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Mark Scheme (Results)

November 2021

Pearson Edexcel Level 3 GCE
In French (9FR0) Paper 02
Written Response to Works and Translation

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General Marking Guidance

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

Marking guidance for Paper 2: Written response to works and translation

This marking guidance is for the use of Pearson-appointed external examiners. The guidance has been included for teacher reference to aid understanding of how the assessment criteria will be applied.

Section A – Question 1 (translation) into assessed language

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

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

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

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

General guidance on using levels-based mark schemes

Step 1: Decide on a band

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

Step 2: Decide on a mark

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

Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view,

develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.

- This grid will be applied twice, once for each essay individually.
- When deciding how to reward an answer, examiners will consult this mark grid as well as the indicative content associated with each question which can be found in the document *Pearson Edexcel Level 3 Advanced GCE in French Sample Assessment Materials (SAMs)*. Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1–4	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented, with simplistic justification; limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. • Limited ability to form arguments or draw conclusions. • Response relates to the work but limited focus on the question.
5–8	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. • Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. • Response relates to the work but often loses focus on the question.
9–12	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. • Response is relevant to particular aspects of the question, occasional loss of focus.
13–16	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.

17–20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.
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Range of grammatical structures and vocabulary (AO3)

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

Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none"> • Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. • Limited range of vocabulary resulting in repetitive expression. • Limited use of terminology appropriate to literary and cinematic analysis.
5–8	<ul style="list-style-type: none"> • Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. • Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. • Occasional use of terminology appropriate for literary and cinematic analysis.
9–12	<ul style="list-style-type: none"> • Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. • Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. • Some use of terminology appropriate for literary and cinematic analysis.
13–16	<ul style="list-style-type: none"> • Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. • Frequently varied use of vocabulary, resulting in regular variation of expression. • Frequent use of terminology appropriate for literary and cinematic analysis.

17–20	<ul style="list-style-type: none"> • Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. • Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. • Consistent use of terminology appropriate for literary and cinematic analysis.
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Additional guidance

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

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

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

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

Complex language is considered to include the following:

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

Straightforward language is considered to be:

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

Accuracy of language (A03)

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

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

Additional guidance

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

Errors that **do not hinder clarity:**

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

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed:**

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

- mother-tongue interference.

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

Section A – Question 1 (translation)

	Text	Correct Answer	Acceptable Answers	Reject	
1	The situation in France during the Occupation (E)	La situation en France pendant l'Occupation	occupation	france	(1)
2	must have been difficult. (A)	a dû être difficile.	dure for difficile	Other tenses	(1)
3	The French had a choice: (E)	Les Français avaient un choix :	pouvaient choisir avaient le choix	français (beware repeated error of capitalisation in box 1)	(1)
4	they could collaborate or resist. (D)	Ils pouvaient collaborer ou résister.	entre la collaboration ou la Résistance (if 3 as above)	pourraient	(1)
5	In fact, most people probably did nothing, (C)	En fait, la majorité des gens n'ont probablement rien fait	la plupart de(s) gens singular sont restés inactifs. different word order en effet Accept Imperfect <i>et passim</i>		(1)
6	they simply tried to (D)	Ils ont simplement essayé de	tenté de		(1)
7	lead a quiet life (E)	mener une vie tranquille	paisible avoir/vivre une vie		(1)
8	and waited for the war to end. (A)	et (ont)attendu que la guerre finisse.	la fin de la guerre		(1)
9	When I study this period, (C)	Quand j'étudie cette période,	époque		(1)
10	I often ask myself (C)	je me demande souvent	Different word order for adverb Je me pose la question		(1)
11	If I would have had the courage to (A)	si j'aurais eu le courage de	assez de courage pour		(1)
12	become a member of the Resistance. (D)	devenir membre de la Résistance.	un membre devenir Résistant. Maculie or feminine of Résistant(e)		(1)
13	Having seen many films about the war, (C)	Ayant vu beaucoup de films au sujet de la guerre,	de nombreux for beaucoup de sur la guerre/ à propos de la guerre Après avoir vu		(1)
14	we have a romantic idea of this	nous avons une idée	opinion on a		(1)

	movement. (D)	romantique de ce mouvement.			
15	Those who resisted (B)	Ceux qui ont résisté	Les gens qui	Celles	(1)
16	did not spend their time (B)	n'ont pas passé leur temps à	le temps		(1)
17	committing acts of sabotage. (C)	commettre des actes de sabotage.			(1)
18	Instead, they delivered messages, (B)	Au lieu de cela, ils ont livré des messages,	Imperfect for Perfect here and in the following two boxes ça for cela les for des	délivré	(1)
19	distributed newspapers (D)	(ont) distribué des journaux			(1)
20	and helped refugees to escape. (B)	et (ont) aidé des réfugiés à s'échapper.		assisté	(1)

Question number	Answer
2a	<p>The actions of the two friends in <i>Deux amis</i> are likely to give rise to a range of opinions about them and their behaviour.</p> <ul style="list-style-type: none"> • The initial reaction might be to find them rather silly and naïve to think that they can carry on their everyday activities in the middle of a war zone. Allowing their judgement to be influenced by drink could also be seen as unthinking. • As they innocently fish and discuss the political situation and the war they become more endearing. • When interrogated by the German officer, their stoicism and solidarity one with another make them admirable, as does the courageous way they face death. • The cruel fate the two friends eventually suffer at the hands of the unfeeling Prussian officer makes them objects of pity. <p>Candidates may well come up with other reactions and attitudes.</p>
2b	<p>This idea represents one of Maupassant's most important attitudes towards war.</p> <ul style="list-style-type: none"> • The poor helping each other in difficult circumstances is seen, not on just one side of the conflict, but across the boundaries of friend and foe. The ordinary Prussian soldiers are seen helping the local population in <i>Boule de suif</i>. The four young soldiers do everything they can to help in <i>La mère Sauvage</i>. • Boule de suif's fellow travellers do not show any solidarity. They are all intent on furthering their own interests in the war and in saving themselves in the difficult situation in which they find themselves, by sacrificing Boule de suif. • The rich and powerful are shown to promote the war. The arrogant officer drives the action against the meek and humble M.Dubuis in <i>Un duel</i>, although he does finally get his come-uppance. M.Dubuis, when utterly humbled, turns the tables. The two friends in <i>Deux amis</i> are killed by the officer who holds the whip hand. • The lowly mère Sauvage only becomes proactive when the war, which has been instigated and waged by others, takes her son from her. The powerful finally take their revenge at the end when the officer orders her execution.

