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# Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE

In French (8FR0) Paper 02

Written response to works and translation

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## General marking guidance

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- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

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

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

### Marking principles

Accents: non-grammatical accent errors are tolerated, for example dangereux rather than dangereux, unless they cause ambiguity (for example passe rather than passé). Spelling: non-grammatical mis-spellings are tolerated, for example orreille rather than oreille, as long as they are not ambiguous (for example pure rather than peur) or in the wrong language. Verb endings must be correct and will not be classed as spelling errors. Adjective endings must be correct and will not be classed as spelling errors. Accept any appropriate alternatives that do not already appear in the acceptable answers column.

	Answer	Accept	Reject
1. In France and elsewhere	En France et ailleurs/autre part	<u>dans</u> d'autres pays	A l'étranger dans les autres pays autre pars
2. marriage is no longer	le mariage n'est plus		mariage absence of "le"
3. as popular as in the past	aussi populaire que dans le passé/qu'autrefois	la popularité du mariage est moins que dans le passé (boxes 2 and 3) n'est plus si populaire que qu'auparavant	au passé
4. and there are now	et il y a maintenant	Il existe aujourd'hui de nos jours actuellement à l'heure actuelle	
5. many different sorts of families.	beaucoup de différentes sortes de familles.	différents types de nombreux types, de nombreuses sortes genres « plein de » for « beaucoup »	plusieurs des sortes de familles (no idea of many)
6. The traditional group which consisted	Le groupe traditionnel qui consistait/était composé	avait, comprenait, comptait était formé de a compté la famille nucléaire perfect tense	était formé par
7. of two parents and two children	de deux parents et deux enfants	no "de" with "avait" / "comprendait" or "comptait"	absence of "de"
8. has begun to disappear.	a commencé à disparaître.		not present tense

9. Some people think	Certains/certaines personnes pensent/sont de l'avis	Il y a des gens qui/il y en a qui quelques personnes des gens qui pensent if « personne » is used in 9 look out for the feminine form of the adjective in box 12	certaines gens quelques gens certaines
10. that this has caused	que ceci a causé	cela/provoqué/créé/entraîné/mené à ca/ça	Ce/cette Celui-ci
11. problems for our society,	<u>des</u> problèmes pour notre société	dans notre communauté la société des problèmes sociaux	absence of "des" rule out "la" "les"
12. whereas others are pleased	tandis que d'autres sont contents	alors que/par contre heureux/satisfaits cependant/ toutefois if "personne" in box 9 then feminine for adjective. "contentes"	des autres / autres (tc)
13. that alternative situations are possible.	que des situations alternatives <u>soient possibles</u>	Accept « les situations » if the rest is correct and « les » for « des » has already led to the loss of a mark différentes	sont
14. We should	On devrait/nous devrions	Il faudrait que nous admirions (14-15) Conditional notion essential	
15. particularly admire	admirer particulièrement	en particulier, surtout alternative word order boxes 14 and 15	apprécier
16. mothers in single-parent families	les mères dans les familles monoparentales	Les mamans « des » for « dans les » « de » or « des »	aux
17. who work	qui travaillent		
18. and bring up	et élèvent	s'occupent de	éduquent
19. their children	leurs enfants		les enfants
20. alone.	seules.	toutes seules	Toute seule

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

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

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

General guidance on using levels-based mark schemes

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

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

### **Step 2 Decide on a mark**

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

## Critical response (A04)

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

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

Marks	Description
0	No rewardable work.
1–4	<ul style="list-style-type: none"><li>• Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.</li><li>• Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument.</li><li>• Response relates to the work but has limited focus on the question.</li></ul>
5–8	<ul style="list-style-type: none"><li>• Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion.</li><li>• Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.</li><li>• Response relates to the work but often loses focus on the question.</li></ul>
9–12	<ul style="list-style-type: none"><li>• Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion</li><li>• Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.</li><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li></ul>
13–16	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.</li><li>• Arguments are made that mostly link with valid conclusions.</li><li>• Predominantly relevant response to the question.</li></ul>
17–20	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.</li><li>• Arguments are made that link with valid conclusions.</li><li>• Relevant response to the question throughout.</li></ul>

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

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

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"><li>Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.</li><li>Limited use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.</li></ul>
5-8	<ul style="list-style-type: none"><li>Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted.</li><li>Occasional use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
9-12	<ul style="list-style-type: none"><li>Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.</li><li>Some use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.</li></ul>
13-16	<ul style="list-style-type: none"><li>Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.</li><li>Frequent use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.</li></ul>
17-20	<ul style="list-style-type: none"><li>Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</li><li>Consistent use of terminology appropriate for critical response to the literary or cinematic work.</li><li>Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</li></ul>



## **Additional guidance**

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

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

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

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

**Complex language** is considered to include the following:

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

**Straightforward** language is considered to be:

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

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

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed:**

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

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

## Indicative content

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

### 2(a) *Boule de suif et autres contes de la guerre* (Guy de Maupassant)

Students may refer to the following in their answers.

