

Examiners' Report
June 2018

GCE French 9FR0 02

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk.

Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.



Giving you insight to inform next steps

ResultsPlus is Pearson's free online service giving instant and detailed analysis of your students' exam results.

- See students' scores for every exam question.
- Understand how your students' performance compares with class and national averages.
- Identify potential topics, skills and types of question where students may need to develop their learning further.

For more information on ResultsPlus, or to log in, visit www.edexcel.com/resultsplus. Your exams officer will be able to set up your ResultsPlus account in minutes via Edexcel Online.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk.

June 2018

Publications Code 9FR0_02_1806_ER

All the material in this publication is copyright
© Pearson Education Ltd 2018

Introduction

This was the first year of assessment of this unit. Candidates had to translate a passage of approximately 100 words from English into French. There was then a requirement to write two essays in French on a series of nominated texts and films. Two hours and forty minutes were available to complete the paper. Examiners hardly saw any unfinished or non-existent responses, the time allotted thus seemed to be perfectly adequate. In fact, almost all candidates produced essays beyond the recommended word limit in the time available. The translation was based on one of the four themes in the programme of study of the specification. For the texts and films twenty six works were prescribed, fourteen books and twelve films. These covered a variety of genres, periods, authors and directors. A choice of two questions was offered on each. It was legitimate to study two texts but not two films. Overwhelmingly it seemed that one book and one film had been studied. The paper was formulated in such a way that it was impossible to complete an inappropriate combination of prescriptions. There was no evidence to suggest that any candidates had been wrongly prepared in this regard. There was no discernible difference in standard between essays on books and films. For some texts a film version is available. In most such cases the film has different names for the characters and other details are often altered. It was clear that some candidates had studied the cinema version instead of, or in tandem with, the text and this impaired the quality of the illustration. Centres must decide whether to expose their candidates to both book and film versions of the same work. If they decide that this is a worthwhile thing to do, they must impress upon their candidates the need to refer to the literary version when dealing with a text.

The recommended word count of 300-350 words could not have been expressed more clearly. However, it had been stated that everything a candidate produced would be read and assessed and this was done. The result of this was that few candidates followed the suggested word count. Most wrote considerably more; some essays were of an inordinate length. Candidates who wrote very long essays rarely secured any advantage. The opposite was usually the case. Such pieces tended to be rambling, digressive, repetitive and to a degree irrelevant. Many candidates tried to include everything they knew about the book or film, its author or director. The critical analysis grid talks throughout of the degree of focus on the question. Candidates would be well advised to distil from what they have studied only that which is relevant to the specific question. They should then use this to make pertinent, analytical points which they then illustrate with reference to the work in question. Candidates who did this and expressed themselves in fluent, accurate French were highly rewarded. Quotations from a work are one form of reference. If they are apt for the point being made they can be a very effective means of illustration. Quotations in which the French is defective are less impressive. Some candidates had obviously learnt a set of quotations and were determined to force them into any essay, irrespective of the question set. This is not very helpful and does not enhance the answer.

At least one essay was seen on all twenty six prescriptions but quite a few of the latter attracted only a handful of candidates. A small number of texts and films made up the very popular ones. Amongst the books *Un sac de billes*, *L'Etranger* and *No et moi* were the most commonly studied, in that order. The favourite films were *La Haine*, *Intouchables*, *Les Choristes* and *Au revoir les enfants*. This report will concentrate for exemplification on the prescriptions which were most commonly studied. The overall standard of the work seen was quite pleasing. However, many of the scripts would have been improved with more succinct relevance, better illustration and improved French.

The translation into French was worth 20 marks and was assessed according to a detailed, points-based mark scheme. The two essays were judged on the basis of three levels-based marking grids. The first, entitled 'Critical and Analytical Response' concerned Assessment Objective 4 and was worth 20 marks. The other two dealt with the range of grammatical structures and vocabulary,

worth 20 marks, (AO3) and the accuracy of language (also AO3), worth 10 marks. The quality of the language used was thus very important. The overall total for the paper was 120 marks.

As far as the essays are concerned, with the first grid examiners sought to reward those who could present points of view relevant to the precise question and justify them with evidence selected from the work under review. The best essays were able to draw conclusions linked to the argument and to maintain focus on the question throughout. In order to illustrate points a certain amount of well-chosen narrative and description is needed. However, an essay which depended solely on such features was not likely to score highly. When assessing the language, it was necessary to keep elements of it separate when implementing the two grids. The first considers the range and variety of structures and vocabulary deployed. Those who can successfully manipulate complex language are rewarded. In each section of this grid a descriptor mentions the 'use of terminology appropriate to literary and cinematic analysis'. This does not mean that candidates are expected to emulate professional literary or film critics. Examiners look to see if candidates can write in a correct register, and most do this. Furthermore, candidates should have the vocabulary and expressions needed to write an analytical piece. Such features might include the words for traits of character, ways of rendering concepts such as 'depict', 'describe', 'portray' and the ability to differentiate in French between *personnage* and *caractère*. In questions which specifically deal with style or technique a candidate might be expected to use slightly more precise terms. The richness of the French used and the ability to manipulate language successfully was found to be quite varied. The last grid dealt with the accuracy of the forms of the language. Verbs were sometimes rendered faultily but overall it was pleasing to note that the nuts and bolts of the language were given quite correctly. It was rare to find a piece in which communication was compromised purely by flawed language forms.

Question 1

The translation into French was marked following a points-based mark scheme. There were twenty sections, each worth one point. The sections were deliberately not of equal demand. It was anticipated, for example, that most candidates would render successfully boxes 3, 9, 10, 17 and 19 and such proved to be the case, except that box 17 did prove to be more challenging than expected. Conversely it was thought that boxes 4, 7, 12 and 18 in particular would stretch the most able candidates and this expectation was certainly borne out. Surprisingly the section which seemed to cause the most difficulty was number 6, as the vast majority of candidates could either not find the suitable preposition or could not render 'English Channel' properly. Some general principles were adopted to make the passage as accessible as possible. Accent mistakes were ignored, unless they were grammatical ones, such as the accent on the past participles of -er verbs, or if they changed the meaning or produced a different word. An exception to this rule was made in the case of box 18 where *sur* without an accent was allowed. Minor spelling slips or errors were permitted. Thus, versions such as *difficile*, *plusiers* and *anéés* were tolerated in their respective boxes and the point was given, as long as there were no further errors. This tolerance did not extend to verb endings, adjectival agreements or genders. In box 16 *longue et fatigante* was accepted but *longe et fatigante* was not. Spelling mistakes which produced an English word such as 'system' in box 2 and 'example' in box 10 were not allowed. Capitalisation was quite a feature in this passage, possibly affecting boxes 2, 6, 7, 14 and 15. For any errors of capitalisation a mark was withheld once only and any further mistakes in this regard were ignored. Repeat errors were treated in the same way. Consequential errors also sometimes appeared. For example, if a masculine word was erroneously used for 'day' in box 15, masculine adjectives could then be used in the following section. Boxes 3, 11 and 18 could vary, depending on the gender of the author of the passage and examiners looked for consistency in this regard. If the gender of the person writing varied, a maximum of one point was withheld.

The passage was rooted in the education part of theme one and concerned differences between the French and English systems of education. This subject matter is almost certainly studied during the course and should have been familiar to most candidates. It was, therefore, disappointing that subject-specific vocabulary quite often caused problems. For example, school subjects were rendered as *sujets*, 'in the sixth-form' as *au collège* and many candidates had difficulty expressing the idea of being hopeless or very weak at a particular subject. The most challenging boxes tested some of the more complex items which appear on the list of Advanced Level grammar. Few candidates realised that a subjunctive should be used after an expression of emotion, such as *je suis content que* in box 4. A greater number knew that the same mood was needed after a negative verb of thinking in box 6. The perfect conditional tense featured twice, in boxes 12 and 18. It proved to be more likely to be correct in the first instance, because in box 18 candidates commonly used the third person plural rather than the first. Quite a lot of candidates got everything correct in this challenging section, only to put an 's' on *aimé*. Other common errors were less easy to understand: *capables* in box 7 often did not agree, *aux maths* was usually used in box 11, the verb in box 14 was given in the singular after *mes amis* and the accompanying pronoun was misplaced, one adjective in 16 was given in the masculine form, the other in the feminine, *leurs* in 19 had no 's' and *durent* in the final part of the piece was either made singular or was followed by *pour* or *pendant*. Such mistakes might well have been corrected with a more thorough final revision.