3a

The complex relationships between generations are explored against a background of the history of French society in the 20th century.

- It is true that in this work we encounter a great deal of social and political change. Huge events, such as two world wars, are alluded to but not dealt with in great detail.
- Largely through the small detail of the father's life-story, we gain insight into social developments. From his successive employment, we witness the move away from the land, industrial and commercial changes and the rise of the trades union. Social improvements instigated by the Front Populaire in the 1930s figure, as do educational reforms and social mobility.
- However, largely because of the way in which society is depicted in isolated, superficial detail, it could be said that it serves only as a backdrop to the central interest of the work, which is the relationship between father and daughter. Tension arises between the two as the author progressively moves away from her social class.
- The author's education makes her more and more impatient with her father's limitations. The latter is frustrated by his inability to compete and survive in his daughter's fast-changing world. The majority view would probably be that the picture given of society is interesting but it does not form the principal subject-matter.

3b

The two main protagonists are the father and daughter and it is difficult to see which one merits most sympathy. In the end it is probably a question of personal reaction in each reader.

- Initially the father does not appear to be a very pleasant character. He is boorish and narrow-minded. He has rather bigoted, entrenched views.
- However, we soon realise that he is very much a product of his age. He is moulded by events and developments over which he has no control. He has some endearing qualities. He is industrious and hard-working, he tries to adapt to change, particularly in his working life. The greatest sympathy may be felt for the way in which he grows increasingly apart from his daughter.
- The tale is seen largely through the eyes of the author and so one might expect her to engender most sympathy. She takes full advantage of the good educational opportunities available to her. She becomes cultured, well-informed and competent.
- However, one gets the impression that she makes little effort to understand her father. She seems to revel in the advantages afforded to her generation over that of her parents. In the exchange at the end she shows that she cannot empathise with the next generation.

4a	<p>One of the principal features of the novel is a description of the passage from childhood to adulthood through adolescence for a young couple. It is inevitable that each of the two people most concerned in this will react to their changing relationship.</p> <ul style="list-style-type: none"> • At first Vinca sees the relationship between her and Phil in much the same way as she has always considered it during their annual seaside holiday. They continue as children enjoying themselves innocently in the rock pools. She is nevertheless already aware of an awkwardness and new feelings which have not been there previously. • The first appearance of Mme Dalleray causes Vinca to react in her relationship with Phil. She instinctively feels that this woman is a danger to them. She questions him forcefully about the stranger with whom he has been conversing. • As Phil's involvement with Mme Dalleray deepens, she becomes jealous and possessive. There is a greater sharpness and unpredictability in her emotions involving Phil. On encountering the visitor from Paris, she instinctively discovers her female charm, which startles and unnerves Phil. • After the departure of Mme Dalleray, Vinca's relationship with Phil becomes headlong and intense. Her preoccupation with him has reached its peak and she is oblivious to the outside world.
4b	<p>Phil is one of the three main characters in this novel and could in some way be considered the most pivotal.</p> <ul style="list-style-type: none"> • If viewed simply in terms of how much each character is involved in the action of the novel, Phil is undoubtedly the principal figure, since he is present at all times and at all stages. • There are three main sections of the novel. The first details the pressures of adolescence on a long-standing childhood relationship. In the second Phil asserts his masculine role and becomes involved in the affair with Mme Dalleray. Finally the account deals with how this experience will affect the young man's involvement with Vinca. Phil is the constant in all three sections. • The book treats an adolescent relationship. It is highly likely that both of the young participants will figure almost equally and this is the case. It could be argued that Vinca is in fact a more complex and intriguing character. • Although she does not feature as much as the two young personalities, Mme Dalleray is the catalyst for much of the action and is, therefore, of crucial importance. All three characters in this fascinating triangle are significant. Phil, through his constant presence, binds the strands together.
5a	<p>Soon after Marcel returns to school after time spent in the hills he receives a letter from Lili to which he</p>

replies having carefully altered his original response

- The fact that Lili's letter is full of errors and almost incomprehensible underlines much of what we know of him already. He is virtually illiterate and uneducated in a conventional sense. However, he is full of knowledge of nature and the local area.
- Marcel is the opposite in every way and this is reflected in his first reply which is written on elegant paper, in careful, sophisticated French. This shows the depth of their friendship, in spite of being so different one from another.
- The fact that Marel decides to rewrite his letter on scruffy paper, making purpose mistakes and including a blot at the end, points to his growing maturity. He realises that a perfect letter would show up Lili's inadequacies and would hurt his friend's feelings.
- Marcel's father points out that the letter would have taken Lili a great deal of effort but Marcel is already aware of this and acts accordingly. The exchange reveals a lot about the boys as different individuals but also speaks volumes about the tenderness of the growing relationship and about the importance to them of time spent in the hills.

5b

The family discovers a short-cut to the hills, which necessitates a journey along a canal and through a series of private properties. All those involved have differing attitudes to the taking of this short-cut.