- Boule is a Bonapartiste and a patriot. Unlike the others, who want to leave for selfish reasons, Boule has had to leave because her patriotism has led her to commit an indiscretion – she has tried to strangle a member of the occupying forces.
- At the Hôtel she proudly faces the enemy. She refuses to see the officer and refuses to sleep with Cornudet with Prussians in the same hotel. She refuses absolutely to accede to the Prussian's demands. She eventually gives in but receives no gratitude for her actions.
- She is friendly and polite to the others, although initially they treated her with disdain. When they are delayed and hunger sets in, she willingly offers her provisions to the others. She becomes their <charmante compagne>. Smilingly she offers her food all round and gives up all her food.
- We learn that Boule has a child which is being raised by a couple of peasants. She virtually never sees this child. Bells ringing announce a christening. This arouses her maternal instincts and a desire for her own offspring. This feeling of tenderness leads her to want to be present at the ceremony. On her return she is full of emotion, she recounts what happened at the service and expresses the opinion that it is good to pray from time to time. The baptism brings Boule's good nature to the fore.

2(b) Students may refer to the following in their answers.

- They are described as 'bons enfants'. They understand her anxiety for her son, since they are in the same situation as he is. They help the old lady and try to make her life easier.
- To avenge her son, la Mère Sauvage plots a terrible death for the innocent Prussians. They unwittingly help build their own funeral pyre. The most undeserving of the occupying forces suffered this fate because of an insatiable desire for vengeance. The effects of war on the powerless are graphically demonstrated in La Mère Sauvage.
- Whilst fishing, they are set upon, bound and taken away by some Prussian soldiers. They are accused of being spies. They are shot, bundled up and thrown into the river. The officer orders his men to cook the fish the two had caught, while he callously smokes his pipe.
- Two harmless Frenchmen suffered a terrible fate because of their innocent desire to go fishing and the sadistic nature of a Prussian officer.
- In Boule de suif the other occupants of the coach have business interests in Le Havre, they need to travel there to pursue these interests. The Prussian officer abuses his power for his own salacious ends.
- A bullying officer in Un Duel seeks to treat M. Dubuis like a slave, ordering him about at his whim.

### 3(a) La Place – Annie Ernaux

Students may refer to the following in their answers.

- The grandfather from the age of 8 was a farm labourer. He had never learnt to read or write. A violent man. The thing which most upset him, as it underlined his own inferiority, was to see someone else reading a book or a newspaper. His wife had received a rudimentary education from nuns. Both lived in primitive, peasant conditions which had barely changed since medieval times. They speak patois. Their lack of education thus kept them in a limited, unsophisticated state which has existed for generations.
- The author's father goes to school and is quite promising. However, he misses some school, because he is needed at times to work on the farm. He learns to read and write. He is taken permanently out of school at the age of 12 to earn his keep, which is the same for almost everyone. He is proud to give up speaking the patois of his parents for mainstream French, albeit with a fairly limited vocabulary. He is angry when his speech is corrected.  
He never reads a book in adult life, only the regional paper. The only book he can remember is a school text book. He has never set foot in a museum. His level of education has thus improved beyond that of the previous generation but it still leaves him in a fairly blinkered, limited world
- The author has received a much better education and has attended teacher training college. She is widely read and appreciates intellectual literature. At the beginning we hear of her success in the highly competitive CAPES exam, which gives her a better job and a huge change in her social status. It is her education above all which sets her apart from her parents and in particular her father.
- Her problem is now to come to terms with the fact that her education has lifted her out of the class into which she was born.

**3(b)** Students may refer to the following in their answers.

- At the age of 12 the father is taken out of school to follow his own father into life as a farm labourer. He seems happy with his lot. France is still very much a rural society. Long days are spent in hard physical labour, he lives in rudimentary conditions. This represents an unchanging society.
- The First World War brings fundamental change. The father is too young for the war but he does military service. This takes him out of Normandy, he has wider experiences. When he returns, he no longer wishes to work in agriculture. He becomes part of the move away from country-based farm work into town and factory. A textile factory. Conditions are better, the work is easier and cleaner. He has set hours, at the end of which he has some leisure time. Broader horizons have made him dissatisfied with his previous existence and gives him an appetite for change.
- He is seen as a 'good' worker, he is not radicalised or unionised. He is not interested in politics, either to left or right. He saves a little money. He meets his wife in the factory, they set up home. They talk of taking on a business. Limited ambition asserts itself.
- A café-épicerie in the small, drab town of L. Hard to make money. The husband takes a job in construction, the wife runs the business.
- The father moves to a petrol refinery and eventually becomes a foreman. After the war they move back to Y... to another café-épicerie. He works full-time, his days as an 'ouvrier' are over. Things go well for a time. However, as France is rebuilt, they begin to lose out to new shops and supermarkets. The father's new world is in turn threatened by developments.

