus have a major role to play in Hugo's fate.
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Question number	Indicative content
7(b)	<p>Les Mains Sales – Jean-Paul Sartre Students may refer to the following in their answers.</p> <p>The play is not primarily a comedy but there are some comic moments which contrast with the predominantly serious tone of the play. It deals with complex issues mostly connected with philosophy and politics. It is not surprising, therefore, that the play is largely serious in nature, but Sartre provides an entertaining experience for his audience.</p> <ul style="list-style-type: none"> • The most obvious comedy comes from Slick and Georges, a pair of dedicated 'heavies' who introduce a note of unconscious humour at several points. Their heavy-handed behaviour almost amounts to slapstick on occasion. Their reaction to Jessica is also full of unintentional humour. • There is a certain amount of wit and repartee, particularly in the exchanges between Hugo and Jessica, as they play at being a married couple. This contrasts with the vulgar idiom of the working-class, as used by Slick and Georges. • None of the minor characters has any real depth. They tend to be caricatures. There is some humour in the political scene in which concerned figures debate the future of the country. The Prince is a rather pompous, hypocritical character whose diplomatic language contrasts with Karsky's bluster. • The style adopted by Sartre has few comic elements and is concerned more with retaining the audience's interest. The flashback technique commands the interest of the audience. The opening tableau poses many intriguing questions which are only answered in the dramatic tense final scene. At other parts of the action a grave situation is sometimes defused with a

	dramatic event such as the explosion of the bomb. Such techniques keep the audience on the edge of their seats.
Question number	Indicative content
8(a)	<p>Les Petits Enfants du siècle – Christiane Rochefort Students may refer to the following in their answers.</p> <p>Josyane’s father is a significant character in the book but, since the story is told in the first person by Josyane, we only see him through her eyes.</p> <ul style="list-style-type: none"> • The intention is obviously to depict a materialist society and the father is one who espouses the more widespread opportunities to gain possessions in post-war society. One of his greatest pleasures is to discuss and polish his newly-acquired car. His role is to epitomise materialism. • The society is also very misogynist. The women are drudges whose main function is to produce children as a way of obtaining benefits and hence material possessions. The father will not lift a finger around the house. It is part of his role to represent misogyny. • The aim was to draw a picture of a working-class family in post-war France. The father is very much part of this group. He has a humdrum job in a factory. On returning home from work, he enjoys an idle existence. His annual holiday is spent boasting about his car with fellow members of the same class. • The depiction of parenting is a major feature of the work. Josyane’s unflattering portrayal of her father contributes a great deal to this. He is seen as a poor parent in direct contrast to the Lefrancis. At least Philippe, with whom Josyane ends up, is a distinct improvement on her father. The latter is something of a caricature. This rather grotesque personage provides some of the sardonic humour of the book.

Question number	Indicative content
8(b)	<p>Les Petits Enfants du siècle – Christiane Rochefort Students may refer to the following in their answers.</p> <p>Josyane relates the story and as it unfolds the reader is likely to have a range of reactions to her.</p> <ul style="list-style-type: none"> • Initially there is likely to be much sympathy for Josyane. From an

	<p>early age she is forced to assume much of the responsibility for the running of the household and the supervision of the numerous children.</p> <ul style="list-style-type: none"> • The reader will no doubt feel disappointment that Josyane does not fulfil her potential. She enjoys school and does well but is soon compelled to restrict her education because of duties within the family. • A certain anger may well be felt at the abuse and exploitation Josyane experiences from her elders, particularly the men around her. • Towards the end, feelings might change considerably. Josyane slips into the way of life she has so obviously despised for most of the novel. Some readers will feel sad that this happens. Josyane's young life will create a variety of emotions in the reader.
Question number	Indicative content
9(a)	<p>Le Tartuffe – Molière Students may refer to the following in their answers.</p> <p>Whilst Molière wished to deal with foibles of human nature, he believed that the best way to convey any message was to entertain his audience. He did this admirably well in <i>Le Tartuffe</i>.</p> <ul style="list-style-type: none"> • Molière was always keen to please the king on whose patronage he depended. The situation is only resolved here by the inspired intervention of the monarch who is flattered beyond measure. Molière did not, however, please all the rich and powerful, for many of them felt criticised by this study of religious hypocrisy. • The audience will no doubt be pleased by the final outcome. The arch villain Tartuffe is exposed and Orgon's household is spared the ruin which threatened it at one stage and his wife's honour is saved. • The sub-plot concerning the two young lovers also ends happily, which is likely to please a sympathetic audience. Their future had been compromised by Orgon's willingness to give his daughter to Tartuffe, but the latter's demise ensures that 'all's well that ends well'. • The audience will also be pleased and entertained by the many strands of comedy which run through the play. Whilst it deals

	with serious issues, the comic elements ensure a pleasant lightness of touch. There is something for all tastes in the various types of humour.
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Question number	Indicative content
9(b)	<p>Le Tartuffe – Molière Students may refer to the following in their answers.</p> <p>Apart from the wheedling Tartuffe, Orgon has only one supporter within his household in the rather ridiculous figure of Mme Pernelle. All the others find his behaviour ridiculous, an idea they express with varying degrees of vehemence.</p> <ul style="list-style-type: none"> • Cléante is the most measured in his criticism. He tries to warn Orgon that his infatuation with Tartuffe is causing him to lose his reason and is turning him into a laughing-stock. He is thus trying to protect Orgon from public ridicule. • Damis is the most outspoken. He is incensed that Orgon cannot see that he is bringing dishonour on his household, having witnessed Tartuffe’s advances towards Elmire. For his pains he is banished from the family. He is trying to safeguard the family, but his youthful approach is not the most sensible. • Orgon’s behaviour threatens the happiness of his daughter Mariane and her young lover Valère. The down-to-earth servant Dorine gives the most eloquent expression to this threat and to the virtues of a properly conceived marriage. Her motives are to secure the happiness of her young charges. • Everyone finds Tartuffe’s designs on Orgon’s wife utterly reprehensible. The only way to resolve this is to resort to the subterfuge with Orgon hidden under the table while Tartuffe expresses his treachery. Their objective is to preserve Elmire’s virtue and to expose Tartuffe.