1 Traduisez ce passage en français.

(20)

There are many differences between the French and English systems of education and I am pleased that I have spent my years at school on this side of the English Channel. I don't think that most English people are capable of studying so many different subjects in the sixth-form. For example, I am hopeless at Maths and I would have found this difficult at a high level. My French friends have also told me that they find the school day in France long and tiring. On the other hand I am sure that my friends and I would have liked their summer holidays, which last several weeks.

Il existe ~~probablement~~ beaucoup de différences entre les systèmes d'éducation français et anglais, et je suis content que d'avoir passé mes années à l'école à ce côté de la Manche. Je ne pense pas que la plupart des Anglais soient capables d'étudier ~~tant~~ ^{tant} de disciplines différentes au lycée. Par exemple, je suis inutile aux mathématiques, et ~~je~~ j'aurais trouvé cela difficile à un ^{haut} niveau. Mes amis français m'ont dit aussi qu'ils trouvent la journée scolaire en France longue et fatigante. À l'autre côté, je suis sûr que mes amis et moi aurions aimé leurs vacances d'été, qui durent plusieurs semaines.



This was a very competent performance which gained the well above-average score of 16 marks. Only a small number of candidates managed better than this. This candidate was successful in the boxes which tested complex structures, such as 3 and 4, where, as an alternative to the subjunctive an entirely natural past infinitive was used, 7 where the benefit of the doubt was given over the gender of *plupart* and 18 where the candidate quite correctly used the first person plural form of a difficult tense, something which escaped the majority of versions. Even for a candidate of this calibre, box 17 proved surprisingly demanding. In box 8 the translation failed to differentiate between *tant* and *autant*, as did many others. All the vocabulary was correct in the problematic box 6 but an inappropriate preposition was given for 'on'. The anglicised use of *inutile* for hopeless in box 11 was not accepted and the wrong preposition was deployed before the school subject in the same segment. The gender of the writer was consistent throughout. *Il existe* was of course accepted instead of *Il y a* in the first part. The candidate's use of apt, subject-specific vocabulary is evident in the whole passage.

SECTION A: TRANSLATION

1 Traduisez ce passage en français.

passé

au
ais
ait
ions

(20)

There are many differences between the French and English systems of education and I am pleased that I have spent my years at school on this side of the English Channel. I don't think that most English people are capable of studying so many different subjects in the sixth-form. For example, I am hopeless at Maths and I would have found this difficult at a high level. My French friends have also told me that they find the school day in France long and tiring. On the other hand I am sure that my friends and I would have liked their summer holidays, which last several weeks.

Il y a beaucoup de différences entre les systèmes scolaires français et anglais et je suis ravi que j'ai passé mes années à l'école dans cette partie de la Manche anglaise. Je ne pense pas que la plupart des gens anglais soient capables d'étudier tellement ^{beaucoup de} sujets différents dans un lycée. * Mes amis français m'~~avaient~~^{avaient} dit qu'ils trouvent le jour scolaire ^{en France} long et fatigant. D'autre part je suis certain que mes amis et moi ~~aurions~~^{aurions} aimé leurs vacances d'été, qui durent plusieurs semaines.

* Par exemple, je suis sans espoir au Maths et j'~~aurais~~^{cette} trouvé ~~à~~^à l'école haut.



This translation secured the slightly above-average total of 9 marks. The candidate committed several errors which were commonly found in the work of this session's cohort. For example, many candidates tried to use *the verb* 'to please' in some way in box 3 and this often produced odd, non-existent forms, as here. The slight misspelling of *annés* was tolerated in segment 5. As was usually the case, box 6 was not rendered correctly. The part containing a negative verb of thinking was spoiled by a simple non-agreement. *Tant de* was obviously not known and *sujets* was used for school subjects, another common, basic lexical error. Many candidates attempted a completely non-French, literal translation of 'hopeless', as here, which was unsuccessful. The correct perfect conditional tense in box 12 was spoiled by the juxtaposition of *cette*. The candidate ends on a strong note, managing to give the challenging box 18 accurately. In many ways this was a very typical performance. It gives the impression that this candidate can manipulate French quite effectively but has spoiled the overall effect with several avoidable mistakes.

1 Traduisez ce passage en français.

(20)

There are many differences between the French and English systems of education and I am pleased that I have spent my years at school on this side of the English Channel. I don't think that most English people are capable of studying so many different subjects in the sixth-form. For example, I am hopeless at Maths and I would have found this difficult at a high level. My French friends have also told me that they find the school day in France long and tiring. On the other hand I am sure that my friends and I would have liked their summer holidays, which last several weeks.

Il y a plusieurs différences entre les systèmes de l'éducation françaises et anglaises et je suis content que j'ai ~~pu~~ ~~passé~~ ~~je~~ ~~suis~~ ~~passé~~ je suis passé mes années à l'école en ce côté du channel anglais. Je ne pense pas que la plupart des ^{anglaises} ~~anglais~~ ~~sont~~ ~~peuvent~~ ^{pourraient} étudier beaucoup des matières différentes dans le collège. Par exemple, je suis sans espoir dans le mathématique et je le trouverais difficile à un niveau haute. Mes amis français ~~et~~ ^{disent aussi} m'ont dit aussi qu'ils trouvent la journée de l'école en France longue et fatigante. Dans l'autre main je suis sûre que mes amis et moi aurions aimé leurs vacances d'été, qui durent des nombreux semaines.



This translation gained only 4 points, a well below-average score. The candidate was successful only in the relatively straightforward boxes 3, 5, 10, where the benefit of the doubt was given over the spelling of *exemple*, and 19. Elsewhere there are some vocabulary difficulties, including the common confusion of *plusieurs* and *beaucoup*, the inappropriate versions of 'sixth-form' and 'English Channel' and the anglicised attempt at 'hopeless'. The piece was compromised by elementary grammatical errors, such as missed agreements, inconsistent genders and poor verb forms. For example, the two instances of the perfect tense proved to be beyond the candidate. Many candidates, like this one, still find the translation of passages from English into French a very demanding exercise.

Question 2

Only a few candidates studied these short stories. Of the two possible options Q2(a) was the least popular. The small number of responses to this question were not very impressive. The question directed the candidate to a consideration of Maupassant's style specifically as a writer of short stories but this was largely ignored. Candidates commonly simply wrote in a repetitive way about realism but they could not illustrate this effectively. This question on literary style proved demanding. Responses to Q2(b) were also limited in number but this task was found to be fairly straightforward. The clearest answers dealt with the main character's reactions to her situation in a chronological way. Most candidates who attempted this question were able to show a development in the character's reactions to her changing circumstances.

Question 3

Hardly anyone seemed to have studied this text and virtually no answers were seen to either question on it.

Question 4

A handful of candidates had studied this work. The small number who attempted Q4(a) engaged in a considerable amount of narrative. No answers were seen in response to Q4(b).

Question 5

This text was not at all popular. Of the two possibilities Q5(a) proved attractive to virtually all those who had studied the work. Some sensible things were said about the importance of friends and family to children. Candidates also pointed to the tendency to exaggerate and romanticise and to the love of adventure. A few perceptive essays spoke of the fact that childhood was shown to be all too short. Examiners had the impression that those who had chosen this text had enjoyed the experience of studying it. Rather surprisingly, however, hardly anyone attempted Q5(b) which invited consideration of the central theme of the book.

Question 6

Only a relatively small number of candidates chose this work. Q6(a) received little attention. There were some good, relevant responses to Q6(b). Those who chose this option said some eminently sensible things about integration, citing such things as differences in culture, difficulties at school and problems of language. It was commonly felt that women in particular found it difficult to integrate, although this became a little easier when the families moved into more conventional flats.

Question 7

Not many candidates had studied this play. Essays seen on it were equally divided between the two options. On Q7(a) many answers dealt with other parts of the play to show that they could more correctly be termed *le point culminant*. This was a legitimate approach but the named tableau deserved more consideration, even if the intention was to dismiss it as the climax to the action. Essays on Q7(b) often turned into mere character sketches of the two female figures without much explicit treatment of whether they deserved our compassion or not. Some responses talked just as much about Hugo as about Olga and Jessica.