#### **4(a) *le Blé en herbe* – Colette**

Students may refer to the following in their answers.

The focus of the book is almost exclusively on Phil, Vinca and Mme.Dalleray but there are several minor characters who contribute to the overall appreciation of the work.

- Phil is described as the son of a small-time, Parisian industrialist. This establishes Phil and Vinca as the ordinary children of middle-class parents. They have a secure background, their passage from adolescence to adulthood could happen to all.
- The parents rarely appear, only at mealtimes and in the evenings. They still treat Phil and Vinca as children. The fact that the parents are given little prominence keeps the focus on the triangle of the two adolescents and Mme.Dalleray.
- Lisette is Vinca's 8 year old younger sister. She is a replica of Vinca but is more like her own child than a sister. Vinca cares for her in a maternal fashion. This is mostly shown in the picnic scene on the beach. Lisette represents the childhood Phil and Vinca are leaving behind.
- The visitor from Paris, who joins the families for a lunchtime meal, brings a taste and reminder of city life while they are on holiday. He is the first to treat Vinca as an attractive woman, rather than as a child. He flirts with her. Phil begins to see her in a new light. The episode arouses Phil's jealousy. He curls up in a sand dune away from the house.

**4(b)** Students may refer to the following in their answers.

- In *Phil* Colette gives a striking portrait of an adolescent youth. Physically he is strong and active.
- At the beginning he is seen as less a part of the natural world than Vinca. He watches her fish rather than joining in himself. He sees himself as the dominant male, he feels possessive towards her. He gazes at her, offers her his hand as she slips on the rock.
- When the visitor from Paris flirts with Vinca and treats her as a grown woman, Phil also begins to see Vinca differently. It arouses his jealousy and he flees rather dramatically and curls up in the sand, immersed in his own confused thoughts. He retreats into himself, away from everyone else.
- Phil still has the carefree unconsciousness of a child but he also becomes self-conscious and awkward. He espouses a sort of bravado with Mme.Dalleray but is a victim, frightened and yet attracted. He is overwhelmed by her. He becomes the prey. He tries to adopt a confident manner but this is a defence of his feelings of inadequacy. He is submissive to the virile seduction of Mme.Dalleray.

### 5(a) Le Château de ma mère – Marcel Pagnol

Students may refer to the following in their answers.

- Marcel feels guilty about not involving his younger brother Paul in hunting expeditions. They take him along, he hates it, saying they must 'démourir' the birds which were caught. He prefers to go back to teasing his little sister. He puts insects in her hair, strands her up trees, feeds her rabbit droppings (Marcel says he did the same to him with goats' droppings), as pieces of liquorice, pretends she has been stung by a wasp so that she has to undergo remedial treatment. Humour is used to paint a picture of a cohesive family unit in spite of the teasing which goes on.
- There is humour first of all in the exaggerated reaction to the fact that the end of the holidays is near. All sorts of outlandish, impractical reasons why they cannot go back to school are put forward.
- When they go out into the night they are beset by frightening problems: noises, ghosts, eagle owls. Marcel has to invent the lack of water to combat microbes, as the reason they must return. Lili does not understand the importance of washing. Afterwards the father pokes gentle fun at them but keeps up the pretence that they have not read Marcel's farewell letter. Humour helps to bring out the characters of Marcel and Lili.
- Bouzigue is a jovial, larger than life character. He is proud of his role on the canal. He uses racy language, he regales them with tales of his sister and the influence she has gained by her conquest of a series of ever more important men. The children have to be protected against his more salacious stories. Bouzigue is a bon viveur. Marcel's teetotal father has to come up with reasons to have a drink with Bouzigue so as not to offend him. Bouzigue is used as a comic contrast to Marcel's father and to show the protective nature of the parents.

5(b) Students may refer to the following in their answers.

- His mother doesn't think Marcel's little legs are suitable for hunting but she is outvoted by the menfolk. When Marcel and Lili are caught in a storm, they are stripped and furiously rubbed dry with towels in front of the fire and given fresh clothes. When they go into the hills at Christmas, she wraps them in several layers of clothing and puts in newspapers to increase the heat they can retain.
- The Christmas holiday spent in the hills convinces Augustine that the children's health would benefit from them being there every weekend but the father has to be back in school by 8am on Monday. Augustine befriends the headmaster's wife. Joseph is surprised to find that his duties are changed and he does not need to be in school before 1.30. When he learns of his wife's machinations he says she has <le Génie de l'Intrigue>.
- From the beginning she has misgivings about going along the canal but she tries to argue against her husband's scruples in the interests of getting a shorter, easier journey for the children.
- She enthusiastically backs up Bouzigue when the latter claims that Joseph would be acting for the good of the canal. On subsequent journeys she overcomes her fears for the good of the children.

### **6(a) No et moi – Delphine de Vigan**

Students may refer to the following in their answers.

Lou's character develops as the account unfolds, usually as a result of events.