Question number	Indicative content
10(a)	L’Étranger – Albert Camus

	<p>Students may refer to the following in their answers.</p> <p>Meursault tells the story himself in the first person, a style which has certain advantages and also some drawbacks. Camus' chosen style has an alienating effect and influences the reader's assessment of Meursault.</p> <ul style="list-style-type: none"> • Meursault recounts the events with a kind of flat, impersonal precision, as if he were indeed a 'stranger' to the happenings narrated and this is entirely suited to the central premise of the book. • At first Meursault strikes the reader as unresponsive, puzzling and even repellent. With a third person narrative this would no doubt remain the case. As the story advances, however, his principal characteristic appears to be a kind of total sincerity which comes across largely because of the narrative technique adopted by Camus. • <i>L'Étranger</i> has an oral tone to it and this is enhanced by the use of the passé composé. As Meursault speaks directly to us, we get a better idea of an unusual, complex character. • Meursault's personal account, however, means that we gain less insight into what other characters think and feel. Everything is filtered through his eyes and we have no real awareness of personalities such as Marie and Raymond.
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Question number	Indicative content
10(b)	<p>L'Étranger – Albert Camus</p> <p>Students may refer to the following in their answers.</p> <p>In the second part of the book, after the murder of the Arab, Meursault encounters the law and justice. The representatives of this world find Meursault puzzling and exasperating because of his attitude and his reactions which are unconventional.</p> <ul style="list-style-type: none"> • Meursault's lawyer is amazed at Meursault's account of what happened at his mother's funeral as he struggles to counter what the prosecution will term his indifference. He is frustrated that Meursault will not accept his version of events, because it is false. • Because his lawyer does not understand Meursault, he becomes

	<p>annoyed and angry at him. He cannot see why Meursault refuses to defend himself by adopting a version of events likely to get him off.</p> <ul style="list-style-type: none"> • The <i>juge d'instruction</i> also cannot understand Meursault. When he goes over what happened with Meursault, he is most incensed by the fact that he will not admit to a belief in God. He has not met anyone like this before and it undermines the very sense of his own life. • He tries to get him to express regret for what he has done but Meursault can only say that he feels a certain 'ennui'. The <i>juge</i> finds this so strange that he gives up and from then on considers the case closed.
<p>Question number</p>	<p>Indicative content</p>
<p>11(a)</p>	<p>No et Moi – Delphine de Vigan Students may refer to the following in their answers.</p> <p>Descriptions of school life do not constitute a large part of the book but what happens to Lou there has a considerable influence on her development and on the events of the story.</p> <ul style="list-style-type: none"> • It is at school that Lou is given the project of researching the homeless and this has far-reaching consequences in the relationship she forges with No and the insights it gives her into an entirely different world. M. Marin, her teacher, tells her of the possibilities but also of the dangers of her project. • Lou is a very gifted pupil who is in a class with older pupils. Intellectually she outshines them but socially she is gauche and lacks self-confidence. It takes her a long time to overcome her inferiority complex and her shyness. Part of the interest is to see her change from how she was at school. • It is at school that she meets Lucas. At first, she is overawed and intimidated by him but, largely because of the aid they mutually give to No, their relationship blossoms and reaches fulfilment at the end. A school friendship thus becomes extremely important. • M. Marin, the teacher, has an influence on Lou. At first, she is entirely obedient and accepts everything he says and does. Later, however, she resents his sarcastic treatment of some of her classmates and defending them is one of the first signs of her growing maturity and independence. It is noteworthy that on his retirement he gives Lou a book which had been precious

	to him and tells her to persevere (presumably in the direction she is going). School thus has a profound effect on Lou.
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Question number	Indicative content
11(b)	<p>No et Moi – Delphine de Vigan Students may refer to the following in their answers.</p> <p><i>No et Moi</i> is a book full of realism. This applies to the characters and No, whilst she is certainly unusual, is also entirely credible.</p> <ul style="list-style-type: none"> • On first meeting No, Lou and the reader are surprised at her behaviour. She smokes, drinks vodka and generally acts in a way beyond her years. However, this is totally explained by the precarious life she leads on the streets, which she describes to Lou. • No seems to have few of the usual feelings for others and little of the human warmth which one might expect. However, when we later hear of her background as an unwanted child who is completely rejected by her mother, we come to understand this inability to relate to others. • For a short period, when No comes to live with the Bertignacs, she leads a more conventional, comfortable life and is able to conform to more commonly accepted standards. We are perhaps a little surprised when she gives all this up and slips back into her old ways. On further reflection, we see that she understandably cannot bridge the gap between two totally different worlds. The dubious attraction of her former life is too great for her. • It is perhaps a little unusual that she finally leaves Lou with no explanation and their plan to disappear together comes to nothing. However, it is entirely credible that she realises that it would never work and that she prefers to disappear back into the world of the homeless.

Question number	Indicative content
12(a)	Thérèse Desqueyroux – François Mauriac

	<p>Students may refer to the following in their answers.</p> <p>The reactions of Thérèse’s father at the beginning are not at all what one would expect from a parent. They contribute to an intriguing start which makes the reader want to continue to find some explanation for these unusual feelings.</p> <ul style="list-style-type: none"> • At first, M. Larroque ignores his daughter. Obviously surprised by the verdict, he is deep in conversation with Thérèse’s lawyer, revealing that he is afraid that even at this late hour something might happen to reverse the court’s findings. He is not reassured by the lawyer’s claims that nothing can now go wrong. It is a good way to establish his priorities straightaway. • The two men continue to discuss the case, ignoring Thérèse, as they walk to their carriage which has been deliberately parked some way away to avoid any association with her. The father still cannot believe that, in spite of the facts, his daughter has been acquitted. This shows that scandal must be avoided at all costs, prefigures that Thérèse will become a pariah and arouses our curiosity as to why she has been acquitted against all the odds. • We soon learn the reasons for his surprising behaviour. Everything is done to protect the name of the family and his political career. Any scandal could affect both. He counsels keeping a low profile until the affair blows over. When Thérèse tries to talk of her feelings, he does not listen and he is concerned only with his political future. This vividly establishes the priorities of this society and what will motivate behaviour in much of the story which follows. • When Thérèse suggests that, after a short time with her husband, she will return to live with him, M. Larroque is appalled. For the sake of appearances, she and Bernard must be seen as a united couple and she must do exactly as her husband orders. The father pushes his daughter into the carriage to be rid of her. His unfeeling, selfish actions prefigure major themes explored as the novel unfolds, such as the importance of the family and the need to keep up appearances.
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Question number	Indicative content
12(b)	Thérèse Desqueyroux – François Mauriac