Question 8

This text was not a popular choice. Virtually all the essays seen were on Q8(a). Most candidates spoke at some length of the financial benefits to be enjoyed by having large numbers of children at this point in France's history. Only a small number dealt very specifically with why this opening was an appropriate way to start the book or not. Hardly any responses were found in answer to Q8(b).

Question 9

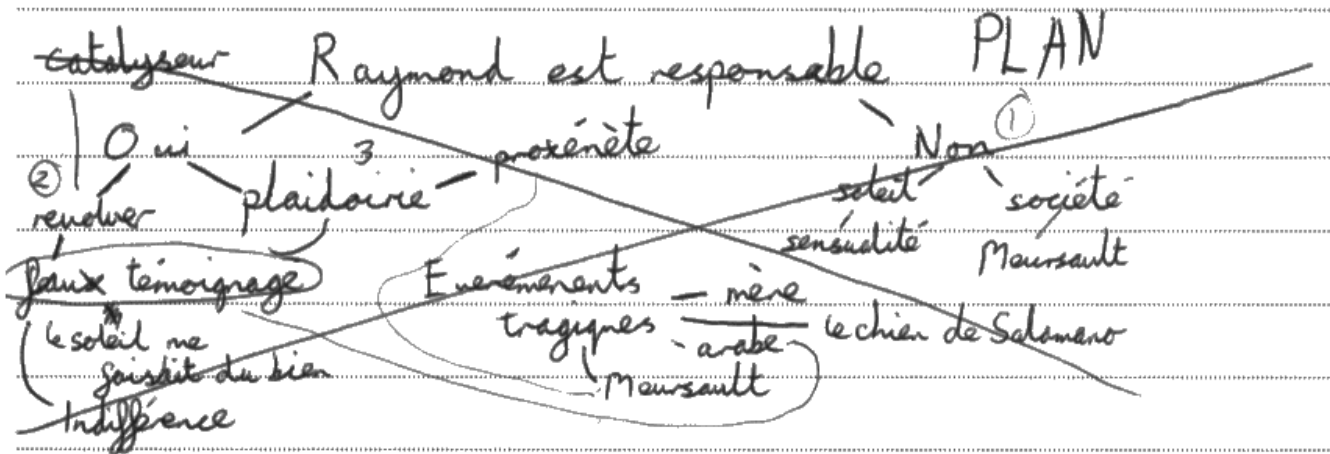
Unfortunately, not many candidates had studied this play but those who had done so produced some very good work. Essays on it gained the highest mean mark of all the prescriptions. Q9(a) was the least popular of the two possibilities but some pertinent things were written about hypocrisy, stubbornness and egotism, the author's wish to criticise such traits of character and the effectiveness of the treatment of them. Some well-ordered, relevant essays were seen in response to Q9(b). Candidates tended to deal clearly with each character in turn and they were seen as the author's mouthpiece. Both were said to show Orgon the error of his ways. Cléante's measured ideas revealed the nature of true religious feeling and Dorine's criticism of the father's plans for his daughter expressed sensible ideas on the dangers of arranged marriages. These essays tended to convey the desired message in a straightforward way and were easy to read. This classic comedy appears to have been widely understood and appreciated.

Question 10

This text was, as ever, one of the three most popular. In many essays on both questions candidates sought to deal at length with the author's philosophy. Almost always this was of only the most tenuous relevance and in many cases served only to confuse. Unless asked a direct question about philosophy, candidates would be well-advised against indulging in long discussions of the Absurd. On Q10(a) the well-reasoned, balanced view was that Raymond was partly responsible for the events in that he embroiled Meursault with the Arabs, he provided the gun and arranged the confrontation on the fateful day. His testimony in the trial was considered not to help Meursault escape his eventual execution. Some thoughtful answers went on to discuss the role of chance and Meursault's own questionable behaviour. A number of answers sought to include the death of Meursault's mother in the 'tragic events' and it was hard to make this relevant to Raymond and, therefore, to the question. A lot of responses were seen to Q10(b). Many of these sought to narrate much of the story and lost focus on the precise question. The more succinct, impressive answers, however, gave a range of possible reader's reactions, such as shock, frustration, horror but also some sympathy and understanding. The majority of reactions were the same as those described by Camus from other members of Meursault's society. The best essays were able to illustrate these with appropriate references. It was possible to make the opening words of the novel relevant to the argument but it was less impressive that these lines were so often given incorrectly and in faulty French. Overall, however, this question gave rise to some original, heart-felt reactions to the text.

In the box, state whether you are answering part (a) or part (b).

a



Dans son ~~ou~~ oeuvre, L'étranger, Albert Camus nous dépeint un récit plein de tragédie exemplifié par les morts de la mère de Meursault, du chien de Salamano, de L'Arabe et de Meursault lui-même. Pour autant que je sache, Raymond ne provoque pas celle de la mère ni celle du chien. Cependant, dans cette rédaction j'ai l'intention d'aborder ~~ainsi~~ ~~est~~ si Raymond est vraiment responsable de la mort de L'Arabe et celle de son «ami»

D'abord, il faut constater que d'autres personnages jouent des rôles^{primo} dans ces événements tragiques. Prenons par exemple que le protagoniste, Meursault, engendre sa propre mort. Eltanta A yant « une nature telle que [ses] besoins physiques [dérangent] souvent [ses] sentiments », Meursault se laisse influencer par le monde physique^{et la sensualité}. Il a envie du « tissu fin » de sa maîtresse^(française), et il assassine un Arabe « à cause du soleil ». Cette tuerie, ~~est~~ la carence de regret de Meursault et son refus de mentir mènent directement à la condamnation à mort du protagoniste. Ainsi, ~~l'écrivain~~ ~~pour~~ il semble que l'écrivain veuille qu'on comprenne ~~ça~~ (plutôt que dû à Raymond) qu'on pourrait être exécuté^{tragiquement}, pour ne pas jouer le jeu de la société.

~~En outre, il est possible que Meursault soit responsable de cause sa mort car il devient l'ami avec Raymond et, à cause de son indifférence~~

En outre, il est possible que Raymond soit ~~espèce~~ responsable du meurtre de l'Arabe. Cet Arabe ~~est~~ est le ~~frère~~ frère de la maîtresse de Raymond qu'il abuse en le tapant « ~~très~~ tendrement ». Par conséquent,

Mersault, toujours l'indifférent, fait un faux témoignage. Par conséquent, le frère suit Mersault et Raymond à la plage essayant de commencer une bagarre. A la plage, Raymond, le catalyseur de l'intrigue, donne son arme à Mersault. Pour cela, ~~et~~ lorsque Mersault retrouve l'Arabe seul ~~par~~ « hasard », il est armé et capable de tuer un innocent. Dans cette manière, l'auteur tente de nous faire nous rendre compte qu'en réalité le personnage de Raymond catalyse la mort tragique d'un Arabe presque inconnu.

Par ailleurs, la condamnation à mort de Mersault est le produit d'un procès dans lequel Raymond met l'accent sur l'étrangeté de Mersault avec sa plaidoirie. Tentant d'aider son copain. Tout en tentant d'aider son copain, ~~le~~ la réputation de Raymond comme un proxénète (au lieu d'un « magasinier ») est exploitée par le ~~premier~~ procureur. En conséquence, il paraît que Mersault, du à son amitié avec un tel homme, a « un cœur de criminel ». Ici, le fait que le protagoniste écrive ~~la~~ une carte pour Raymond et fasse un faux témoignage ~~par~~ ^{ne} ~~son~~, met l'accent

pas seulement
sur une certaine indifférence de Meursault mais
aussi sur sa criminalité. Il est indéniable
que Raymond joue un rôle primordial dans cette
caractérisation de Meursault qui conduit à son
exécution.

En guise de conclusion, bien que il y ait
plusieurs raisons pour lesquelles des événements
tragiques se déroulent dans la trame, ^{ma prise de position} Raymond est ^{est que} incontestablement le catalyseur et ^{responsable}
principal.

This is an excellent all-round essay which was rewarded with the high score of 18-19-9. The piece is not inordinately long, it goes just beyond the suggested upper word limit, an indication that this is adequate to write a full response.