- The relationship changes as a result of the death of the baby, Thais. Prior to this there had been a normal, concerned mother/child relationship. After the child's death, Lou is made to consult a psychologist, she is sent away to a boarding school for 4 years. She would just like family life to be back to normal. The cold relationship is best summed up by the incident in the park, when Lou falls from her bike. Her mother doesn't seem to notice, a passer-by has to look after Lou. She is puzzled and then frustrated by the change in her mother.
- Things improve as the mother recovers, largely because of No's influence but there is still a certain coldness in the relationship until Lou returns from her failed attempt to run away with No.
- Lou is a precocious, highly intelligent and gifted pupil, in a class with pupils two years older than she is. She is a shy, loner with a vivid imagination. She is a conformist in class, unless there is an obvious case of injustice. With Lucas at the end she realises that the intellectual problems she constantly poses herself are not the most important. In school Lou grows in confidence and in the ability to express herself as a result of her relationship with No and Lucas.
- At first with Lucas she is totally lacking in confidence. He is older, more assured, admired by others and is unlikely to pay her much attention. In class there is a growing sense of solidarity between Lou as the ideal pupil and Lucas as the least successful. They grow much closer when looking after No. Both have greater awareness of the world from their contact with No. The ending seems to consolidate their relationship as boyfriend/girlfriend.

### **6(b) Students may refer to the following in their answers.**

The book can be seen as a study of homelessness and most of this comes from Lou's project to study this topic and her encounter with No

- Lou meets No at the station. When Lou meets No for the first time, the initial impression she has of her is that she is hooked on tobacco and alcohol as she immediately asks for a cigarette and orders vodka. Her physical appearance shows the terrible conditions she lives in and her state of mind; she is dirty, has scratches on her arms, bites her nails, has no money and no home which forces her to beg and to keep moving to avoid the police.
- No and her friends reveal much about what it is like to be an SDF when they contribute to Lou's project. Lou meets some of No's acquaintances but she explains that on the streets you do not have real friends. A suitcase contains her whole life. She smokes and drinks. She sleeps here and there with anyone who will put her up, she squats. She has a fear of the cold and violence.
- Life is spent wandering, riding on the metro, spending hours over one drink in a café, anywhere which is warm. Occasionally she is in an insalubrious hostel but is kicked out all day. There are certain rules: try not to be noticed, don't encroach on another's space, avoid people, as one is vulnerable.
- Details of No's background are slowly revealed and explain to a large degree why she is homeless. No is the result of a rape. Her mother rejects her, takes no notice of her, treats her very badly. She is brought up by grandparents, until the death of her grandmother. She goes back to her mother, who badly mistreats her. She leaves home, this is a classic reason for being on the streets. Lou and No try to visit her mother but she refuses even to open the door.

### **7(a) Une si longue lettre – Mariama Bâ**

Students may refer to the following in their answers.

The exchange of letters is completely one-sided, we never see a reply from Aïssatou but we nevertheless find out quite a lot about the woman to whom the long letter is addressed.

- Aïssatou is the recipient of Ramatoulaye's letter, we only find out what the latter says about her. She is from a modest background, the daughter of a jeweller. The two had been at school together, where they had been inspired by a forward-thinking headmistress.
- She marries somewhat above her status and is humiliated by her mother-in-law. She marries Mawdo Bâ, a young doctor, the only son of a widow with aristocratic pretensions. The widow is dreadfully disappointed by her son's choice and from the outset plots revenge. She takes her niece, la petite Nabou, under her wing and schools her in the old ways as a future bride for her son. She gives her to Mawdo as a co-wife in the system of polygamy.
- Aïssatou refuses to accept her position as a co-wife. She leaves with her sons, studies hard, goes to an Interpreters' School in France, gets a diploma. She is appointed to the Senegalese embassy in the U.S. Her actions show her strength of character, her determination to obtain her freedom and how modern she is in her rebellion.
- She emigrates with her children and follows a career as an independent, emancipated woman. When the same thing happens to Ramatoulaye 3 years later, Aïssatou recommends that her friend follows her example but she does not quite have the courage to do so.

### **7(b)** Students may refer to the following in their answers.

The book chronicles a period in which independent Senegal grows into a modern democracy.

- Tradition favours a system of polygamy. The older generation believe in arranged marriages designed to bring material gain. The men are prepared to accept the system and take new, young wives. This does not bring happiness. The new women, however, will not accept. Aïssatou refuses completely and forges a new life with her sons in the U.S. Ramatoulaye remains but spurns all offers of marriage, once she is abandoned by Modou. The next generation, embodied in Dado and her husband believe in equality in marriage, they share household duties etc..
- In the past women had been subservient to their husbands and the system. They were expected to stay at home, to run the household and bear a large number of children. They were also expected to accept being co-wives.
- Aïssatou and Ramatoulaye, as modern women, are both educated and have careers, as well as running a home. When Ramatoulaye is abandoned by Modou, she proudly takes on the administration of the home. In the new Senegal girls are educated as well as boys. The mission of Aïssatou's and Ramatoulaye's headmistress was to free them from traditions, to cultivate their individual personality. They become pioneers in African women's emancipation.
- Ramatoulaye becomes a teacher, she sees in education the way ahead for her new country. Mawdo and Modou are also educated, people go less and less to witchdoctors but to modern professionals, such as Mawdo. Binetou's parents take her out of education to marry an older man. This leads to resentment and unhappiness. Ramatoulaye's own children are given greater freedom at school. This has its dangers but Ramatoulaye thinks it better to trust them to behave sensibly.