	<p>Students may refer to the following in their answers.</p> <p>Apart from the final scene, when Thérèse is abandoned on the streets of Paris, the story unfolds almost entirely in Les Landes in South-West France and can rightly be deemed to be a regional novel from the point of view of its setting.</p> <ul style="list-style-type: none"> • There is much description of the area. We gain a good impression of the way in which the area depends on pines and vines. Owning and exploiting as much land as possible is seen as crucial. The importance of the possession of territory is underlined when their land is threatened by the fire on the day on which the poisoning of Bernard begins. • The region is deliberately depicted as isolated. The people are narrow-minded and provincial. Appropriate imagery is used to describe their bigotry and lack of vision. Azévédo, the sophisticated cosmopolitan, despises this provincial backwater. • Bernard is shown to be entirely a product of this environment. He quickly becomes bored on his honeymoon and can think only of returning to his home area and his familiar way of life. Even Thérèse is seen as a product of her surroundings and shares the belief in the importance of landed possessions. • The actions of the family, including Thérèse's father, are all directed to maintaining their position within this regional society. The Landes constitute a self-enclosed reality. There may also be references to the landscape and typical activities. The pines dominate and are seen as bars from a prison in the church during the wedding. Hunting is important, as are forest fires and isolation, as it is difficult to move around on roads in a bad state.
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Question number	Indicative content
13(a)	<p>Une si longue lettre – Mariama Bâ</p> <p>Students may refer to the following in their answers.</p> <p>This is a book written by an African author which deals with African affairs, but its themes make it of wider interest. The universal themes introduced are likely to interest a wide audience who may also gain enlightenment into some specific cultural aspects.</p> <ul style="list-style-type: none"> • The book is dominated by the effects of traditions and customs which prevail in an African society. Some of these, such as polygamy, mourning and religious practices, may well be alien to

	<p>a non-African audience and, therefore, of secondary interest.</p> <ul style="list-style-type: none"> • However, many of the themes treated are of universal appeal. The emergence of Senegalese society into the modern era and the struggles of those who wish to break with tradition will be felt to be of general interest. • More general themes make the book relevant to most areas. The relationship between men and women and particularly the desire of the latter for independence and equality are preoccupations with many people. • The book also deals with many other interesting issues, such as freedom, religious tolerance, education and the bringing up of children amongst others. All of these are likely to resonate with non-African readers.
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Question number	Indicative content
13(b)	<p>Une si longue lettre – Mariama Bâ Students may refer to the following in their answers.</p> <p>The style of the book is unusual, since it is in the form of a letter which has several advantages and perhaps some drawbacks.</p> <ul style="list-style-type: none"> • Unlike a more traditional novel of letters, there is no exchange of correspondence. The tale consists of just one letter with no reply from the person to whom it is sent. The book thus has an unusual quality which is of interest in itself. • The title, by its use of 'une si longue', points us to what to expect – just one letter of some length. This fits nicely into the story and an important theme. Because Ramatoulaye is observing the traditional, long period of mourning, she has all the time to produce such a letter. It shows that she has not entirely broken free of tradition. • The one letter format gives Ramatoulaye the opportunity to share her innermost thoughts. We become aware of her reaction to her late husband taking a younger wife, her inability to break free from traditions and customs and her attitude to her own independence and to the greater liberty of her children's life. • It would perhaps be nice to get directly the thoughts and feelings of the other major characters, particularly those of

	Aïssatou, the recipient of the letter, who seems to be a very interesting person. However, we know enough of her fiercely independent nature to guess what her response to her friend would be.
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Question number	Indicative content
14(a)	<p data-bbox="379 519 794 555">Un Sac de Billes – Joseph Joffo</p> <p data-bbox="379 560 1101 595">Students may refer to the following in their answers.</p> <p data-bbox="379 618 1359 698">The time spent by the Joffo brothers at la Moisson Nouvelle is relatively short, but this episode is important in several ways.</p> <ul data-bbox="427 725 1369 1939" style="list-style-type: none"> <li data-bbox="427 725 1369 1061">• Within the story the episode provides an interlude of fairly happy security for the boys who have been constantly on the move in their quest for survival. In the shape of Gérard, the boy scout type figure who shows them around the camp and the activities within it, this passage of the book contains some welcome humour. However, it is during an outing from the camp that the boys are eventually arrested. This emphasises the precarious nature of their existence. <li data-bbox="427 1088 1369 1294">• A significant aspect of the book is the picture drawn of life in France during the Occupation and la Moisson Nouvelle contributes to this. It is ironic that the two Jewish boys should find safety in a Pétainist camp run in honour of the Marshal and according to the values of the Vichy regime. <li data-bbox="427 1321 1369 1657">• It is a striking feature of the book that amongst all the cruelty of the war there are many good people who are willing to help the Joffo boys at the risk of their own lives. Subuinagui is a prime example of those who came to be known as <i>les Justes</i>. He risks his life to protect the boys and other Jews and helps them on their way once they are released from the Hotel Excelsior. He thus plays a part in the plot and is a prime example of good people. <li data-bbox="427 1684 1369 1939">• The interlude in la Moisson Nouvelle is extremely important for the plot and for the eventual survival of the boys. It is here that they meet Ange Testi. They listen to his story and they decide that, if they are ever captured, they will adopt it for themselves. They rehearse what they will say so that there is no inconsistency between the two accounts.

Question number	Indicative content
14(b)	<p data-bbox="379 280 794 315">Un Sac de Billes – Joseph Joffo</p> <p data-bbox="379 320 1098 356">Students may refer to the following in their answers.</p> <p data-bbox="379 383 1366 544">Towards the end of the book the two Joffo boys separate and Jo goes to work for Ambroise Mancelier, a rabidly anti-semitic Pétainist. What happens in the Mancelier household contributes to the success of the novel in several ways.</p> <ul data-bbox="427 571 1366 1402" style="list-style-type: none"> <li data-bbox="427 571 1366 824">• Whilst Jo, if exposed, would be in danger, the time spent with this family supplies some humour. There is the irony of a Jewish boy becoming an important part of the business. The antics of Ambroise and his son are so extreme they are vaguely comic. The episode in the Catholic church, where the Jewish boy is unfamiliar with the rituals and practices is also humorous. <li data-bbox="427 851 1366 976">• Jo also experiences his first love in his relationship with the daughter, Françoise Mancelier. He says he remembers her more vividly than anyone else encountered during their travels. <li data-bbox="427 1003 1366 1164">• The Manceliers provide an important part of the picture which is drawn up of life in France during the Occupation. They represent collaboration and the mentality which caused so much distress to the Jews. <li data-bbox="427 1191 1366 1402">• This period is very important for Jo’s development. He shows his resourcefulness in working for the Mancelier family in their business in which he proves to be a great help. Above all, his maturity is shown when he protects Ambroise from the Resistance who want to exact vengeance on him and his family.