In a reasonable introduction the candidate defines what is meant by the 'tragic events' of this novel, which is a good idea. A couple of things are included which seem rather fanciful examples. Fortunately, these are then dismissed in a sentence and are not referred to later in the essay. The candidate then shows convincingly that elements beyond Raymond's control contribute to the death of the Arab. However, it is subsequently demonstrated clearly that Raymond must share some of the blame because he embroiled Meursault in his shady dealings with the Arabs and provided the weapon for the eventual murder. As far as Meursault's condemnation is concerned, the candidate points out quite nicely that Raymond tried to help but ended up merely hindering the defence. There is no digression or irrelevance, the question is fully answered. There is a certain amount of narration but only that which is required to illustrate the analytical points being made. The candidate resists the temptation to write about the Absurd and the essay does not suffer as a result.

The language used is excellent. A candidate who can write French with this degree of sophistication and accuracy is always going to do well with the scheme of assessment of the new specification. Apart from a couple of misspellings there are virtually no mistakes in the forms of the language and the mark awarded from the top box of the third grid is fully justified.

The language also has good range and variety. The vocabulary contains elements which go way beyond the basic and the lexis does not suffer at all from repetition. The piece is written in the correct register and has features entirely suited to this style of writing. One such feature is the consistent use of the present tense. The lack of a range of tenses is thus laudable, rather than detrimental. A wide range of complex structures is also deployed. However, these are not included gratuitously to display virtuosity. Uses of subjunctives, subordination, participles, infinitives and pronouns amongst other grammatical features all arise naturally from what the candidate is trying to say and they enhance the message.

Question 11

No et moi was a very popular choice. Q11(a) attracted fewer candidates than the second option. Those who wrote on this subject, however, usually produced some very sound answers. Most candidates began immediately with the effects of the loss of Anouk's second child. Only a relatively small number mentioned what is known of how she had been before this traumatic event. Essays then commonly went on to discuss how No's arrival in the household helped lift Lou's mother out of depression and ended with a description of the rekindling of maternal affection for Lou when the latter returned from her failed attempt to disappear with No. Most essays seen in answer to this question were thoughtful, informative and workmanlike. Q11(b) also gave rise to some sound responses. Many candidates, however, eschewed the most obvious point that the relationship originated in Lou's need to produce a class project on homelessness. Candidates commonly pointed to Lou's inquisitive nature and her desire to help. Furthermore, they were able to discuss in some detail the things the girls had in common which brought them together. These included the need for a friend, a disrupted or non-existent home life and a sense of solitude. There was a certain amount of narrative of what the girls did together and this was often a little off the point. The best essays were those which concentrated on the reasons behind the relationship and such pieces often revealed a good deal of original thought and personal reaction.

In the box, state whether you are answering part (a) or part (b). b

Plan : Ou : Analysez les raisons par lesquelles Lou forme des relations avec No dans ce roman.

- 1) la solitude ✓
- 2) pour l'exposé et elle est intéressée par la vie de SDF ✓
(elle est très intelligente) ✓
- 3) elle veut une amitié comme Lea et Axelle (très important Ado).
- 4) elle voit No comme une sœur = relations plus fortes / gentilles ✓

No et moi est un livre publié en 2007 par Delphine de Vigan. Tout au long de l'histoire nous découvrons une amitié improbable entre Lou, ^{une} jeune fille surdouée et No - une jeune fille sans abris. À travers les yeux de Lou, Delphine de Vigan nous invite à se faire ^{un} titre de ^{nos} ~~lire~~ les raisons pour lesquelles ~~les deux~~ les deux filles, malgré ~~les~~ ^{les} différences ~~étaient~~ ^{forme une relation} devant ~~des~~ amis. Au premier glance ça peut être problématique à cause de la situation délicate de No et son âge, mais ~~ça~~ ce n'est pas vrai.

Une raison Lou forme une relation avec No c'est à cause ~~de~~ ^{de} ~~du~~ ^{de} la solitude. Depuis toute sa vie Lou se sent seule. ~~Spécifiquement~~ Après la mort de sa sœur cadette, Thais, la famille Bertignac ^{sait} ~~est~~ vraiment changée. Bernard, le père de Lou doit faire le rôle de le père et le mère et doit soutenir Lou et Anouk. Il est le parent ~~par~~ le plus présent dans la vie de Lou. Il agit comme tu es normale chez eux par Lou. Malheureusement, le mère de Lou n'est pas le même. Ce qui saute aux yeux est que Lou manque l'amar maternelle de sa mère. Anouk ~~est~~ est coincée dans le deuil après le mort de sa bébé. Elle ignore et presque oublie Lou et son mari. Aussi, elle a ne quitte pas la maison et ne parle plus. Elle est très distante avec sa fille et alors Lou se sent seule. Quand la dit "Je voudrais que la vie reprenne comme avant" et "Depuis le mort de Thais mones n'arrive plus" ce souligne la solitude et la tristesse de Lou et nous montre que la mère est presque disparu. De plus Lou ~~de~~ mentionne qu'elle "Je veux qu'elle me prenne dans ses bras, je veux qu'elle embrasse mes yeux mouillés". Cette citation annonce que Lou manque sa mère et elle veut l'amar maternelle. Cette ~~tragedie~~ tragédie dramatique ~~est~~ nous montre a vraiment frappé la famille Bertignac. A cause de sa famille Lou est seul et alors cherche une amitié pour vaincre la solitude. C'est par cette raison que Lou pose avec No ~~et~~ à la gare Austerlitz. On sait que Lou est timide.

est elle n'aime pas parlé. Cependant elle a le courage
d'inviter No au café. Au ~~premier~~ premier rendez-vous Lou
parle de son enfance et la solitude. Elle explique
que ses parents a mis elle dans un école par les
intellectuels très ^{loin} ~~loin~~ d'ici et de sa famille. ~~Le fait que~~
Cela aussi montre la solitude. Alors, ~~même~~ bien
que Lou soit timide elle parle et forme une relation
avec No pour échapper la solitude et par rencontrer une
nouvelle ami.

Deuxièmement, au lycée de Lou le professeur de la m.
marin lui demande a Lou de faire un exposé et de le
présenter devant tout la classe. Lou a été baptisé
"la meilleure dans sa classe avec un Q.I de 100". Lou est
des les premiers pages on voit que Lou est intelligente est
intelligente. Pour son exposé elle a choisi le sujet de jeune
femmes SDF en France. ~~Alors de~~ Comme romane, Lou
a parti a la gare Austerlitz par observer les gens après
lycée. C'est a la gare qu'elle a rencontré No et No demande
Lou si elle a une cigarette. Lou a été étonnée par
l'apparence physique de No et a décidé de faire son
exposé sur No. ~~Al~~ Ce exposé a donné le courage a Lou
de parler avec No a la gare et au café. Lou a un
intéresse de la vie de SDF et a cause de ça, Lou et No
on beaucoup ~~peut~~ parlé. Le fait que Lou s'intéresse de
No et veut voir le monde vers ses yeux forme une relation

forte entre les deux. Lou demande si No veut être le sujet de l'exposé et elle a dit oui. A cause de ça les filles on eu beaucoup des rendez vous est a devaient les amis.

De plus, Lou découvre que No est sympathique et elle aussi se sent seule. No a été abandonné par sa mère alors il y a les jumelles entre les deux filles. Son attachement pour Lou développe plus a cause de No ~~comportement~~ développe plus car No est gentil, rigolo et sympa. Le comportement de No c'est ce grand gâcher raison par quoi elles sont devenues des ami et a une relation. Les filles devaient presque comme les soeurs car elles portent de Lucas et Loïc ses sœurs et de secret. Lou aime tellement No qu'elle demande a ses parents si elle peut rester chez eux. Ça mettra l'accent sûr comment exprime comment que Lou voit No comme un vrai ami et une personne fidèle. Cependant, même quand No doit quitter la maison de Lou a cause de l'alcool Lou et Lucas cache No dans l'appartement de Lucas et s'occupe d'elle. Cela signifie que Lou est fidèle elle est va jamais laisser No. Donc, le caractère et comportement de No a influencé et leur relations et leur amitié.