- For Bouzid, the ex-pupil of Marcel's father, who is now an employee of the canal, the situation is very simple – the walk along the canal will save Marcel's mother and the children a great deal of effort, they will have more time to spend in the hills. He also offers the idea that they will be doing the authorities a favour by regularly inspecting the canal.
- Marcel's father's attitude is more complex. He realises they are trespassing, which he sees as wrong. He is afraid that discovery of their crime will harm his reputation as a teacher. However, he rationalises the eventual decision to take the short-cut by accepting Bouzid's claim that they will be doing a good deed by supervising the state of the canal.
- Augustine has many more reservations. She is a timid person and is very apprehensive about walking along the path. She is nervous and believes no good will come of it. She only agrees to save her children a good deal of tiring walking.
- The Pagnol children see the passage through the properties as a great adventure. They are wary of the danger but romanticise and exaggerate their involvement in the undertaking. The crossing of the châteaux, which leads to the climax of the action, tells a great deal about the psychology of the central characters.

6a

Bouzid changes little during the course of the book but attitudes towards him from the other characters alter a great deal.

	<ul style="list-style-type: none"> • To begin with, as founder of the Chaâba, Bouzid enjoys universal respect from the women and from the men in the community as well. His decision on all things is final. For example, no-one demurs when he smashes the children’s bikes because of their disobedience. • Things begin to change after the police raid on the illegal abattoir. Zidouma is the first to criticise, saying that Bouzid and his family are responsible for their trouble. This is the beginning of Bouzid’s loss of power and slowly members of the community drift away to live in more conventional surroundings. • As the others come more and more to embrace a more comfortable, French way of life, Bouzid is seen as an old-fashioned traditionalist who attempts to cling to his authority and the society he founded. • Azouz’s own attitude to his father slowly changes too. He continues to respect him but as he himself becomes more educated with broader experience he is aware of his father’s limitations and frustrations. The rest of the family also do not share Bouzid’s determination to return to the Chaâba.
6b	<p>The young Azouz experiences all the difficulties of someone who wishes to integrate but at the same time wants to remain true to his roots.</p> <ul style="list-style-type: none"> • At the beginning of the tale Azouz is very much part of the Algerian community in the Chaâba. He experiences the poor conditions, scavenges on the rubbish tip, works in the market and joins in the war against the prostitutes. His traditional identity is perhaps best shown in the circumcision scene. • Azouz’s dilemma starts at school. He has the choice of remaining at the back of the class with the unco-operative Arab boys or of joining in at the front with the French members of the class. He realises that, in order to get on, he must choose the latter. This brings on him the enmity of the Arab boys who treat him as a traitor. • Increasingly Azouz comes to realise the limitations of the Algerian community and his family. The climax of his alienation comes when he denies he is an Arab and treacherously ignores his mother. • With the help of M Loubon in his third school Azouz learns how to make progress within the French system but also to be proud of his North African heritage.
7a	<p>Hugo is one of the more rounded characters who develops considerably during the play.</p> <ul style="list-style-type: none"> • At first Hugo is rather naïve and spoilt. Reacting against his comfortable middle-class background, he has joined the Communist party and blindly accepts the hard-line, uncompromising orthodoxy. • In his personal life Hugo is also very superficial. His relationship with his wife Jessica is shallow

and playful.

- Under the influence of Hoederer, Hugo becomes more mature. He comes to like and respect the man he has been sent to kill and starts to believe in a more pragmatic outlook to life and politics. It is only when he sees Jessica embracing Hoederer that he can bring himself to shoot.
- It is only after his release from prison that Hugo reaches full maturity. The party line has now changed and the shooting of Hoederer must be passed off as a crime of passion. By refusing to let this happen, Hugo gives meaning to his act and takes full responsibility for it. His actions respect the memory of Hoederer.

7b

Politics play a crucial role in this play and several attitudes to political action are dealt with as various factions try to fill the vacuum caused by the German withdrawal.

- Hugo, at least to begin with, represents an idealistic, hard-line attitude to politics in a faction led by Louis. He and Olga espouse a no-compromise, blind adherence to the party line. Any opposition must be destroyed.
- Hoederer introduces a more pragmatic approach. The basis of his political philosophy is that the end justifies the means. In order to achieve one's objectives, one must be prepared to get one's hands dirty.
- Political negotiations and dealings are best shown in the scene between the various factions hoping to gain power and embodied in Le Prince, Karsky and Hoederer. The latter knows that he holds the trump cards and negotiates from a position of strength.
- Criticism is contained in the climax of the play. The party line has changed and it must not be seen that Hoederer has died for his political principles but rather as a result of a crime of passion. By refusing to allow this, Hugo abandons the dictates of the party and stays true to the memory of Hoederer.

8a

Josyane, the narrator, is born into a working-class family and tells the story with much acerbic wit. It is perhaps inevitable, therefore, that her class will be described with a large degree of criticism.

- Josyane's father is a factory worker and is thus a representative of the post-war working class. She depicts him as a narrow-minded, bigoted philistine. He is also a lazy chauvinist.
- The working-class families are shown to be extremely materialistic. Encouraged by the government's birth-rate policies, they view children merely as a means to acquire gadgets and possessions. They rely on generous allowances. The Lefranc family is the only one shown in a better light.
- Post-war France needed immigrant workers to help rebuild society. The character in the novel

who is one such worker, Guido, is portrayed as a sensitive individual but nevertheless he is an abuser of young girls.

- The typical working-class lifestyle is not entirely seen as the fault of members of this class. The book is also a vigorous condemnation of the soulless housing estates which were hastily built and of the rampant materialism generated by post-war prosperity. Only the Lefranc family manage to rise above these limitations to some extent.