Question number	Indicative content
15(a)	<p data-bbox="379 1559 858 1594">Au Revoir les Enfants – Louis Malle</p> <p data-bbox="379 1599 1098 1635">Students may refer to the following in their answers.</p> <p data-bbox="379 1662 1366 1787">The film is rooted in the war and memories of the period had an obvious effect on it, but it goes beyond being just a series of reminiscences.</p> <ul data-bbox="427 1814 1366 2024" style="list-style-type: none"> <li data-bbox="427 1814 1366 2024">• At the end it is explained that the film was based on war-time experiences. However, it is also shown that it was more than a simple <i>mémoire</i> since we are told that the events detailed in the film had profound effects which are still felt. Julien says he will remember every second of the January day in 1944 when le père

	<p>Jean and the Jewish boys were led away. We are told of their eventual fate in concentration camps. This is presumably Malle addressing the audience directly.</p> <ul style="list-style-type: none"> • If one simply wants to see memories of a period, there are plenty of indications of what life was like during the Occupation. These include shortages, power cuts, sirens, rationing, the black market and more sinister features, such as the activities of the Milice and the persecution of the Jews. No doubt drawing on his own experiences, Malle gives us a good idea of what it was like to be at school at the time, with teachers dressed in overcoats and gloves, lessons in air-raid shelters, life in a large dormitory etc. • The film has several more universal themes. In the relationship between Jean and Julien the film explores the nature of friendship. Through Julien's development, <i>Au Revoir les Enfants</i> can be said to be a 'coming of age' piece. It depicts the painful journey to maturity and adulthood. • Several other quite profound themes are treated. These include religious intolerance, betrayal and man's inhumanity to man. Thus, to describe the film as simply remembering the war is to sell it short.
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Question number	Indicative content
15(b)	<p>Au Revoir les Enfants – Louis Malle Students may refer to the following in their answers.</p> <p>The two boys, Julien and Jean are the main protagonists of the film and have several similarities but also some differences.</p> <ul style="list-style-type: none"> • Firstly, their situations are very different. Julien is a Christian from a well-to-do family who could no doubt have gone through the war in relative comfort. Jean, as a Jew, is in constant danger. We do not see his family, but we learn that his father is a prisoner and his mother is in virtual hiding. The fact that the two boys come to share the same circumstances arises from the fact that Julien determines to protect Jean. • Jean's need to hide and deny his background means that from the beginning he is well aware of reality and the difficulties of life. Certainly, to begin with, Julien is very naïve and innocent

	<p>with a lot to learn about the outside world and reality.</p> <ul style="list-style-type: none"> • Both boys are of the same age and are very talented. Academically Julien is bright and is a beginner musician. Jean proves to be his equal, if not more, in these regards. He is already a gifted pianist and is particularly good at maths. This causes some rivalry between the two of them at the start of their relationship. • Julien and Jean are sensitive and seen as somewhat different to the rather unfeeling other boys. They share a deep love of reading and books. A friendship progressively grows between them and, with this close bond, they begin to confide in each other.
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Question number	Indicative content
16(a)	<p>Chocolat – Claire Denis Students may refer to the following in their answers.</p> <p>The relationship between Protée, the houseboy, and the young France, daughter of the local French governor, is interesting in itself. It is also a symbol of the changing nature of the situation between their two countries.</p> <ul style="list-style-type: none"> • We see this relationship solely in the flashback part of the film. France is a young girl who has no friends from her own background and who thus spends a lot of time in the company of Protée. Our first sight of them has the parents in the front of their pick-up truck with France and Protée together in the open back of the vehicle. • Protée teaches the young girl much about his country and its customs. This is perhaps best shown in the scene where he demonstrates to her how to eat an insect sandwich. At other times they eat together. Once at night France gets out of the house to be with Protée and other Africans. Thus, there seems to be a growing understanding between the two, an indication that the relationship between the colonials and the colonised is changing. • When France’s father leaves to go on a tour of the area, Protée is left to protect the young girl and her mother. Shutting the house against a hyena shows this well. Here, the normal roles are almost reversed.

	<ul style="list-style-type: none"> • However, things are not yet ready for equality between the two. The status of master and servant is always maintained. She gives him orders, for example when she tells him to leave, when he is arranging a letter to his fiancée. He calls her Boss Lady. When Protée is eventually banished from the house, France is in no position to intervene.
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Question number	Indicative content
16(b)	<p>Chocolat – Claire Denis Students may refer to the following in their answers.</p> <p>Anyone viewing the film for the first time and expecting an action movie would be sorely disappointed, for nothing very concrete happens. For other reasons, the film remains a success.</p> <ul style="list-style-type: none"> • The return of France, as a young woman, to Cameroon, where she grew up, might just be taken as a piece of action. However, by initiating the flashback, it is merely an introduction to the main body of the film. It also gives us a glimpse of modern Cameroon and stands as a contrast to the country as it was some years earlier, when the natives believed the best way to combat lions was with knives. • There are little incidents in the film, but they cannot really be termed major pieces of action. These include the eating of insects, the danger posed by the hyena, the visit to the Norwegian family and the call made by the British colonial but these slight touches are used merely to create atmosphere. • The one major piece of action is the forced landing of the light aircraft. The arrival of its passengers upsets the equilibrium of life in the Dalens household and causes the banishment of Protée. • The film is obviously not meant to be full of action. Much more important is the exploration of a colonised country at a crucial moment in its history. Relationships between the main characters are played out against a background of the beauty of the country.

Question number	Indicative content
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17(a)	<p>Cléo de 5 à 7 – Agnès Varda Students may refer to the following in their answers.</p> <p>The reactions of others to Cléo in the first half of the film are unlikely to help the young woman who is in a fragile, vulnerable situation.</p> <ul style="list-style-type: none"> • The fortune-teller at the very beginning of the film is sympathetic towards Cléo and feels sorry for her but cannot hide the fact from her that her health is in danger. Once Cléo has left, she expresses this idea forcefully. This arouses our sympathy for Cléo from the start. • Angèle, Cléo’s assistant, brings her practical help but only encourages her in what she thinks Cléo wants. She also increases her superstition which is of no great help. She may be well-intentioned, but she tends merely to increase the young woman’s vulnerability and superficiality. • The men in Cléo’s life at this stage are of little use to her. The musicians with whom she rehearses are flippant and cannot take Cléo or anything seriously. They accentuate the shallow nature of Cléo’s life. • Cléo’s lover claims to be attentive but he is too busy to afford Cléo much time. This underlines the way in which, at this stage, she is alone. It is only in the second half of the film that other people she meets begin to bring her any support or understanding. The characters in her entourage at the beginning only exacerbate her feelings of anxiety.
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Question number	Indicative content
17(b)	<p>Cléo de 5 à 7 – Agnès Varda Students may refer to the following in their answers.</p> <p>Antoine is the last major character Cléo encounters towards the end of her journey across Paris. She meets him in a park after leaving her friend Dorothée. Antoine plays an important part in the plot as the film is brought towards its end.</p> <ul style="list-style-type: none"> • Antoine helps to bring the story to a conclusion, since it is he who suggests they go to the hospital to get the result of Cleo’s medical test in person and he accompanies her there. • Through the film there are references to contemporary events in