### **8(a) Un Sac de Billes – Joseph Joffo**

Students may refer to the following in their answers.

Jo's father is not present for most of the book but his influence is felt throughout.

- Jo delights in listening to tales of how his father arrived in France. In Russia they were forced to flee the pogroms and persecution. To show that things don't change, Jo's father tells how he had to leave at the age of seven to avoid becoming a boy soldier. He lands up in the land of liberty and is proud to have founded a business. Along the way he met some good people, some bad – exactly what will happen to Jo and Maurice.
- Jews are bullied at school. The father realises there are problems and decides to send the boys away. He tells them they must never admit to being Jews. He strikes Jo to try to make him admit to being a Jew. They learn the lesson well, before the Liberation they never reveal their origins. The father's decision to send his sons away and striking Jo to make sure he will not admit to being a Jew under physical violence shows the strength of his love for them and his own courage.
- At the end of the book Jo wonders if he will have to send his children off. His rucksack is ready in the loft, just in case. The father's actions underline the seriousness of the situation. Jo realises his childhood is over.
- We know what eventually happens to the father as he has been described as 'papa du crématoire'. The parents settle in Nice, having been rescued by Henri, Jo's elder brother. Later he is arrested and taken to the Hotel Excelsior. Hitler succeeded where the Tsar failed. When Jo eventually gets back to Paris, the whole family is reunited, except the father. Jo realises he will never be there. This ends the book on a bitter-sweet note. It emphasises the sad fate of many Jews. In the book the role of the father is to show this. He is a victim of the Nazi regime but a hero and an inspiration to the members of his family who survive.

**8(b)** Students may refer to the following in their answers.

- A paramilitary Vichy camp, whose objective is to extol the figure of Pétain. It is peopled by teenage boys in uniforms like boy scouts. Life is regimented. There are several Jews sheltering there. The Joffo boys are happy there. They work in the pottery, then in the kitchens. They make good friends, one of whom, Ange Testi, is most important for the plot. He has become marooned in France, he cannot get back home to Algiers. The Joffo boys resolve to adopt a similar story if they are ever arrested. The camp reveals a lot about the state of France at the time.
- Subinagui is the head of the camp. He is kind, considerate and determined to save as many Jewish boys as possible. He gives great assistance to Jo and Maurice. When they are arrested, Subinagui reacts immediately, getting rid of all the Jewish boys in the camp. He represents one of the 'good' people the boys met during their adventures. Without him they would probably not have survived.
- Subinagui takes them back to the camp. The atmosphere there is not quite the same. In the middle of the night they are awoken, they must leave immediately as the father has been arrested. Subinagui has made all the arrangements and tells them how to get to their sister. A happy interlude comes to an end with more danger. This emphasises the fact that nowhere are they safe. A short slackening of tension on their release is quickly followed by more threats to their survival.

### **9(a) Au revoir les enfants – Louis Malle**

Students may refer to the following in their answers.

Joseph is a relatively minor character but he plays a pivotal role in the outcome and in the depiction of war-time France.

- Joseph is a cripple who limps, which makes him look and feel inferior. He is teased and bullied by the boys in the school. In the kitchen he is bossed around and given the most menial tasks by the cook. He is unsuccessful with women who spurn his advances. He is anti-semitic, he calls Julien a real Jew, when he strikes a hard bargain for his jam.
- Joseph helps in the kitchen, he is seen doing menial tasks, such as peeling potatoes and feeding the pigs. Joseph is a dealer, he obtains things for the boys in return for food eg he swaps stamps for jam with Julien. His actions help to give a taste of war-time France.
- Le père Jean discovers that Joseph has been stealing from the kitchens and has been dealing in the black market, which he sees as the worst of crimes. He sacks Joseph. The latter sees this as unfair, as the cook has been stealing more than he has. In order to get revenge he denounces le père Jean and the Jewish boys by revealing the true situation at the school. At the end he tries to justify his actions to Julien by saying that they are only Jews and there is a war on.
- Apart from the war situation Joseph represents a study of jealousy and resentment.