8b

Josyane recounts the story in the first person. This form of narrative has certain advantages and some drawbacks.

- Josyane has a detached view of the people around her, the surroundings and events. She tells her story with much ironic wit and this brings a good deal of humour to what could be rather bleak subject matter.
- Because of this form of narrative, we gain great insight into the thoughts and emotions of a young girl growing up and maturing into an adult in very trying circumstances.
- The reader appreciates, perhaps more readily than Josyane herself at times, her initial naivety, the way in which she is crushed by a particular way of life and the fact that she is finally well on the way to becoming the sort of person she once claimed to despise.
- Josyane's personal narration, however, means that we gain little real awareness of what other characters think and feel. Everything is filtered through her eyes and we perhaps receive a somewhat limited view of post-war society and of those who make it up.

9a

Orgon, though stupid and at times exasperating, is on the whole a sympathetic character who was originally played by Molière himself. However, he is likely to arouse a range of reactions in spectators and readers.

- Most people will no doubt view Orgon's willingness to accept the blandishments of Tartuffe with incredulity. They may also be angered by the fact that he puts in jeopardy the happiness of his family.
- Orgon's gullibility is so intense that some may pity him for the way in which he so easily falls prey to Tartuffe's hypocritical advances. Almost everyone else can see his errors but Orgon does not realise he has been duped until the very end.
- Spectators or readers will probably reserve most of their criticism for the way in which he banishes his hot-headed son and accepts Tartuffe as a potential husband for his daughter, in

spite of her wishes and her being promised to another. His worst behaviour of all may be seen in the fact that he compromises his wife's virtue.

- Pleasure will be felt at the end that finally Orgon sees the error of his ways and tries to make amends. Satisfaction will also be felt that, after initially turning on Tartuffe angrily, under Cléante's influence, Orgon adopts a more measured approach and trusts in the monarch to see that justice is done.

9b

Although *Tartuffe* dealt with some serious issues, the play remains a comedy which set out to entertain. Several strands of comedy can be found in the play.

- Comedy of character is seen throughout the play. One of the main characters, Tartuffe, is sinister rather than comic but the other is made a figure of fun through his exaggerated gullibility. Orgon's mother, Mme Pernelle, is a purely comic, pantomime-like character who, in Molière's time, was played by a man. Dorine, the down-to-earth servant and Damis, the hot-headed son, also have comic characteristics.
- The situation, in which a whole household's happiness and well-being are threatened by the machinations of a falsely devout religious hypocrite, is not in itself comic. However, the way in which this situation is resolved undoubtedly is.
- There is a certain amount of farce and witty repartee in the play. The best example of the former comes towards the end when Orgon is persuaded to hide under the table to witness the exposure of Tartuffe. Dorine is given much of the witty language, as she expresses her common sense views in a forthright manner.
- Some comic elements are most appreciated when the play is seen on stage. These include the facial expressions of characters reacting with incredulity to Orgon's excesses, Damis's exaggerated denunciation of Tartuffe and Dorine rushing about the stage trying to reconcile the two young lovers, Valère and Mariane. Whilst the play gives much food for thought, there are enough humorous features to keep the audience entertained and in that way focussed on the message of the play.

10a

This much discussed opening to the novel is a fitting way to start and gives the reader an immediate insight into the character of the central character and his situation.

- The opening couple of sentences are striking, surprising and intriguing. They are expressed in the flat, unemotional style which will characterise most of the subsequent novel. The author's apparent indifference to his mother's death makes the reader want to continue to find out

more about this unexpected beginning.

- Meursault's inability to hide his feelings or lie about them is apparent and will be a constant feature throughout the novel. It prepares us for his later unwillingness to save himself through lies.
- Meursault's alienation from society, the crux of the book, is also immediately obvious. Everyone, apart from this stranger to normal conventions, would show more emotion at the death of a mother.
- The mother does not actually ever appear in the novel but her death and Meursault's reactions to it and his behaviour at the wake and funeral are referred to in great detail. Later at his trial, his indifference is emphasised and used to show his callous nature and to blacken his character in general. Much of the rest of the work is foreshadowed in this short opening.

10b

The fact that Meursault does not fit in with society is the whole premise of the novel. He shows this indifference in many ways.

- There are many examples of small ways in which Meursault shows that he is unusual and does not conform. Such behaviour may seem insignificant. He eats eggs straight from the pan, drinks coffee and smokes at his mother's wake and goes to the cinema to see a comic film the day after the funeral. The most striking image of his being apart from others is when he is on his balcony looking down on the rest of the world.
- Meursault's behaviour surrounding his mother's death is what is most held against him. A period of serious mourning is expected but Meursault shows indifference. He goes swimming and watches a film. Even Marie, his girlfriend, who holds conventional beliefs, is shocked and surprised. Furthermore, possible marriage to Marie means absolutely nothing to him.
- Most people would show some ambition to get on in their profession but Meursault refuses promotion and a move to Paris for spurious reasons. Many others would almost certainly shun contact with Raymond, a shady character from the demi-monde but Meursault sees no reason not to be friends with him and to act on his behalf.
- In the second half Meursault continues to act in an unexpected way. He refuses to accept Christianity, he persists in his claim that he shot the Arab because of the sun and will not lie to save his own life, as almost anyone else would have done. Meursault's alienation from society and its norms is apparent throughout the novel.

11a

This very short episode tells us a lot about the changing relationship between Lou and her mother.

- Towards the end of the book Lou is musing about her past when she was a young girl. At first

she thinks of a time when there was a loving relationship with her mother. They invented stories based on Playmobil figures. Tellingly, however, she says that this was before Thaïs and this prepares us for a contrast.