	<p>France, the most important of which is the Algerian war. It has been heard about on the radio in the taxi. Antoine is an embodiment of this crucial piece of history, as he is a soldier who has to return to North Africa that evening. He expresses the idea that it would be futile to die in war.</p> <ul style="list-style-type: none"> • Antoine is important in the development of Cléo's personality. He brings her comfort and her fear diminishes under his influence. Antoine, therefore, contributes to Cléo's growing maturity, a very important feature of the film. • Antoine can also be seen as a contrast to the men who have previously surrounded Cléo who are shallow and unhelpful. Antoine talks to her seriously and arouses her interest. The film ends by fading out on a shot of the two together.
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Question number	Indicative content
18(a)	<p>Deux Jours, une Nuit – Jean-Pierre Dardenne, Luc Dardenne Students may refer to the following in their answers.</p> <p>The film concerns an industrial dispute in which workers and management are in confrontation. Those who represent the latter do not figure as much as the workers but nevertheless form an important part of the film.</p> <ul style="list-style-type: none"> • The manager of the solar panel factory, M. Dumont, realises that they have functioned just as well whilst Sandra has been away on sick leave and seizes the opportunity to get the workers to agree to her being sacked in exchange for a bonus. He is thus always on the look-out for a way of saving money at the expense of the workers, claiming that it is the only way to combat competition from Asia. When told by Juliette that some workers felt pressurised by Jean-Marc to vote against Sandra, he does at least agree to a second ballot, thus setting in motion the centre of the film's action. • At the end of the film, after the inconclusive vote, M Dumont comes up with an ingenious suggestion: Sandra can keep her job, but only at the expense of Alphonse, a contract worker, losing his. He is surprised when Sandra turns this down. His initiative brings about Sandra's redemption, thus contributing to a satisfactory ending. • The least sympathetic character is probably the foreman, Jean-

	<p>Marc. He does not appear much in person, but he is constantly in the background. He has a large part to play in the industrial dispute for he constantly tries cynically to further the management's agenda. He articulates the opposition to Sandra coming back by insinuating that one job must be eliminated and if it is not Sandra's it could be someone else's. He thus plays on the fears of the workers.</p> <ul style="list-style-type: none"> • It is later discovered that during the weekend Jean-Marc has been telephoning the work force saying that Sandra cannot do her job properly because of her illness. He is very much a part of the struggle of workers versus management. Alphonse, the immigrant worker, is afraid of Jean-Marc. This contributes to the atmosphere of bullying. The foreman reacts angrily to the result of the second ballot.
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Question number	Indicative content
18(b)	<p>Deux Jours, une Nuit – Jean-Pierre Dardenne, Luc Dardenne Students may refer to the following in their answers:</p> <p>In the fight to retain her job, Sandra and her husband are depicted by the directors as a pleasant couple with whom we can easily identify.</p> <ul style="list-style-type: none"> • The reason Sandra has been off work was her depression. We see her constantly resorting to pills. This immediately makes us feel sympathetic towards her. At one stage, when things do not seem to be going well, she attempts suicide which increases sympathy for her. • At all times Sandra is supported by her loving partner, Manu. He saves her after her suicide attempt and offers her encouragement at every stage as they try to persuade her co-workers to vote for her. He, more than anyone, contributes to the picture of a solid couple with whom we can empathise. • The unenviable situation they find themselves in, forced to try to persuade fellow workers to give up a bonus which so many of them desperately need, is the thing which above all else creates sympathy for them. We are impressed by the way in which they conduct themselves and by Sandra's eventual refusal to agree to the sacrifice of a fellow worker. All of this endears them to us. • The directors purposely depict Sandra and Manu as a totally ordinary couple with a conventional family life. They go on a

	school run, order pizzas, take the bus and enjoy a simple restaurant meal. The idea given is that the difficult position they find themselves in could happen to any of us.
Question number	Indicative content
19(a)	<p>Entre les murs – Laurent Cantet Students may refer to the following in their answers:</p> <p>This film, which has many elements of a documentary, is set exclusively in a school but raises several wider social issues.</p> <ul style="list-style-type: none"> • The film is anchored in contemporary France and set in an inner-city school in a deprived area of Paris. It deals with the educational difficulties associated with such an establishment. It poses the question whether education can get the pupils out of their situation. • Through the pupils, the film brings out social questions beyond education. It reflects the difficulties creating harmony in a disparate, multi-national and multi-cultural society. Tensions arise between the pupils which represent those of society in general. Many of the tensions are those which happen between different races. • The difficulties of immigration, both legal and illegal, are touched on. Wei and Souleymane have problems with the authorities because of their situation. The parents of Wei are threatened with deportation. Language difficulties afflict the older generation. • The film also deals with rebellion against authority. This is mostly seen in the tensions between teenagers and adults. Non-cooperation threatens integration and successful multiculturalism. Many elements can be said to make the film into a form of social commentary.

Question number	Indicative content
19(b)	<p>Entre les Murs – Laurent Cantet Students may refer to the following in their answers.</p>

	<p>Much of the film revolves around the attitudes of the members of the class towards their education and their teacher and these attitudes are not usually positive.</p> <ul style="list-style-type: none"> • Often the pupils do not see the relevance of what they are taught to themselves and their situation. Esméralda raises a point that starts an argument on the usefulness of language lessons and the French M Marin tries to teach them. They ask if the teacher really believes they are going to use the imperfect subjunctive with their parents. Koumba refuses to read an extract from the Diary of Anne Frank and would like lessons on African culture. They accuse the teacher of always using 'white' examples and names. • Attitudes to education in general are not all negative, however. Wei would like to make progress but is hampered by language difficulties; he is, though, very good at maths. Esméralda reads Plato and would like to be a police officer. Louise, one of the class representatives is a good student, as are some others. • The attitude of the pupils towards the teacher is, in general, not good. From the very beginning, it is obvious they are ill-disciplined, it takes ages to get them to be quiet, they squabble over places. Throughout the film, they are often insolent, rude and uncooperative. A feeling of violence bubbles under the surface. There may be a little grudging respect for what M Marin is trying to do but they say he is only doing a job and is not interested in them. • The relationship deteriorates after the teacher insults the two school council representatives. There is a major altercation, the class takes sides against the teacher. M Marin tries to create good relations with the pupils, but his style antagonises them.
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Question number	Indicative content
20(a)	<p>Intouchables – Oliver Nakache, Eric Toledano Students may refer to the following in their answers.</p> <p>Driss is a fairly complex character who becomes an effective carer for Philippe and his personality develops during the course of the film.</p> <ul style="list-style-type: none"> • Driss certainly becomes a 'gardien' for Philippe. At first, he treats the job flippantly and does not take tasks seriously, even refusing to carry out some of them. However, he becomes an