**9(b)** Students may refer to the following in their answers.

- In an act of resistance le père Jean hides a group of Jewish boys in the catholic boarding school. The dangers of doing so are hinted at throughout the film. Jews are banned from the public baths but a man wearing a yellow star is seen coming away from the baths, having been there as an act of defiance. The treatment of M.Meyer in the restaurant is a reminder of the danger run by Jean and the Jews in general. The dangers of carrying out acts of resistance, big and small, are seen most spectacularly in the fate of le Père Jean who is deported to a concentration camp.
- The Milice, the French police who collaborate with the Germans, are seen in two major scenes. They appear at the school to do a search and are said to be looking for dodgers from the S.T.O. Secondly they appear at the restaurant and try to hound out M.Meyer, saying that it is no place for Jews. They are sent packing by some German soldiers who are dining there. The Milice are thus seen trying to further Nazi objectives in hunting down those avoiding forced labour and Jews.
- As an act of revenge for being sacked Joseph denounces le père Jean to the Gestapo. He is seen to profit from this act of betrayal. This piece of collaboration has serious repercussions. There is a raid on the school by the Gestapo and a group of German soldiers which in turn leads to the death of the children and the priest.
- Le père Jean and some Jewish boys are arrested. We are told at the end of the film that they all perished in the concentration camps.

### **10(a) Chocolat – Claire Denis**

Students may refer to the following in their answers.

There are several cinematographic elements which help get the message of the film across

- The flashback is used to arouse interest and to show the change which has taken place in the country. The film begins with a young woman who is given a lift by a man and his son. As they drive through the African countryside, her mind wanders back to the childhood she spent there. The switch in time is made seamless by a scene in the same landscape but with a different vehicle, that of the family of a colonial administrator. The viewer is intrigued to know what happened and how things have changed radically in the intervening years.
- The story is shown ostensibly through the eyes of a young girl. It gives the idea that she is aware of certain things which she does not fully understand. The girl is part of the colonial set-up but grows closer to the country and its population than the older members of the colonial power. Only later does she realise the limitations and harshness of the colonial years. Her thoughts and attitudes are made clear by her growing relationship with Protée
- France is the daughter of a district officer in an outpost administered by the French. It is strikingly beautiful but extremely isolated. The people who are most illiterate have a primitive lifestyle which underlines the difference between them and their colonial masters.
- Shots of modern Cameroon at the beginning and the end emphasise how much has changed. Cars, planes, shops etc give a picture of a more developed country.

### **10(b)** Students may refer to the following in their answers.

Little of real significance happens in the film so that the focus is firmly and consistently on the situation of the people and the country in which they live.

- A slightly comic, world-weary Englishman, a member of the European community in Africa, arrives during the father's absence. In full evening wear he and Aimée, the mother, enjoy a typically English meal, dance and discuss their lives. This episode underlines the young woman's isolation and boredom. The Europeans are incongruous features of African life.
- A plane is forced to land and the passengers are a cross-section of mostly non-African society. They are mostly unsympathetic characters and represent much which is wrong with the society of the time, expressing racist ideas.
- Luc comes as part of a group to release the plane and its passengers. He is a cynical ex-student in a seminary who distorts the lines between the colonials and the native population.
- Luc brings to the fore the attraction between Protée and Aimée. His argument with the former leads to Protée's demotion in the household and brings to an end any relationship with the Dalens family.

### **11(a) Cléo de 5 à 7 – Agnès Varda**

Students may refer to the following in their answers.

The film has many intriguing effects which all add interest to the piece and cause the viewer to think about what is seen.

- Colour is only used in the introductory scene with the tarot cards which prefigure Cléo's fate. The camera then switches to Cléo's terrified face, which is in black and white. The rest of the film is then in black and white. The story in the cards is 'virtual', Cléo's subsequent actions are 'real'. Thus colour is used to show that this opening is in contrast with the elements of the real world which soon take over.
- Mirrors appear several times in the film. Cléo in the first part, when she is obsessed with her image, is constantly looking in a mirror. Mirrors particularly figure in the shop when Cléo tries on hats. A still shot of her gives a photographic image of her situation, behind glass, separate from the world which is reflected against her, without touching her. Her glamour is visible, as is her status as an object to be looked at. The mirrors indicate her narcissism. Later in the film a mirror is broken. Dorothee tells her it is just like breaking a plate. It indicates the lessening hold of superstition on Cléo.
- Dorothee takes her to Raoul who shows them a short, silent movie starring Jean-Luc Godard. This immediately makes a link with la nouvelle vague.
- The film within the film shows the danger of seeing things through dark glasses. The same sequence without the glasses gives a much more optimistic view. It comes at a time when Cléo's thoughts, influenced by her friend, are moving in the same direction.