- She then thinks of the bicycle incident when she was nine or ten. We know that Thaïs died when she was eight. The incident is thus meant to act as a contrast to show the effect the loss of the child has had on Anouk.
- Lou falls from her bike and hurts her knee. Her mother makes no attempt to come to her aid. A stranger has to tend to Lou's wound. This assumption of the maternal role by a stranger underlines the change in the mother and the damage that has occurred in the relationship with her daughter. This is one of the main features of solitude which is explored in the book.
- The incident is also important in that it has a profound effect on Lou. As they leave, the stranger makes a sign to her and Lou interprets this as a message that she must be strong and show a lot of courage. She will have to grow up with this changed relationship with her mother and experience solitude as a result.

11b

It is true that the three mothers are not always portrayed sympathetically but in some cases it may be felt that extenuating circumstances surround their behaviour.

- Lucas's mother does not really appear in the novel, we are simply told about her. She shows little interest in her son. She pursues her own life and pleasures, appearing at the flat where Lucas lives only occasionally to stock the fridge and to see that it has been cleaned. She is thus criticised as a selfish, negligent mother who leaves her son in solitude.
- No's mother goes even further. She refuses to have anything to do with her daughter and rebuffs any attempt by the latter to make contact with her. Revelations about her background might lead to a little sympathy, as we learn that No is the result of a rape when her mother was only a teenager and that she had been unable to obtain an abortion.
- Lou's mother changes from a loving parent into a distracted, indifferent one and there is some implied criticism here. However, this is caused by the trauma of losing a child which makes us feel for her. She does change under the influence of No's presence in the house and there is an indication that she has recaptured some of her concern for Lou when the latter returns after her failed 'fugue'.
- Some might argue that the greatest criticism in the book is levelled at society which produces the circumstances which engender homelessness. Whilst the mothers are not highly praised, some of them at least are victims of situations beyond their control.

12a	<p>The letters received informing them of Anne’s infatuation with Azévédo prove to be a catalyst for action by Thérèse and Bernard. Both react in a somewhat unexpected way.</p> <ul style="list-style-type: none"> • One might think that Bernard would be annoyed at the interruption to his honeymoon but he is already bored and wants to return to the familiar routine of his life at home. He readily seizes on the letters as an excuse to go back. • Above all, however, he is motivated by a desire to protect his family, as he sees it. Azévédo is a sickly Jew and is, therefore, a totally unsuitable partner for Anne. What is more, any hint of a relationship would compromise her chances of marriage to le fils Deguilhem, a marriage which would have immense financial advantages. Bernard’s presence at home is needed to protect the family. • One might have expected Thérèse to have been pleased at her best friend’s happiness. However, she is already frustrated and very unhappy in her marriage. She has growing antipathy for her husband. She is thus consumed by jealousy that Anne has found the happiness which she is denied. • Thérèse’s jealous anger takes on an extreme dimension. She takes a photograph of Azévédo contained in one of the letters, stabs it through the heart with a pin, tears it up and flushes the pieces down the toilet. Later, she tears up another of the letters and scatters the pieces into the street from her hotel window.
12b	<p>Mauriac is an accomplished novelist and the style adopted by him in this work is entirely suited to the production of a tense, psychological study.</p> <ul style="list-style-type: none"> • The most immediate, striking stylistic feature is to begin the story at least half-way through, after Thérèse’s acquittal for the attempted murder of her husband. The reader is intrigued and wants to read on to get insight into many unanswered questions. • By showing the father’s preoccupation with possible scandal and his indifference to his daughter’s wellbeing, Mauriac immediately introduces us to one of the major themes of the novel – in this society appearances are everything and reputation must be protected at all costs. • Thérèse embarks on the journey home on her own and her mind flits backwards and forwards over all that has happened. The narrative jumps around in time, as befits her state of mind, as she reminisces and tries to make sense of what has happened. • At times Mauriac uses stark imagery to convey the ideas. For example, Thérèse wanders into marriage like a sleepwalker entering the imprisonment of a cage. The narrow-mindedness of this inward-looking rural population is likened to the ruts made by carts in the forest paths.

13a	<p>Ramatoulaye belongs to a generation which is increasingly questioning the traditions and practices of society. She finds many of them inhibiting but does not break free of them completely.</p> <ul style="list-style-type: none"> • Tradition demands that a widow embarks on a fairly long period of mourning after the death of a husband. Ramatoulaye accepts this and takes advantage of the time to write her long letter to her friend Aïssatou. She takes solace in the Coran. • Tradition also says that other men should offer themselves as husbands for the widow. Ramatoulaye will not accept this, or polygamy in general. She herself has suffered because of this practice and does not want others to do so. Thus she rejects Daouda Dieng's perfectly honourable advances. • Ramatoulaye is also an independent woman. She does not accept that a woman's place is in the home, looking after her family. She is educated and herself becomes a teacher. • The next generation enjoys much greater freedom. Ramatoulaye is more liberal in the bringing up of children than many of her contemporaries and certainly than the older generation. She also does not accept the unquestioned authority of men.
13b	<p>Ramatoulaye is the author of the letter. Aïssatou is the recipient but we never hear any reply from her. One might expect, therefore, that Ramatoulaye could be classed as the heroine of the book but it can be argued that this is not the case.</p> <ul style="list-style-type: none"> • Ramatoulaye is part of the generation which finds many of the practices of the old Senegal stifling but she does not have the courage to break with them completely. Aïssatou encourages her friend to show greater independence. To this end, she buys her a car to help her lead a more independent life as a widow after the period of mourning following her husband's death. • Aïssatou encourages her friend to show greater independence. To this end, she buys her a car to help her lead a more independent life as a widow after the period of mourning following her husband's death. • Whilst Ramatoulaye is impatient with many traditions, she does not actually fight against most of them. There is much which is admirable in her behaviour but more pro-active rebellion might have turned her into a figure who could be more accurately be termed a heroine. • Aïssatou on the other hand will not take things lying down. She refuses to accept polygamy or female subservience. Instead, she energetically becomes qualified and leaves Senegal with her children to take up a high-profile position.
14a	<p>Once the Germans have gone, the book proceeds quite quickly to its end. The final few pages provide an effective finale to the story.</p>