	<p>expert carer and Philippe comes to rely on him both physically and emotionally.</p> <ul style="list-style-type: none"> • At the beginning, Driss perhaps deserves the title of a devil. He has been in prison, has dubious associates, is boorish and has a cynical attitude to his benefits and the need to work. In the initial stage he cannot take his job or his situation seriously. For example, for his own amusement, he pours boiling water over Philippe's leg with, of course, no reaction. • Driss quickly changes and soon becomes more deserving of the title of 'angel'. He treats Philippe as an equal, looks after his physical well-being and helps him emotionally. It is he who arranges the meeting with Éléonore. To the end, however, there is still something mischievous, rather than devilish, in Driss and his behaviour. This is shown by the car chase and his shaving of Philippe. • Driss brings to bear the good-natured side to his character in his relations with others. He helps Yvonne become less shy and sorts out the relationship between Philippe's daughter and her boyfriend. He is soon an '<i>ange gardier</i>' to the whole household. He also saves Adama from a life of crime.
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Question number	Indicative content
20(b)	<p>Intouchables – Oliver Nakache, Eric Toledano Students may refer to the following in their answers.</p> <p>Philippe and Driss could not be more different and yet an unexpected relationship develops between the two. It is entirely against expectations that the two come together in the first place.</p> <ul style="list-style-type: none"> • Philippe needs a full-time carer but Driss is totally unqualified and inexperienced in this regard. He has only come to the interview to get the benefits document signed. Philippe senses that Driss will treat him as an individual and takes him on. There is thus on Philippe's side an intuitive idea that the two can be friends. • From the point of view of their background, education and upbringing the two men are entirely different and no-one would anticipate that they could develop a close relationship. They live in two completely different worlds and in normal circumstances would never come together.

	<ul style="list-style-type: none">• The two also have nothing in common from the point of view of interests, such as music. Slowly, however, both introduce each other to their own worlds and a greater understanding grows between them, as commonly happens in a burgeoning friendship. This relationship is strong, if unexpected.• The friendship grows to such an extent that they come to rely on each other for support and encouragement. Philippe and Driss confide in each other their innermost thoughts and feelings and in doing so reveal much about their pasts. They rely on each other for future happiness and stability, as is shown by the details we are shown at the end about their eventual lives.
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Question number	Indicative content
21(a)	<p data-bbox="381 322 783 353">La Haine – Mathieu Kassovitz</p> <p data-bbox="381 360 1099 392">Students may refer to the following in their answers.</p> <p data-bbox="381 423 1362 539">The theme of violence runs throughout the film and is brought out in various ways. These include newsreel footage, language and symbolism amongst others.</p> <ul data-bbox="429 573 1362 1742" style="list-style-type: none"> <li data-bbox="429 573 1362 779">• The use of genuine footage over the opening credits reveals the aftermath of riots with scenes of upheaval and the CRS repairing their armoured vehicles. This immediately emphasises the fact that the inhabitants here constantly live with the results of violent behaviour. <li data-bbox="429 813 1362 1137">• The actions of the police underline the near constant threat of violence. There are only a couple of instances of better behaviour from the police. Otherwise they are antagonistic towards the local inhabitants and threaten them with violence. In the police station we see them using excessive violence. The violence is returned. Violence is used on others too, for example in the fight with the skinheads. It is depicted simply as a way of life. <li data-bbox="429 1171 1362 1462">• Violence is not all physical. The use of <i>verlan</i>, slang and obscenities ensures that verbal violence is also almost always present. Such language expresses a lack of respect and enmity between groups. Some journalists who come to investigate the riots are abused and sent scuttling away. In more polite society the three main characters have no idea of how to express themselves civilly. <li data-bbox="429 1496 1362 1742">• Violence is perhaps best shown through the character of Vinz. He is an aggressive rebel, a would-be gangster who continually threatens violence as a means to avenge his friend. The gun is used as a symbol of this desire to use violent means. The other two are not quite as aggressive but violence is never far from their lives.

Question number	Indicative content
21(b)	<p>La Haine – Mathieu Kassovitz Students may refer to the following in their answers.</p> <p>In a short episode the three principal characters visit the centre of Paris. Although fairly brief, this period is important in several ways, emphasising the gulf between the two areas and the limitations in the personalities of the principal characters.</p> <ul style="list-style-type: none"> • The physical difference between this area and the cité is made very obvious. The bright, opulent surroundings are in complete contrast to the grey, sordid area in which the three live and this serves to emphasise the drabness of the estates. • The trio visit an art gallery uninvited. They are like fish out of water, underlining the fact that they have no concept of anything outside their own experience. On arriving in the centre, they are amazed that a policeman addresses them as ‘sir’. • The young men are shown to have no idea on how to behave in polite society. They get ejected from the gallery for their treatment and abuse of two young women. Their boorish, vulgar behaviour tells us much about their characters over which they have no control. They are conditioned by their environment. • This episode contributes to a rather pessimistic view which arises throughout the film. It suggests very strongly that there is no redemption and no chance of these young men ever being integrated into wider society.

Question number	Indicative content
22(a)	<p>La Vie en Rose – Olivier Dahan Students may refer to the following in their answers.</p> <p>In a short but significant scene towards the end of the film a young journalist comes to interview Edith in the South of France. The questions and answers give a little more perspective to some of what has been seen previously in the film.</p> <ul style="list-style-type: none"> • The scene takes place on a beach on a sunny day. All is light, in contrast to many of the earlier dark days and the next scene on Edith’s deathbed. This suggests a greater serenity towards the end of a turbulent life. The journalist is smiling and pleasant and