Finalement, Lou est un ado avec c'est normal qu'elle veut des amis. Au lycée elle se sent exclu et différent

physiquement et intellectuellement. Elle se décrit comme "asociale". Elle observe les autres filles comme Lea et Axelle qui vont à HTM, vont au café ou à des soirées. Lou n'a pas des amis mais elle veut une amitié ~~comme~~ comme Lea et Axelle. Donc, quand elle ^{rencontre} ~~rencontre~~ ~~amis avec~~ No elle est contente et excitée. Ce sentiment pour No a développé sa relation d'amitié entre eux. Quand elle a rencontré No elle a arrêté d'observer les filles et de chercher par une amie.

En conclusion, Bien que les deux filles soient différentes, elles se sont formées une relation fidèle et unique avec No à cause de la solitude, l'exposé, son intelligence, son excitation et à cause de le comportement de No.

This is a very long essay which goes well beyond the suggested word count but everything was read and assessed. In many ways it was a typical, average performance and was given a score of 13-10-4.

The candidate finds some good reasons why the relationship was formed. These include the need for a school project, a feeling of solitude, similarities between the two girls and a less than satisfactory home life. However, the points are diluted somewhat since they are bound up in lengthy narrative. Illustration of the points could have been much more succinct and effective. For example, when discussing Lou's home circumstances, the essay almost turns into a separate piece on the parents and the effects of the death of the child. The selected evidence from the work is not always appropriate and the interpretations could have been more convincing. The essay does succeed in making some telling points, however, and was placed just in the 13-16 category for critical analysis.

The language is very mixed. At times the candidate reveals the ability to use various linguistic features but it is not sustained. There is some variety of tense to reward, some examples of the passive and one good use of the subjunctive. Pronouns are used erratically but there are some negatives and adverbs. In other places, however, the language is not assembled at all expertly. The vocabulary is adequate for the task but there are some flawed, anglicised items of lexis. It is evident that the candidate can produce some complex language and the piece was placed in the middle of the 9-12 box on the second grid.

The piece contains many errors. Verb forms are erratic, there are problems with agreements and concord of subject and verb. Occasionally a verb is not conjugated. Misspellings are quite common. These errors sometimes hinder clarity but they do not prevent the meaning being conveyed too seriously and for accuracy a mark of 4 was awarded.

Question 12

This novel was not a popular choice. The majority of essays seen on it dealt with Q12(a). Most candidates seemed to think that the central character had been forced into the marriage entirely against her will which is not strictly true. The tribulations which followed the wedding were quite well recounted in general. Q12(b) had few responses but it seemed to lend itself to rather general narrative which did not concentrate on the development of the intrigue.

Question 13

Virtually no essays were produced on this text.

Question 14

This was the most popular text and both tasks attracted a similar amount of interest. The intention of Q14(a) was to concentrate on the aspect of good and bad people but the fact that it was bound up in a quotation from the father led some candidates to try to draw all sorts of parallels between his experience and that of the boys. A short comment on this was very useful but it was difficult to deal with it at any length because little detail is given of the father's escape from Russia; but those who tried said some valid things. The best essays went on to describe people who helped and hindered the boys' flight. Good people included priests, Subinagui, Raymond and the doctor who saved the boys in the Hotel Excelsior. Bad people were the Germans, particularly the Gestapo, Mancelier and a few essays contended that the Resistance fighters had the potential to do wrong at the end, as they sought revenge. Unfortunately, Q14(b) was the one which caused most problems. A certain number of candidates simply did not understand *<lequel des deux garçons>* in the title and, therefore, made no attempt to judge which boy had contributed most to their survival. Such responses tended to try to decide if the boys themselves or other features were responsible for their eventual emergence unscathed. Unfortunately, little of this was relevant and this had to be reflected in the mark for critical analysis. Where candidates did make a pertinent choice, the conclusion was usually that Maurice did most, particularly in the early stages of their adventure. However, it was felt that Jo's efforts should not be underestimated and some candidates were firmly of the opinion that both boys had equal claims.

In the box, state whether you are answering part (a) or part (b).

a

Dans « un sac de billes » une ^{thème clé} ~~part~~ ~~thème~~ est les gens ^{qui ont aidé} ~~qui~~ Joseph et Maurice pendant la guerre. C'était une des raisons pour lesquelles ils ont ^{suivi} ~~suivré~~ sans les parents et dans un pays très dangereux. Joseph Joffo a ~~rencontré de beaucoup de gens~~ ~~et~~ Au début du ^{roman} ~~livre~~, Joffo a rencontré un scène où son père a rencontré ses aventures ~~peu~~ quand il ~~était~~ avait été jeune, ^{et il} ~~dans~~ ~~leur~~ ~~refers~~ ~~à~~ ~~dit~~ ^{dit} comment les gens ^{ont} l'aidé, et que il y a aussi les gens mauvaises qui ne vont pas ~~aider~~ aider les garçons ~~et~~ Les expériences des frères jeunes reflètent ~~et~~ les expériences de son père dans beaucoup de façons.

Le première personne pour aider les frères ^{Priest} ~~est~~ était le sur le train au Dax. Il ~~est~~

les aidé
~~l'aide~~ en disant à l'Inspector que les
garçons étaient avec lui. A mon avis,
c'est un moment clé dans le roman parce
que c'est la première expérience, ~~des~~ ^{braves} ~~gens~~ ^{des braves gens qui l'a aidé.}
~~braves~~ pour les frères Joffo, ~~et d'être aidé.~~

Quand les frères demandent de l'homme
pourquoi est-ce qu'il a l'aidé, il réponds en
disant que tous les enfants du monde ^{soient} ~~soient~~
avec lui, et désormais il n'a pas ~~pas~~ ^{lied-melange-melange}
c'est un exemple où ils étaient aidés par
un personne qui ~~était~~ ~~pas~~ avait un rôle
important dans la société en étant
honnête et donc je crois que il aurait
aidé tous les enfants ~~pour~~ ~~qu'~~ avait besoin de
son aide.

Je ~~crois~~ ^{crois} que un ~~autre~~ des autres personnes
qui a un rôle ~~est~~ important a cause du fait
qu'il a aidé les frères Joffo est Subinagui,
le ~~proviseur~~ proviseur de «Maïsson Nouvelles».

Subinagui a mis ~~sa~~ ~~vie~~ en risque sa vie pour
aider beaucoup ~~des~~ d'enfants, même ~~si~~ s'ils
étaient Juives. ~~Et a aidé par~~ Il a caché

Joseph et Maurice, et ~~il a aidé~~ beaucoup
d'autres, et ~~il~~ ~~lui~~ a donné ~~un~~

~~un~~ le travail, pour gagner l'argent.

~~C'est~~ ~~pour~~ ~~que~~ Le père de Joseph et

Maurice a organisé pour les garçons d'aller à le camp ~~de~~ avec Subinagui, et donc ce ~~me~~ mène de croire, ~~que~~ ~~qu'il~~ ^{que} peut-être ~~qu'il~~ a restée dans un camp similaire quand ils étaient dans le situation même, ~~et~~ ~~il~~ ~~était~~ car il ~~est~~ ~~un~~ ~~ami~~ car il sais qui gens il peut ~~revoir~~.

~~Quand~~ Quand les frères étaient arrêtés et ils étaient dans l'Hotel Excelsior, ils ont ~~ont~~ ~~desire~~ eu les expériences de tout les ~~des~~ deux sortes des gens ~~qui~~ ~~son~~ père a ~~dit~~ dit. ~~Il~~ ~~y~~ ~~avait~~ ~~un~~ ~~docteur~~ ~~qui~~ ~~était~~ ~~juif~~, ^{et était forcé pour travailler pour le SS,} qui a aidé les frères en disant qu'ils n'étaient pas juives, ~~malgré~~ malgré le fait qu'il a sait ~~qu'ils~~ ~~étaient~~ ^{ils} ~~étaient~~ ^{étaient} ~~étaient~~. Joffo ~~avait~~ ^à du mal de comprendre pourquoi le ~~docteur~~ docteur a aidé, parce qu'il sais ~~que~~ que le docteur ~~doit~~ ~~doit~~ ^{doit} ammenée beaucoup de d'enfants juives aux camps de concentration, donc ^{Toffo pose la question:} ~~pourquoi~~ pourquoi est-il a nous aidé? ~~pas~~ C'est un question que ~~je~~ ~~ne~~ ~~sais~~ ~~pas~~ ^{nous ne savons} pas la ~~resp~~ ~~reponse~~ ^{je pense que} ~~mais~~ ~~c'est~~ ~~ce~~ ~~soit~~ ~~a~~ ~~cause~~ ~~d'un~~ ~~fait~~ ~~qui~~ ~~arrive~~ Dans l'Hotel Excelsior ~~et~~ les garçons sont frappé et attenté par le SS, qui ~~est~~ ~~est~~ ^{est} ~~est~~ ~~l'autre~~ ~~sortie~~ ~~de~~ ~~gens~~ ~~que~~ ~~son~~

père a mentionné. Ils sont les gens qui ont les ~~api~~ croyances et opinions antisémite, qui travaillent pour les Nazis. Ils montrent à Joffo ~~les~~ qu'il y a les gens mauvaises dans le monde, ~~et qui~~ ^{avec qui qu'ont formés} ~~est~~ les opinions en manquant la logique, ~~comme~~ ^{comme} le père Joffa a dit.