	<ul style="list-style-type: none"> • Perhaps the most significant event concerns the fate of Mancelier. It looks as though he will suffer the same fate as other collaborators at the hands of Resistance fighters but is saved at the last minute by Jo who claims that Mancelier knew he was a Jew and protected him. This is a very clear indication of the way in which Jo has matured because of his experiences. • Acts of revenge, continuing rationing and travel difficulties all give a good idea of the end of the Occupation and rounds off this aspect of the book. Jo eventually gets on a train to Paris but Maurice decides to return by road. This underlines the way in which the two boys are now independent individuals. • Maurice returns with a stock of cheese which he will be able to sell in Paris. This is a good way to emphasise one of his continuing traits of character, his ingenuity and awareness of how to make money. • A very short epilogue concludes the tale. Jo's pleasure in returning to Paris and his family is tempered by the fact that his father has perished. In the epilogue Jo wonders if he will have to advise his own children to flee. He hopes it will never happen but just in case he keeps his rucksack in readiness. This is a potent reminder that he might one day have to warn his children of the same danger about which his own father taught them.
14b	<p>The two young boys go through very difficult experiences and it is likely that their characters change. However, this is not so obvious in Maurice. The fact that Jo is the narrator gives us more insight into his personality.</p> <ul style="list-style-type: none"> • As the elder boy, Maurice remains, almost throughout, the older, caring brother. Towards the end Jo, through his work with the Mancelier family and his return to Paris alone, becomes more independent. Maurice is consistently the more energetic. He protects Jo at school, gets them and others across the demarcation line and is mostly responsible for their escape from the hotel Excelsior. This episode is the one which best shows his energy and ingenuity. • The elder's brother's dominant traits are his resourcefulness and his eye for a profit. He is not content to get himself and his brother into the free zone, he goes back to get others and thus earn money. This trait continues at the end when he returns to Paris armed with cheese to sell. • Jo, on the other hand, definitely changes. Initially he is timid and relies on others. By the end he is mature enough to save Mancelier from the Resistance, to defy the commander of the latter and to insist he returns to Paris, where he goes on his own. • Because of the need to survive and to deny he is a Jew, Jo becomes deceitful and mistrustful of others. The difficulties he has experienced and the loss of his father make him wary of possible future danger.
15a	

This is shown through the changes in Julien's character. He is forced by circumstances to develop a great deal during the film. By the end he is less naïve, he has learnt a lot, rather painfully, about the outside world and reality.

- At the beginning Julien is portrayed very much as a child. He is apprehensive about returning to his boarding school, he wants to stay with his mother with whom he has a close relationship. A definite contrast is drawn between Julien and his elder brother François, who is well on his way to adulthood.
- Back at school, Julien misses his mother, there is bed wetting. He is depicted as naïve and innocent, asking, 'What is a Jew?' Although there are glimpses of what life is like in occupied France, the boys are largely protected from the reality of war.
- There is a slow loss of innocence. Through Joseph, Julien is introduced to the black market. The mistreatment of the Jewish diner in the restaurant scene gives him an indication of a harsher reality.
- Innocence and naivety are finally destroyed when le père Jean and the Jewish boys are deported. Julien's world has been invaded by the brutality of outside happenings. The ending states that these events have had a profound effect on him for the next forty years.

15b

Whilst not one of the principal characters, Joseph has an important role to play in the plot and in adding to many of the themes of the film.

- Because of his infirmity and his harsh treatment at the hands of the pupils and finally because of his dismissal by le père Jean, Joseph betrays the latter and the Jewish boys to the Gestapo. He thus plays a key role in the plot, is a catalyst for action and brings about the tragic ending.
- Joseph's motives play a major part in the depiction of human nature. His actions are not laudable but they are understandable.
- An important feature of the film is the depiction of life during the Occupation. Joseph's actions bring to the fore the black market, denunciations and collaboration.
- Joseph's callous attitude to the fate of the Jewish boys plays a major part in the treatment of the Jewish question during the war. In this way he adds to important themes in the film, such as injustice and revenge.

16a

Towards the end of the film, a light aircraft carrying a small group of passengers has to make a forced landing near the Dalens' home. This is one of the few incidents in the film and it proves to be of some

significance.

- Very little actually happens in the film and this is thus a major incident in the plot. It forces into the open many suppressed emotions.
- Protée has an important role in the Dalens' household but he is nevertheless very much the servant in the service of a colonial family. The European who appears from the plane and his mistreatment of his African mistress are more overt examples of the racism which characterises the colonial setting.
- The arrival of Luc brings into the open the unspoken relationship between Protée and Amélie. Protée loses his privileged position in the household and is banished to an outside job.
- The sudden, unexpected arrival of the plane and its passengers emphasises the isolation of the Dalens' home. It contributes to the theme of loneliness experienced in particular by the girl France and her mother Amélie.

16b

The society presented is that of Cameroon, which is seen at two stages of its development.