	<p>exemplifies the respect and regard which the wider public feels for Edith.</p> <ul style="list-style-type: none"> • The interview is conducted in a very pleasant way, mirroring the tranquillity of the surroundings. Edith is very civil and answers spontaneously and helpfully. This again contrasts starkly with many of the confrontational scenes with others we have seen previously. This suggests that Edith has achieved a degree of peace as she nears her end. • The most important feature is a series of quick-fire questions and the answers given say much about Edith's life. Some are fairly banal. For example, she is asked what her favourite colour is (answer: blue) but these enquiries give a human side to Edith's character. There are some more fundamental questions. The answers to these sometimes coincide with flashbacks to earlier scenes from her story and offer important insights into her life and personality. The flitting about in time is consistent with a technique which has been used throughout. • The most important questions are left to last to give maximum effect. What advice would Edith give to various people eg a girl, a child? The answer is always the same – love. This emphasises the importance of love to Edith.
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Question number	Indicative content
22(b)	<p>La Vie en Rose – Olivier Dahan Students may refer to the following in their answers.</p> <p>Dahan uses a variety of cinematic techniques to convey the story of Edith Piaf more effectively. These range from chronology, the use of camera and contrast.</p> <ul style="list-style-type: none"> • The most obvious technique, which is deployed immediately in the opening sequences, is the way in which the action jumps around chronologically, sometimes very quickly. This may at first seem puzzling or intriguing but it soon renders very well the chaotic nature of Edith's life. What is more, the way in which a period of happiness is juxtaposed with one of intense sadness gives an idea of the range of wild emotions which she experienced. • The alternation of light and dark is also well used. Difficult times,

	<p>such as her painful childhood and her death-bed scene, are filmed in darkness. Times of happiness, such as her affair with Marcel Cerdan, are bathed in light. This is particularly true of the fight scene at which Edith is an involved, ring-side spectator. The most intense light, however, is reserved for her performances when a spotlight often picks her out. This underlines the way in which Edith's music and her relationship with her audience are of prime importance to her.</p> <ul style="list-style-type: none"> • Close-ups are used at times of great emotion, excitement or anxiety. These include her reactions at the fight, the occasion as a child when she can see again after her eye problem, her anxiety when she first sings in music-hall and her apprehension when Asso shows her how to use her hands. These close-ups intensify these emotions. • Superb use of make-up is necessary as Edith ages from a lively, young girl to a broken, prematurely aged woman. She also has to be shown to be ravaged by drink and drugs. Events in her life, such as her rise to stardom, are shown by quickly changing newspaper headlines. These clearly fill in stages in her life story.
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Question number	Indicative content
23(a)	<p>Le Dernier Métro – François Truffaut Students may refer to the following in their answers.</p> <p>In a difficult period, there are many problems for the theatre. The arrival of Bernard makes the situation more complicated because of his own preoccupations and his effect on others.</p> <ul style="list-style-type: none"> • In the dark days of the Occupation there are perhaps more obvious dangers. The Jewish director of the theatre is said to have left Paris but is in fact hiding in the basement. Throughout the film there is tension surrounding his possible exposure and the subsequent closing of the theatre. • Bernard arrives to play a leading role in a new play. This threatens the cohesion of the established troupe somewhat. • As well as being an actor, Bernard is a committed member of the Resistance which could obviously bring trouble for the theatre if he is discovered. The presence of Daxiat, the collaborating critic,

	<p>makes this more likely.</p> <ul style="list-style-type: none"> • There is immediate attraction between Bernard and Marion. This has the potential to disturb the relationship between Marion and her sequestered husband. Since the latter two characters are the leading lady, who is temporarily managing the theatre, and the established director, this could have a detrimental effect on the theatre. At the end of the film, the situation is resolved with a triangular relationship which coincides with the success of a new play.
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Question number	Indicative content
23(b)	<p>Le Dernier Métro – François Truffaut Students may refer to the following in their answers.</p> <p><i>Le Dernier Métro</i> was a relatively late Nouvelle Vague film but it has many of the features of the movement, including the concept of <i>auteur</i>. The plot is of secondary importance to the ideas explored by the director.</p> <ul style="list-style-type: none"> • Like many other films, <i>Le Dernier Métro</i> can be seen as the simple narration of a story. As such, it contains a certain amount of suspense which makes viewing enjoyable. Will Lucas Steiner remain undiscovered? Will his wife help the theatre through difficult times? Will the play succeed? What sort of conclusion will there be? • There are many features which are evidence of the expression of the director's ideas and opinions. Truffaut gives his views on the Occupation. The film chronicles a dark period in French history and touches on serious subjects, such as anti-semitism, Resistance and collaboration. • The film also explores other themes, such as the nature of theatre and criticism, the position of minorities in society and the possible reactions to oppression. There is much food for thought raised by Truffaut in his film. • Above all, <i>Le Dernier Métro</i> deals with human emotions and relationships. The situation between the leading three characters is eventually resolved with a triangular relationship which gives a highly personal standpoint. The director can

	definitely be considered as an <i>auteur</i> in this film.
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Question number	Indicative content
24(a)	<p>Les Choristes – Christophe Barratier Students may refer to the following in their answers.</p> <p>Clément Matthieu certainly has an impact at Fond de l'Étang which is surprising, given his apparent ordinariness, which is emphasised throughout.</p> <ul style="list-style-type: none"> • Clément is undoubtedly an unremarkable character and this is immediately obvious on his arrival at the school. He is shabby and unprepossessing. He has come to take up a humble position as a <i>pion</i> and we learn that he has been a failure in previous endeavours. He calls himself 'a failed musician'. • The reaction from Rachin is quite marked. He realises that Matthieu's views on education are a threat to his own and to his position. He therefore seeks to belittle his rival and to decry his achievements. He later claims credit for the choir's success in an outrageous piece of hypocrisy. Other members of staff initially follow Rachin's lead but come later to soften their approach when they see Matthieu's methods having a good effect. • The most noteworthy reactions come from the pupils. Clément turns a group of rebellious, under-achieving, surly teenagers into a high-performing choir full of talent and self-esteem. He is able to bring out the best in almost all of them. He has such an influence on Pépinot that the latter chooses to leave with him when Matthieu is dismissed. • Reactions to Clément cannot all be claimed to be a success. He is unable to influence the most difficult pupil Mondain. On a personal level, he also cannot produce the desired reaction in his attempts to forge a relationship with Morhange's mother. In these instances, he can be viewed as a very ordinary person.