**11(b)** Students may refer to the following in their answers.

- At the beginning Cléo is a glamorous but spoilt young singer, who leads a vacuous life. She is admired, pampered and, not surprisingly, self-centred. She has no individuality and little substance. She is awaiting the results of a health test and the possibility of a serious illness make her confront the hollowness of her youth and profession.
- Her lover comes to see her but he has no time to spend with her. The musicians she rehearses with are flippant and facetious and the lyrics of a particular song lead her to reassess her situation. She realises she leads an empty life, which won't last. She determines to forget superstitions and to do as she likes.
- She meets her friend Dorothee and they spend some time together. Dorothee is a happy, positive person. She gives Cléo a more optimistic outlook.
- The last person she meets is Antoine who goes with her to get the results of the test. They discuss some major themes of the film, such as mortality and despair. Antoine leads her to think of how to spend a meaningful life. She learns that the illness can be easily treated. The last shot of Cléo with Antoine suggests a more positive future.

## **12(a) Intouchables – Oliver Nakache, Eric Toledano**

Students may refer to the following in their answers.

- Magalie is Philippe's efficient secretary. Amongst other things she sees to all his correspondence, including that with Éléonore, and conducts the interviews for the job as carer. She provides humour in the interaction with Driss, who tries to start a relationship with her, only to discover later that she is a lesbian.
- Yvonne is Philippe's housekeeper, who runs the household very efficiently. She is sensible and down to earth. She instructs Driss in his duties and soon sees the good sense in much of what Driss says and does. Yvonne has led a sheltered life. Driss orchestrates a relationship between her and the gardener. Her role is to show that Driss helps not only Philippe but is a catalyst for change in a range of people.
- Éléonore has exchanged letters with Philippe for some time but the latter has not had the courage to take the relationship any further.
- Driss puts a plan in motion for the two to meet but the first attempt fails because of a misunderstanding. Driss then engineers a second meeting and leaves the two alone, having brought them together. We learn, as the final credits roll, that the two married and had 2 children. Eleonore's role is to show that, despite his handicap, Philippe can find happiness in love and rebuild his life.

**12(b)** Students may refer to the following in their answers.

- Philippe lives in one of the most fashionable districts of Paris. He is immensely rich and lives in a house surrounded by sumptuous furniture, paintings and effects. It needs, however, the down to earth, uncomplicated Driss to bring life to the opulent surroundings.
- Driss lives with his aunt and a series of children by different men in a cramped, shabby flat in a run-down Paris suburb. In the district groups of unemployed men hang around on street corners with nothing better to do than consume alcohol and drugs. Crime is rife, as shown by Adama's descent into drug dealing from which Driss has to rescue him.
- The film returns to the car chase which opens it. Driss then drives to an elegant hotel by the sea. He shaves off Philippe's beard and then takes them to lunch in a smart restaurant overlooking the sea. Driving away from Paris in an increasingly rural environment, the hotel by the sea, symbolise the future change of life from stressful Paris to a calm serene setting to build a new life.
- Driss has arranged for Eleanor to have lunch with Philippe in this quiet, civilised atmosphere, away from the hustle and bustle of Paris. He leaves them to their lunch and their blossoming relationship. He walks away along the sea-front, at which point the film ends. It is left to the final credits to fill us in on what happens later.

### **13(a) La Vie en Rose – Olivier Dahan**

Students may refer to the following in their answers.

It could be said that Edith brings many of her problems on herself by her unreasonable behaviour but she is also a woman worthy of pity.

- Edith receives little love from her parents. She spends much of her upbringing with her grandmother in a brothel. Her father reclaims her only to help him earn money. During her childhood she has a very serious eye illness which threatens to leave her blind.
- From an early age Edith consumes large quantities of alcohol. Later she begins to take drugs to combat arthritis and she becomes addicted. Edith resorts more and more to drugs after many problems in her personal life. The later stages of the film chronicle an inexorable descent into serious addiction.
- Edith finds little happiness in a string of relationships. Fleetingly she finds real love with Marcel Cerdan, the champion boxer, but he is killed in a plane crash. There is some guilt attached to this, as Edith persuaded him to travel by air in order to be with her more quickly.
- Edith is denied the joys of motherhood, as her only child dies at a very young age.

### **13(b) Students may refer to the following in their answers.**

Edith has a huge amount of natural talent and learns a lot simply by performing. However, her success as a singer also depends on a series of men, either by design or by chance.

- Her father reclaims her from the brothel merely to help him in his street performances as an acrobat. One day a customer asks if she is part of the act. Her father orders her to sing and her performance brings in more money than usual. From then on, he forces her to sing and her career as a street singer is born.
- Louis Leplée, a nightclub owner, approaches her in the street, as she sings for her supper money. He offers her an audition. He hires her and it is he who gives her the stage name of Piaf, a colloquialism for 'sparrow'.
- A short time later Leplée is shot in mysterious circumstances, the suggestion is that he was shot by someone from Edith's past. Leplée is important in that he launched her career on a conventional stage.
- Raymond Asso is a songwriter and accompanist. He realises she needs more than just her powerful voice. In harsh, uncompromising lessons he teaches Edith to enliven her performances by use of her hands. He works with her on enunciation and other aspects of delivery and stage presence. He also helps her to combat stage fright.
- Asso turns Edith into a complete performer who goes on to international stardom.