- Because of the flashback used, we get a glimpse of what Cameroon has become. The beginning and the end give an impression of an emerging, international society.
- The vast majority of the film concerns Cameroon and its colonial past. Whilst the colonial period is showing signs of coming to an end, the native society is depicted to be still fairly primitive and subservient to European masters.
- Marc Dalens is a fairly benevolent colonial governor who is mostly seen undertaking an inspection of the area under his control and authority. There is perhaps a growing understanding between the colonials and the native Africans, as shown by the relationship between the young girl France and the houseboy Protée. The servants are nevertheless kept well in their place.
- A much more unpleasant view of colonialism is shown when a plane has to make a forced landing. The passengers are more obviously racist and treat the natives harshly and as definite inferiors.

17a

Cléo is seen for less than two hours but, because the film concerns considerable development in her personality in that time, a viewer is likely to have a range of reactions to her.

- At first Cléo will probably arouse some sympathy, as she is apprehensive about her health and her fears are only exacerbated by the card reader. Some may be a little impatient with her belief in the latter.

	<ul style="list-style-type: none"> • Early in the film, concentration is on Cléo's shallow life as a pop singer and some distaste may be felt for this. However, sympathy may well be felt again for the fact that she is exploited and not taken seriously by men. • A lack of affection from others until she meets Dorothée will no doubt lead to a feeling of solidarity. • Feelings towards Cléo will probably become more positive as, under the influence of Antoine, she adopts a more mature, sensible outlook in her situation. Relief will be shared with Cléo at the end when we learn that her illness is not as serious as at first thought.
17b	<p>Concentration is almost entirely on Cléo. With the possible exception of Antoine, the other characters are not developed and are there to shed light on the central figure. The answer will depend on which minor personalities are chosen. The following are a few possibilities:</p> <ul style="list-style-type: none"> • The card reader is seen at the beginning in the only colour sequence and is not seen again. She is there to illustrate Cléo's superstitions and insecurity. She increases Cléo's forebodings, particularly about her future health prospects. • Angèle, Cléo's secretary and assistant, appears to be caring but she merely says what she thinks Cléo wants to hear and appeals to her vanity. She brings out the superficial side to Cléo and this is the way she mostly appears in the first part of the film. • The male figures seen with Cléo early in the film illustrate the shallowness of her existence as a pop singer in the sixties. Her lover can afford her little time before he rushes off. The two musicians are flippant, they condescend to Cléo and do not take her seriously. • Most candidates will probably choose to talk about Antoine. He appears at the end of the film to facilitate and bring out Cléo's greater maturity. He instils in her a greater acceptance of her situation and a more sensible outlook on life in general. He also introduces the contemporary theme of the Algerian war, to which he soon has to return.
18a	<p>Sandra is a humble person who finds herself in a very tricky situation concerning her work.</p> <ul style="list-style-type: none"> • Sandra is definitely deliberately portrayed as very ordinary. She has a humdrum job, children and a husband who has an equally unspectacular job. She dresses in the most everyday clothes, drives a nondescript car and is seen in mundane activity around the house and on the school run. • In one way she might be described as not altogether ordinary in that she has suffered a bout of depression. This has caused her to be absent from work, which has convinced her employer that they can do with one less worker, which has in turn produced the unusual situation in which

Sandra finds herself.

- An individual worker does not usually find him or herself in Sandra's invidious position. She has to persuade her fellow workers to give up bonuses so that she can retain her post.
- The boss comes up with an even more extraordinary solution. She can retain her job, but only if a worker on a temporary contract loses his. It is to Sandra's credit that she refuses to accept this and, in doing so, gains greater self-awareness and satisfaction.

18b

Sandra has a very limited amount of time to persuade enough of her fellow-workers to vote in the ballot for her to retain her employment.

- Sandra herself at times undermines their efforts. Perhaps because of her recent period of depression, she is easily dispirited and on several occasions wants simply to give up the struggle. It is only Manu's optimistic persistence which enables them to carry on.
- The rather clever deviousness of management creates a situation which will prove difficult for the workers and particularly for Sandra. She can keep her job but only if colleagues accept financial disadvantages. When the ballot is evenly split, a second ultimatum is offered: she can keep her job but only if a co-worker loses his.
- Most of Sandra's workmates would like to help but to do so would harm themselves. Many rely on their bonuses to make ends meet, they have their own families and they must think of them.
- As is suggested by the title of the film, Sandra and Manu have a very tight time-scale in which to get around to a number of colleagues and to provide convincing arguments. The ballot is scheduled to take place on the resumption of work after the weekend.

19a

There is a wide variety of pupils in M. Marin's class and the girls stand out as individuals.

- To some extent the boys are a little stereotyped: Wei, the hard-working Asian pupil held back by linguistic and social difficulties, Carl, the late arrival who has been excluded from another school, Souleymane, the ill-disciplined one who causes the central problem.
- Koumba is certainly an individual. She refuses to read an extract from the Diary of Anne Frank and is insolent in the ensuing article. She represents an alienation from French life, she would like examples of African culture.
- Esméralda is an interesting character who intervenes most often. She is somewhat contradictory. She can be cooperative and pleasant but also insolent and stubborn. Esméralda is rebellious but has a desire to succeed, she reads Plato and wants to be a police officer.
- Louise is a good student but is relatively inconspicuous. However, she is the second class

representative on the school council and along with Esméralda has a run-in with M.Marin which leads to the 'pétasse' incident, which is the main catalyst for action in the film.

19b

Souleymane is the subject of the disciplinary hearing which leads to a great deal of difficulty for M.Marin.

- Souleymane is hot-tempered and ill-disciplined. He is a good example of a pupil whose behaviour makes it difficult to maintain order in the class. He is thus important in the wider picture of the problems which beset an inner-city school.
- Souleymane is at the centre of many of the themes touched on by the film, such as multiculturalism and integration, teenagers and adults, the teacher and the taught.
- Souleymane is also the main catalyst for action. It is his act of indiscipline which becomes the subject of discussion in the school council. M.Marin describes this pupil as limited. The two class representatives take exception to this and the resulting confrontation with M.Marin leads to him insulting them, which brings trouble for the teacher.
- Souleymanme also exemplifies the difficulties experienced by immigrants. He appears at school with his mother who finds it hard to follow what is happening. His fellow pupils support him, as they claim he could be sent back to Mali.