~~Finalement~~ Enfin, je vais parler ~~de de~~ Mancelier, qui ~~était~~ a employé Joffa envers la fin du roman. Mancelier avait les opinions fortes d'antisémitisme, car il ~~était~~ ~~un~~ ~~exemple~~ a adoré le Maréchal Pétain et Hitler. ~~Sans~~ ~~raisonner~~, Il a aidé Joseph en l'employant ~~dans~~ dans son librairie, mais il n'a pas sait que Joseph était juif. C'est un exemple ~~de~~ ~~quelqu'un~~ de quelqu'un qui était mauvais, ~~mais~~ et il ~~aura~~ aurait été choqué quand il a rendu compte ~~que~~ ^{qu'il a} ~~été~~ ~~de~~ cacher un Juif ~~pour~~ sans réalisant!

En conclusion, je pense que ~~je~~ les expériences de Joffa étaient mieux de ces de son père, parce que a mon avis Joffa ~~ne~~ mentionne ~~pas~~ ^{moins} ~~travaux~~ de gens ~~et~~ qui étaient mauvaises que son père. Cependant, je pense que c'est a cause du fait qu'il était ~~pas~~ préparé pour le pire, car son

père l'a prévenu des gens, et donc les gens qui l'ont aidé était plus mémorables et poignants pour Joffo.



This was a slightly below average performance which gained a score of 11-7-4. The essay goes beyond the recommended length.

The essay begins with a reasonable introduction but weaknesses in language are already apparent. The candidate certainly identifies some potentially useful characters to deal with the subject of good and bad people. However, there is quite a lot of narrative, some of which is difficult to follow. The conclusion seeks to bring the discussion back to a comparison with the father but in this regard, it consists of conjecture which has no basis in details from the book. It is difficult not to be influenced by the obvious problems with the French but the candidate can be rewarded for finding some relevant material however this is not exploited very effectively. There is not much loss of focus, some of the arguments are logical and there is some appropriate evidence from the text. On the critical analysis grid the essay was, therefore, placed solidly in the 9-12 box.

Weaknesses in the French definitely lead to some loss of communication. The language is very inconsistent. Some tenses are used correctly but other verb forms are inapt. Misplaced word order and poor use of pronouns are very evident. There are few stretches of what can be termed complex language. The vocabulary is particularly shaky. There are misuses, unrecognisable items, confusion of words and what seem like inventions. All of this makes for writing which is limited and stilted. For Range the essay was given 7.

In this essay there are many incorrect forms in a range of parts of speech. There are very few sequences which are error free. Nevertheless, the piece is largely comprehensible and for Accuracy the answer was given a mark of 4.

Question 15

This film attracted some attention but was not one of the most heavily subscribed. Q15(a) had fewer answers than the other option. The general view was that the priest and leader of the school did carry a certain amount of blame, largely because of his treatment of Joseph and for his hard-line views in general. Other factors, though, were said to be involved in the eventual tragic outcome. In Q15(b) responses often consisted of general character studies or accounts of what various people did without linking this back to the subject of human nature. Perhaps candidates felt that this was implicit in what they were saying. However, they would be well advised to make points forcefully and explicitly, even if they seem obvious. Good sides of human nature were said to reside in le Père Jean and the two boys, Julien and Jean. The former's elder brother also met with some approval. Less good sides were found in the Gestapo, members of the Milice and Joseph, although some excuse for his behaviour was usually mentioned.

Question 16

Virtually no one had studied this film and there were very few essays on either question.

Question 17

This film attracted little interest and hardly any essays were seen on it.

Question 18

This film attracted no interest from candidates.

Question 19

Very few candidates had studied this film.

Question 20

Intouchables proved to be the second most popular film. Q20(a) produced some interesting answers which were at odds with the anticipated response but which, of course, were accepted, if they could be justified. Instead of thinking that a continuing satire of modern art was intended, most candidates thought the episode had a more serious importance. Driss's efforts at painting were said to reveal how much he had matured and how greatly his appreciation of culture had grown under Philippe's influence. Not much was said about Philippe. Of those who did mention the latter, virtually no one felt that Philippe's selling of Driss's creation for an exorbitant sum was an indication that he was coming around more to Driss's way of thinking. Hardly anyone thought the episode contributed to the humour of the film. Interpretations were thoughtful and original, if somewhat unexpected. Many essays were found in response to Q20(b). A large number of these became rather rambling and general. Candidates tended to talk somewhat vaguely about friendship which was linked to a certain degree to the precise terms of the question but these could have been addressed more closely. The main focus of the essays was inevitably on the two central characters. A few pieces mentioned other people in the film in a discussion of mutual dependency. Only a small number of candidates mentioned that Philippe depended on Driss for mundane, physical care. This was perhaps another example of a failure to make the most obvious points.

In the box, state whether you are answering part (a) or part (b).

b

Le film 'Intouchables' a été réalisé par Eric Toledano et Olivier Nakache et il raconte une amitié improbable née d'un affrontement de deux mondes opposés. Bien que le film expose des thèmes tels que la préjugée et la racisme, on peut dire que le thème le plus important est celui d'amitié et de la dépendance des gens sur des autres.

Un aspect intéressant de la relation de Driss et Philippe est leur capacité de se moquer

de l'un et l'autre sans honte et sans peur de s'offenser. Par exemple, quand Driess exprime "Pas de bras, pas de chocolats", bien que Philippe soit ~~mu~~ muet de choque avant, après ~~il~~ ^{qu'il} apprend que c'était seulement "une raquette", il est ^{en fait} ~~en fait~~ plein de dépit! Tout en étant incroyablement controversé, cette irrévérence humoristique de son handicap est exactement ce que Philippe a besoin de. Driess comprend que "c'est ce que Philippe veut, pas de pitié" et donc par s'amuser au dépense de Philippe, Driess ne lui donne aucune "pitié". Je pense que la capacité pour l'irrévérence de Driess ~~est~~ est à cause de son milieu sociale plus difficile et cela veut dire qu'il est moins choqué et plus acceptant de la conditions de Philippe.

De la revers de la médaille, ~~il y a~~ ~~ce~~ bien que l'humour de Philippe soit souvent éclipsé par ~~le~~ l'esprit vif de Driess, il y a des occasions où Driess devient le cible de l'humour de Philippe. Pendant ~~la~~ la "formation" de Driess, Marcelle et Philippe se moquent de lui quand ~~il~~ ^{met} ~~on~~ ^{met} ~~est~~ "la

crème pour la tête sur les pieds". C'est
ce n'est pas souvent qu'on voit Driss
dans une position vulnérable mais quand
il aide Philippe à prendre une douche,
c'est évident qu'il n'est pas du tout à
l'aise. Au lieu de compatir avec Driss,
Philippe se moque de lui incessamment
sans honte et ici, on peut voir que
l'attitude de "pas de pitié" est ^{aussi} appliquée
dans l'attitude de Philippe vers Driss aussi.
Je pense que cette tendance de se moquer
de l'un et l'autre n'est pas aussi méchante
qu'on attends. C'est ^{en fait} ~~en fait~~ pour que ajouter
une sens d'humour dans ~~les~~ ^{la} ~~vies~~ ^{vies difficile}
de Driss et la vie monotone de Philippe et
leur permettent d'être gratifiant pour ce
qu'ils ont déjà, une amitié.