#### **14(a) Les Choristes – Christophe Barratier**

Students may refer to the following in their answers.

- Rachin is the strict headmaster who metes out punishments for the smallest misdemeanours. If unable to find a culprit, he punishes everyone. He is seen looking down from a raised rostrum in an authoritarian way. His watchword is Action –Réaction. He will not tolerate even minor trouble. In outlook and philosophy he is the antithesis of Clément Matthieu.
- At first he is hostile to the choir. He gives it no support. When it begins to have some success, even he unwinds a little. However, after more misbehaviour he bans it and they have to practise in secret. When the concert is a great success, he hypocritically tries to take credit for it. Rachin's attitude towards the choir shows his lack of interest in his pupils. He only becomes interested in the choir when its success can help his own enhancement. This shows he is selfish and hypocritical. He is interested only in himself as is best shown in the scene with the Countess.
- Mondain causes trouble from his arrival. Rachin places him in solitary confinement for a time. When money is stolen, he immediately assumes the thief is Mondain. He beats him and Mondain tries to strangle Rachin. He is handed over to the police. By placing Mondain in solitary confinement and accusing him of theft without proof, Rachin shows his incompetence as the head of a special school and his cruelty. He just wants a quiet life and Mondain threatens it.
- Later it is discovered that someone else stole the money but Mondain is not pardoned. He returns to burn down the school to get revenge. At the end we learn that Rachin was sacked for his mistreatment of those in his charge.

**14(b)** Students may refer to the following in their answers.

- When Clément arrives, he finds the children sullen and rebellious. When they try to bait him he does not react angrily, as they might expect, but uses humour, patience and kindness. Slowly they are won over and become more cooperative. The children warm to him because of his love of music.
- Clément also tries to protect the boys. He doesn't divulge the name of the person who harmed the caretaker and he lies to Morhange's mother, saying her son is at the dentist, when he is in fact being punished.
- When the boys insolently sing in class, Clément devises a plan to form a choir as a form of discipline. He divides them into types of voices. He nurtures any talent they have and makes them proud of their achievements. Practising in secret against the orders of Rachin becomes a form of rebellion by him and the children. By being on their side he transforms the life of the children.
- Morhange to begin with is the badly behaved son of a single mother. At first he refuses to cooperate with the choir but when Clément discovers he has an excellent voice, he awards him solo parts, on condition he behaves. Morhange becomes the star of the choir. Clément initiates moves to get him into the conservatoire. We know from the opening that he eventually becomes a renowned conductor. Clément's careful handling of Morhange's rebellion slowly changes Morhange's attitude towards the choir. He brings him confidence at the same time as making him earn his place as a soloist. With praise and rewards Morhange becomes a successful conductor as an adult.
- Pépinot is a lonely orphan who is treated poorly by the other boys. Clément makes him feel special by giving him the attention and affection he yearns for. When Clément is forced to leave the school, Pépinot goes with him. It is he who has Clément's diary, on which the film is based.

### **15(a) Les 400 Coups – François Truffaut**

Students may refer to the following in their answers.

- The school is a general place of repression of individuality. Lessons consist of uninspiring rote learning and pointless exercises. The routine is regimented. It is also a place of repression for Antoine. The film opens in the classroom, Antoine is immediately punished for a misdemeanour.
- The home is also a centre of repression for Antoine. His mother shows him no affection. We learn later that she did not want him. He is a nuisance to her. His mother tries to get rid of Antoine as much as possible. At home she treats him as a servant. He is forced to do the housework, to run errands, put out the garbage etc.
- When Antoine is arrested trying to replace the typewriter they have stolen he is taken to the police station and treated like an adult prisoner. He is put in a cage with others. He has his fingerprints and mug shots taken. In a police van he looks forlornly out of a barred back window.
- The Centre d'Observation for delinquents is also run like a regimented prison. Immediately we see an escapee being returned by the police, he has at least enjoyed 5 days freedom. Corporal punishment is rife. Antoine has to tell his story to a psychologist. He manages to escape whilst taking part in a football match.

**15(b)** Students may refer to the following in their answers.

- René is Antoine's friend with whom he gets into many scrapes. It is he who first persuades Antoine to play truant. Together they roam the streets and indulge in petty crime, culminating in the theft of the typewriter, which gets Antoine into real trouble. René is more streetwise and well-versed in playing truant. He instructs Antoine in how to forge letters of excuse and to make up reasons for absence. The more outlandish the better, he says, which is why Antoine says his mother is dead.
- When Antoine leaves home, René takes him first to his uncle's disused print works and then to his own home. It is vast compared to Antoine's tiny flat. It is obvious that René is from a different economic and social class and from a more wealthy background. He is left to his own devices, his parents lead largely separate lives.
- René has an obvious role in the plot, he leads Antoine into trouble and they both become delinquents.
- He also serves to show that dysfunctional families exist just as well in higher social circles. A lack of love and interest shown towards teenagers from any walk of life causes the type of problems experienced by Antoine.