Question	Indicative content
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24(b)	<p data-bbox="379 241 879 275">Les Choristes – Christophe Barratier</p> <p data-bbox="379 280 1102 313">Students may refer to the following in their answers.</p> <p data-bbox="379 342 1366 465">Education is a major theme in this film and it should, therefore, be of interest to anyone intent on teaching since it deals with the relationship between the teacher and those taught.</p> <ul data-bbox="427 495 1366 1753" style="list-style-type: none"> <li data-bbox="427 495 1366 701">• Those being taught are all difficult pupils for various reasons. Everyone concerned with education will encounter such young people at some stage, perhaps not in such concentrated numbers. Different ways of handling these pupils are considered in the film. <li data-bbox="427 730 1366 1066">• From the beginning the film raises the question of discipline, since a prank has caused injury to the school caretaker, le père Maxence. Rachin favours a harsh approach with severe and, if necessary, mass punishment. Matthieu's idea is to make the punishment fit the crime and to make the perpetrator think of the consequences of his crime. Clément has le Querrec look after le père Maxence until the latter recovers. Would-be teachers can draw their own conclusions. <li data-bbox="427 1095 1366 1473">• At the centre of the film is the question of how to get the best out of one's charges, something which faces all teachers. Matthieu tries to give them self-confidence and belief in their own ability. He is not discouraged by their initial bad behaviour but he convinces them that they can do well. He recognises potential and suggests that Morhange goes to the conservatoire in Lyons. We know from the opening sequences that this has led to great professional success. In this regard there is a sure lesson for future teachers. <li data-bbox="427 1503 1366 1753">• Matthieu works on those with most talent in any field but he is also adamant that those with less obvious skills should be given the opportunity to exercise them. Thus, he gives the self-effacing, timid Pépinot a role in the choir which he can fill and so he becomes part of the general success. In this film there are many issues for those intending to teach to consider.

Question	Indicative content
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number	
25(a)	<p data-bbox="379 237 847 275">Les 400 Coups – François Truffaut</p> <p data-bbox="379 280 1099 318">Students may refer to the following in their answers.</p> <p data-bbox="379 342 1331 465"><i>Les 400 Coups</i> seems somewhat dated in certain regards but there is still much to interest a present-day spectator in the themes and relationships which it explores.</p> <ul data-bbox="427 495 1369 1579" style="list-style-type: none"> <li data-bbox="427 495 1369 745">• <i>Les 400 Coups</i> is generally accepted as one of the first New Wave films and used several techniques which were to become hallmarks of the movement. Many of these techniques have now become commonplace and do not have the same impact as they no doubt had at the time the film first appeared. However, it remains interesting to see their early implementation. <li data-bbox="427 775 1369 1066">• The setting of the film is now dated. Drab black and white views of Paris bear little resemblance to the modern city. The layout of the classroom and the methods used within it are far from those used today. Like any other film set in a bygone era, there is some interest in the evocation of that time. Fashion, cars, street scenes, accommodation are all of the period and an interesting, authentic atmosphere is created. <li data-bbox="427 1095 1369 1301">• More than anything else, however, it is the themes which remain most relevant. In Antoine there is a masterful portrayal of the difficult years of adolescence and the temptation to descend into delinquency. The film arouses discussion of the causes of this and the best way to deal with it, which is still pertinent. <li data-bbox="427 1330 1369 1579">• Other themes are also of contemporary interest. These include the relationship between teachers and pupils and that between parents and children. Juvenile delinquency and how to deal with it form a major part of the film and these are perennial issues. There are thus several themes which are of interest to a modern audience.

Question number	Indicative content
25(b)	Les 400 Coups – François Truffaut

	<p>Students may refer to the following in their answers.</p> <p>Antoine’s descent into petty crime and delinquency seems almost inevitable. Several reasons for this can be discerned and are mostly beyond the young boy’s control.</p> <ul style="list-style-type: none"> • At school, Antoine is viewed as a troublemaker and is constantly punished. He appears to accept this and to play up to the role. The only time the teacher shows any sympathy is when he believes Antoine’s mother has died but this is short-lived when it is discovered that her death is a lie. • The boy receives no love or understanding from his family who view him mostly as a nuisance. His mother, in particular, treats him harshly, using him almost as a servant. We learn later that she had wanted an abortion, another reason for him to feel unwanted. His stepfather shows a little more warmth but soon sides with his wife in wanting to be rid of Antoine. His mother suggests at one stage that he be put in an orphanage and they both turn to the authorities to have him taken off their hands. It is not surprising that Antoine seeks some sort of fulfilment outside of the home. • Antoine’s friend René could be said to have a bad influence on him, since he leads him into truancy and petty crime. René too receives little love and security from his family and from his home life. It is not surprising that a certain affinity grows between the two boys who are left to their own devices. • The authorities in general in the shape of the police, the representatives of justice and those who run the detention centre show little understanding of Antoine. The psychologist at the centre at least listens to him but offers no solution to his situation. The reasons for Antoine’s delinquency are thus quite complex.
Question number	Indicative content
26(a)	<p>Un Long Dimanche de Fiançailles – Jean-Pierre Jeunet</p> <p>Students may refer to the following in their answers.</p> <p>Manech is one of the main characters in the film and, even when absent, plays a significant role.</p> <ul style="list-style-type: none"> • The film jumps around a little in time but, at the beginning, the focus is mainly on the condemned soldiers, of whom Manech is one, and the growing love between Manech and Mathilde.

	<p>Therefore, at this stage both play a leading role.</p> <ul style="list-style-type: none"> • Once Manech is enlisted, we get a switch to the front in the war and the question of self-mutilation and punishment and in this section of the film Manech plays a significant, if not dominant, part. When he is pushed into no-man's-land, uncertainty about his fate begins and Manech fades from view somewhat. • A long section of the work deals with Mathilde's search for Manech, since she is convinced that he is still alive. The quest becomes something of an obsession and thus it can certainly be said that the absence of Manech dominates Mathilde's thoughts and much of the action of the film. • Mathilde is eventually vindicated, Manech is found and reappears physically. However, since he is traumatised and has lost his memory, it could be argued that to some extent he is still absent at the end.
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Question number	Indicative content
26(b)	<p>Un Long Dimanche de Fiançailles – Jean-Pierre Jeunet Students may refer to the following in their answers.</p> <p>The film is essentially a love story played out against the background of the First World War and an impression of this period is given in the film. The horrors of war are shown as are the motivations of those who wage it.</p> <ul style="list-style-type: none"> • The film starts with scenes of the condemned men being taken to their fate. Manech and the others are exposed to the squalor and horrors of life in the trenches and beyond. The dreadful conditions that obtained in the trenches are graphically given. As well as the constant danger, the soldiers have to contend with the elements, insanitary conditions and boredom. • When some soldiers are driven by desperation to self-mutilation to escape the horrors, the punishment meted out to maintain discipline is extremely harsh. When Manech is left to blunder around disorientated in no-man's-land we get a vivid impression of the devastation caused by the war. • The film details some of the methods used to prosecute the war. Men are sent on pointless charges over the top and few survive. Some of the features are new, such as the use of aircraft. The

overall picture given is authentic and convincing.

- One of the most striking aspects concerns the indifference of the officers and leaders. The pardon, which would have saved Manech and his fellow prisoners, is ignored until it is too late.

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