Tout en étant une relation légère et amusante,
les deux hommes ont en une influence
profonde sur l'autre. Bien que ~~la~~ l'influence
de Driss ^{soit} ~~est~~ peut-être plus évidente à
ceuse de le fait que ~~Driss est~~ ~~est~~ ~~la~~ l'aidant
qu'il est aidant de Philippe, ~~on peut~~ ~~on~~
voit une changement subtil mais aussi
significatif en Driss. Ce changement est

montrée parfaitement par le choix des réalisateurs de répp réppéter et développer la scène où Driss rencontre un conducteur gagné devant la maison de Philippe. ~~Le~~ Le premier fois, les réalisateurs nous donnent un coup d'oeil sur le passé plus ^{violent} ~~violence~~ de Driss quand il frappe la tête de l'intrus sur le signe "résidence priné" tout en disant "T'imprime, ~~et~~ T'imprime". Bien que ~~ce~~ ce scène soit vraiment amusante, c'est aussi vraiment agressive et ~~et~~ elle montre la volatilité de le personnage de Driss au début ~~la seconde~~ la deuxième fois qu'on voit cette scène, Driss ~~et~~ est beaucoup plus poli et il dit "excusez-moi" au lie de "~~et~~ T'imprime". Ceste développement ainsi que l'intégration du mot "pragmatique" dans le vocabulaire de Driss montre l'influence significative que son embauche avec Philippe ~~et~~ on en même pro personnellement et ~~professionnellement~~ professionnellement. Ici, on peut voir ~~que~~ que malgré le fait qu'il est plus forte et capable physiquement de Philippe, Driss le besoin ~~et~~ cela reflète la besoin de chaque individus de l'amitié et de la soutien des autres.

Plus plus pour conclure, je suis d'accord avec l'idée que les gens dépendent mutuellement les uns des autres et je crois que c'est une idée ~~beaucoup~~^{rien} expliquée dans ce film. C'est ~~en~~^{en} fait les capacités différents des deux hommes qui veut dire qu'ils ont une amitié ~~assez~~ aussi forte et bénéficiée, parce que ~~ça~~ cela veut dire qu'ils peuvent aider l'un et l'autre. Ces compétences partagés ainsi que leur humour similaire sont les raisons pour qu'ils ont resté des amis forts.

This answer goes considerably beyond the recommended upper word limit and is an example of a piece of work in which the language is slightly more impressive than the content. The essay does not really address the precise terms of the question very closely. Instead, it tends to discuss in very general terms the relationship between the two main characters. The introduction appears to suggest that the crux of the task will be dealt with but this never really comes to pass. What is said about the friendship between the two and Driss's somewhat unorthodox approach to a handicapped person is no doubt true but it is not linked back to any relevant argument. The same can be said when the candidate mentions the influence each has on the other but this does not amount to a treatment of mutual dependency. It is quite hard to see the relevance of the lengthy narrative on Driss's handling of the neighbour's parking activities. At the end of this section the candidate tries to provide a relevant link but it is unconvincing. The conclusion does not lead to any greater relevance. This is a very general essay. It is possible only to infer some tenuous relevance to the question. Conclusions certainly do not fully link to pertinent arguments. The evidence from the work does not illustrate the requirements of the question. For critical analysis the piece was placed at the top of the 5-8 box.

The language is a little better than the content, although there are certainly some imperfections. The syntax is rather clumsy and anglicised, the candidate cannot deal with the English concept of 'need'. The vocabulary is rather mixed. There is definitely some repetition, particularly of expressions rather than of single words but there are also some lexical items which go beyond the basic and are apt to convey the desired message. The candidate shows the ability to deploy infinitives, negatives, pronouns and correct word order. There are a couple of properly used subjunctives and some competent and varied, straightforward subordination. There is undoubtedly some fluency to the language and some variation in structure and vocabulary. On the second grid the piece was placed at the top of the 9-12 box.

The forms of the language have a few flaws in the shape of missed agreements and gender but the verbs are predominantly correct and there are not many misspellings. Viewed in isolation, the forms of the language were deemed to be worth a mark of 7.

Question 21

La Haine was the most popular of the prescriptions on the paper. The majority of candidates chose Q21(a). The general opinion, which was very tenable, was that the three central figures were locked in the same circumstances but that they had different personalities. Consideration of this last point often turned into a series of lengthy, aimless, character studies. Relatively few essays mentioned the fairly obvious point that the trio represent different ethnic backgrounds. Some extremely long essays were seen here which were more intent on stating everything that was known about the film, rather than focussing on the specific question. For example, interminable, detailed treatment of cinematographic techniques were rarely made relevant. Gratuitous displays of erudition, however correct they may be, gain little credit. The relatively small number of candidates who chose to write on Q21(b) did not always confine themselves to a consideration of the nominated part of the film. Other scenes were mentioned which did not seem to have much to do with the skinheads. However, some valid things were said about the contribution to the general picture of the *banlieue* and how light was shed on the characters of the central figures involved. The impression given in answer to both questions was that the film had been studied in great detail. However, candidates did not always select from their knowledge those elements which were needed to answer the question set.

In the box, state whether you are answering part (a) or part (b).

a

Plan:

Examiner les similitudes et différences entre les trois personnages principaux.

Différences:

• opinion - Habot "il faut que je parle" - opinion d'être un boxeur

↳ les autres

• violence - Habot et vire - la haine contre la haine - Habot est calme seulement

vire prend elle son

Similitudes:

• même situation anti-gic

Il est clair que les trois personnages dans la Haine ont quelques similitudes similaires et différences et quant à moi, je pense qu'il y a plus des différences. Il faut qu'on fasse attention au fait que les trois sont similaires dans le sens qu'ils habitent dans les banlieues et n'ont pas les boulots. Mais, on voit les différences dans la violence et dans leurs espoirs, ce que je vais explorer maintenant.

~~Le premier~~ Premièrement, une similitude est que les trois sont dans la même situation. Ils n'ont pas les boulots en plus, ils habitent dans la banlieue et ils ont les mauvais sentiments vers la police. Prenons le fait qu'ils étaient d'être l'ami d'Abdel, qui était ~~tiré~~ tiré par un gij dans une baraque policière. On voit la haine contre la police quand Vire a dit "si Abdel meurt, je vais tuer un gij" et aussi quand Saïd a dit "un arabe dans un commissariat ne tient pas plus d'une heure", qui suggère qu'il pense ~~la police~~ que les gij sont les racistes. ~~la fin du gij~~

Premièrement, une similitude entre les trois est qu'ils ont les mêmes sentiments vers la police. Prenons le fait que leur ami, ~~Abdel~~ ^{Prenons} Abdel, ~~était~~ ^{est} a été tiré dans une baraque policière, donc les trois sont liés dans leurs croyances contre les gij. En plus, on voit

La
Tous haïssent cette la police quand vice a dit 'si Abdel
mort
mort, je vais tuer un fils, qui montre même qu'il veut
la vengeance, et il toujours dit qu'il veut 'rétablir le balais'
en tuant un fils. Saïd aussi a dit que 'un arabe dans
un commissariat ne tient pas plus d'une tape', qui suggère
que les ~~les~~ fils sont les racailles. Alors, c'est évident
que les trois ont ~~travaillé~~ ^{simplement} travaillé dans cette pays,
car leurs ami était blessé par un policier, et pendant
l'histoire se déroule, on voit les sentiments négatifs
contre la police, s'intensifient, jusqu'à la fin quand la
police capture les trois, et vice a été tué, et Hubert tue un
fils.

Mais, de l'autre côté, il y a un dignitaire, Hubert a
des espoirs, mais les autres ne l'ont pas. On voit
Hubert dit 'j'en ai même de cette cité, j'en ai même. Et faut
que je parte, il faut que je parte d'ici'. Ce qui signifie
Comment Hubert veut quitter ce ~~style~~ ^{style} ~~de~~ cette manière
façon de ~~de~~ vie. ~~Parce~~ ^{Parce} les autres sont contents de
ne faire rien, et ceci est montré par le fait qu'ils
font les bêtises tout le temps, et ils ne mentionnent pas
qu'ils ~~ont~~ ^{veulent} quitter les banlieues. ~~Et~~ ^{Alors} cette dignitaire
est évident et important à noter noter Hubert veut
être un boxeur aussi, et il a un but, mais les autres
n'ont pas quelques choses comme cela choses comme cela.

Les Passons maintenant à une autre similitude, que
les trois ~~soient~~ ^{soient} dans ~~la~~ ^{la} même situation. Les trois
habitent dans les HM avec leurs familles, sans
emploi et chaque jour ils font les tâches. Il est
primordial de comprendre que bien que Hubert soit
plus sensible, il encore ne fait rien, et il a ~~le~~ ^{le} même
mode de vie comme les autres. Par exemple, dans
le scène ~~sur~~ ^{sur} la toit dans la galerie d'art, on voit
la juxtaposition des deux ~~mondes~~ ^{mondes}, et comment les ~~trois~~ ^{trois}
vainement représentent les bourgeois, en comparaison ~~comparaison~~
~~avec~~ avec les autres dans la société.

Finalement, une autre différence est que Hubert n'est pas
très ~~très~~ ^{très} riche, mais on voit que vive veut être un coiffeur
et un gangster, qui toujours dit qu'il veut rétablir la balance.
Pourtant, ~~ce~~ ^{ce} Hubert est plus riche, et bien qu'il soit un
docteur, il n'est pas riche, seulement quand il a besoin d'être
riche. On voit vive prétendre d'être Robert de Niro dans
le scène dans le miroir, quand il du film 'Taxi driver';
~~et~~ quand il parle dans une manière agressive 'c'est à moi ~~que~~
tu parles?' Aussi, il presque tue un sein, mais Hubert
l'arrête, ce qui signifie que Hubert est plus contre la
violence, mais vive veut être un gangster, ~~quelqu'un~~
quelqu'un très riche.

En fin de compte, les trois ont des différences et des similarités aussi, mais Hubert est le personnage le plus différent, car il est plus réfléchi et il a des espoirs. Mais, bien que les trois ^{aient} les différences, on se rend vite compte dans le film, que les amis ~~ont~~ ~~similitudes~~ ont beaucoup de ~~similitudes~~ ~~similitudes~~ similarités.



This is a sound answer. It goes a little beyond the suggested upper word limit. The introduction sets out the candidate's intentions, which seem well directed. As the essay unfolds, however, one gets the impression that the candidate is putting down random thoughts in a somewhat haphazard way. By the end it is reasonably clear that the trio are in the same situation but that they have different character traits. This could have been demonstrated more clearly and effectively and with better illustration. However, there are some relevant points of view which are justified with evidence from the film. The essay does not lose focus on the question. For critical analysis the essay was awarded a mark of 13.

The language is certainly competent. Although there are some sections which lack natural fluency, the candidate does show the ability to use some varied, complex language, such as with instances of the subjunctive, participles and varied subordination. The vocabulary is a little repetitive and does not go much beyond the basic but it is certainly adequate to convey the desired message. As is often the case, the candidate cannot properly render the transitive use of the English 'to shoot'. The writing is predominantly articulate and was placed solidly in the 13-16 box for Range. The forms of the French are good. There are a few faults but these never impair communication and for Accuracy the piece was given a mark of 8.

Question 22

There was very little consideration of this film. Virtually no answers were found on Q22(a). A small number of responses were seen to Q22(b). These pieces were quite well organised in that the three women were dealt with in turn. However, there was a certain amount of narrative of what the characters did. It was found to be harder to analyse the influence they had on Edith.

Question 23

This film was not a popular choice. Very few answers were seen to either question.

Question 24

This film was quite popular and those who studied it seem to have enjoyed and benefited from the experience. Q24(a) attracted more interest than the second option. Many essays went well beyond Matthieu's arrival at the school and talked at length about his whole experience there, a good example perhaps of how candidates were often keen to show all they knew about the work studied. Those who rightly restricted themselves to his early days as a pion usually found some useful material. This included such things as the intimidating aspect of the school itself and the problematic post-war period in which the film is set. The class was said to contain extremely difficult children, some of whom had been traumatised by recent events. Matthieu's methods were immediately at odds with those laid down by Rachin and the rest of his staff. Candidates often went on to raise his unsatisfactory personal life, his failure to affect Mondain's attitude and behaviour and his eventual dismissal. It was hard to see how this was relevant to Clément's arrival at the school. Q24(b) did not produce quite as many responses. What Mondain did and the consequences of his behaviour were narrated at some length. Candidates who did manage to analyse the importance of the character commonly spoke of his crucial role in the plot towards the end of the film, what he revealed about other people, particularly the character of Rachin and the fact that even Matthieu and his methods could not change the wayward boy for the better, which emphasised the difficulties some pupils posed.

In the box, state whether you are answering part (a) or part (b).

a

Quand Clément arrive au Fond de l'Étang il y a une ambiance pessimiste et morne. Sous le régime d'action réaction de Rachin, ~~les~~ les enfants ne connaissent ni le bien et le mal, ni une boussole morale, ni le respect pour leurs aînés et même pour euse mères. Ceci est démontré ^{au début} par l'événement dans lequel père Moscence est gravement blessé par un piège fait par le Querrec. Afin qu'il puisse trouver le ~~compable~~ coupable, Rachin propose que chaque enfant fait six heures de cachot à tour de rôle. ~~Le gérant~~ Rachin croit que le puni physique soit la ^{vrai} réponse, la vrai manière de traiter les enfants. Il n'a pas une soi indésirable dans la bonté

atteint le fond de l'Étony. Par exemple, le public apprend que les parents de Pepinot sont morts ^{pendant} la guerre mais personne lui a dit la vérité. Alors que Pierre n'a pas un père il vit dans une famille monoparentale avec sa mère, Augustine qui dit ~~tragi-comiquement~~ ^{tragi-comiquement} « au moins il mangera chaud midi et soir ». D'ensemble ce n'est pas une surprise que le comportement des enfants est mauvais parce qu'ils sont troublés par la guerre. Mais Pierre lorsque le film avance ~~Mor~~ Mathieu comble la vide laissé par la guerre.

This is a good, all-round performance which deserved the award of the score 15-17-8. The candidate goes straight into the treatment of the question and immediately mentions things likely to make life difficult for Matthieu on his arrival at the school. As the essay unfolds it expands on some of these and resists the temptation to go beyond the early days of his employment at the school. Linking back to the original argument could have been more evident. The candidate might have given a few more details about the pupils' initial bad behaviour, a crucial point in any answer to this question. The film is then put into its historic context which does not make things easy for a person in Matthieu's position. The link in all this to the central argument and to the precise terms of the question could have been made more forcefully but there is no loss of focus. Potentially good evidence from the film is produced, although the relevance of the quotation from Morhange's mother does not seem to illustrate very much.

The French has some natural fluency and the language is very sound. The candidate seems to be at home with complex language and can use items such as subordination, negatives, infinitives the passive, reflexive verbs and pronouns with some facility. There are several instances of the subjunctive whose inclusion does not seem contrived, although the candidate fails to use *jusqu'à ce que* properly. The vocabulary is a little mixed. There is not a great deal which goes beyond the ordinary, there is some misuse and repetition but overall it is certainly very adequate to convey the desired meaning. The forms of the French are good and very few errors are evident.

Question 25

The relatively small number of people who had studied this film appear to have appreciated the work and enjoyed the experience as engagement with it was obvious. Q25(a) was the more popular. Candidates commonly found some convincing factors behind Antoine's progression towards delinquency. These included an unsatisfactory home life, his unfair, harsh treatment at school and the influence of his friend René. In Q25(b) candidates agreed that it was difficult to feel sympathy for the mother, citing her hypocrisy and selfishness, her unfeeling treatment of her unwanted son and her infidelity towards her husband. A few candidates sought to find justification for her behaviour but this was relatively rare.

Question 26

Hardly anyone had studied this film and virtually no essays were found on it.

Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- Practise the exercise of translating from English into French as often as possible.
- For question 1, learn to spot the grammatical items being tested and check what is written as carefully as possible.
- In the essays resist the temptation to write all you know about the prescribed work.
- Answer the precise terms of the question, with no irrelevance or digressions, roughly within the suggested word limits.
- Make pertinent analytical points and back them up with appropriate references to the text or film.
- Use narrative sparingly to illustrate the points being made.
- Ensure they have enough time to review everything they have written.

Grade Boundaries

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

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