20a. The interview scene comes towards the beginning of the film and is important in several ways.

- This scene plays an important role in the time-line. The film had started towards the end with the car chase. The viewer is keen to know about the relationship between the two men. The scene switches straight to the interviews which start the explanation of how the two men came together.
- The difference between Driss and the other interviewees is immediately established. This is done graphically by the camera going across the legs and feet of all those waiting to be interviewed. The opulence of the setting is also apparent at once.
- The scene introduces the idea that Driss is from a different, underprivileged world whose inhabitants rely on benefits. Driss needs merely to prove that he has attended an interview.
- Most importantly, it begins one of the most important themes of the film – how to approach caring. All the other interviewees speak of their qualifications and spout received ideas about how to care for the handicapped. Philippe, however, is fascinated by Driss and senses that he will treat him as an equal. The interview also introduces the viewer to other characters in Philippe's entourage.

20b	<p>The film is undoubtedly a comedy but it also treats some important, serious themes.</p> <ul style="list-style-type: none"> • Most of the comedy comes from the personality of Driss and his unconventional actions and reactions. Certain situations engender comedy as well, such as the visit to the theatre and the day spent paragliding. • Serious issues are also dealt with in the film. One of the most important is the treatment of disability. Driss has a very unorthodox approach which gives rise to humour but it is the fact that he refuses to treat Philippe differently which endears him to the latter and makes us think of the question of caring. • The true nature of friendship is also handled. An unexpected but deep friendship develops between two people of widely different backgrounds. The contrast drawn between the two men and their circumstances also highlights the gulf between the rich and the poor. • Social disadvantage, as shown in the estate where Driss lives, features prominently. Unemployment is rife and the inhabitants have few prospects. They drift easily into drug-taking and crime. People are more likely to think of these issues if they are primarily entertained, as they are by this film.
21a	<p>This film is striking both in content and in form. The techniques used enhance the message and themes treated.</p> <ul style="list-style-type: none"> • One of the most obvious features is the fact that the film is made in black and white. This emphasises the drabness of the surroundings and the emptiness of the lives of the inhabitants of the estate. • The action takes place almost entirely within the confines of a soulless, run-down estate. Only once does the camera venture outside and the contrast is stark. By emphasising the difference between the banlieue and central Paris, the contrast enhances the hopelessness of the main area treated. • Real footage is used at times and this enhances the realistic picture of life in this corner of Paris. The young people use verlan and bad language more or less throughout. This emphasises the idea of apartness and reinforces the idea of violence, insulting behaviour and a lack of respect. • Several other techniques may be mentioned. The ticking clock points to the fact that the action takes place in one day. There are long shots and panoramic views of the estate but also close-ups to draw attention to something significant, such as the revolver or Vinz's ring. Saïd's face lit up by the police light is dramatic. Music sets the tone of the film. Potentially there is much to be said.
21b	<p>None of the three main characters is particularly pleasant but viewers will probably find that Vinz has the least endearing features.</p> <ul style="list-style-type: none"> • All three characters are involved in the rather mindless life of the estate. Saïd, the North-

African, is the joker of the three and is thus a little more endearing. He is a peacemaker and is more resigned to life on the estate.

- Hubert is a very mixed character. He can be rude and aggressive and is involved in drug-dealing. However, he often tries to calm Vinz, he has some ambition to leave for a better life and has some focus to his life in the boxing club, until it burns down.
- Vinz will probably be seen as the least sympathetic of the three. He is very aggressive and is a braggart and a rebel. He sees himself as a gangster and is determined to avenge his friend, a victim of the riots.
- The gun Vinz has found makes him feel superior, he brandishes it in a violent, threatening manner. He is prone to fits of temper and easily becomes frustrated and angry. It is hard to find much sympathy for Vinz, one perhaps feels a little pity for the fact that he is trapped in an unforgiving world.

22a.

A young composer brings Edith the song 'Je ne regrette rien' at a low ebb in her life. She is immediately enthusiastic about it, as it seems to strike a chord with her.

- There is little in Edith's early life and childhood which she can really regret, as the unfortunate things which happen to her, such as her treatment by her parents and her serious eye illness, are all beyond her control. She no doubt regrets leaving Titine but this is forced upon her.

- Edith might well regret the wild life-style she adopts at quite an early age with Momone. This involves much drinking which becomes a problem later. She also becomes increasingly dependent on drugs which could certainly become a major source of regret.
- The death of Marcel Cerdon in an air crash causes her a great deal of heartache. This may be tinged with regret also, as it was Edith who encouraged him to travel by plane to have more time with her. The failure of other affairs seems to have had less impact. She certainly would have regretted the death of her child Marcelle, about which we learn towards the end of the film.
- What Edith does not regret is her loyalty to her fans. Against the advice of others, she continues to be determined to give of her best for them in the most trying circumstances.

22b. There are three strands to the end of the film which ensures that it finishes on a sad, informative but also triumphant note.

- In line with the rest of the film, the ending jumps backwards and forwards in time, thus giving a consistent style. There is definitely a variety of light and dark. On a sunny beach in the South of France a young journalist interviews Edith for an article. There are some mundane questions but also ones which give insight into her character. The same answer is repeated three times – the most important thing is love.
- In contrasting dark scenes we see Edith on her death bed. Because the scene flits between this and the journalist's interview, the questions are presumably ones which Edith is asking herself about her life, as it ebbs away. It is sad to see the once vibrant Edith laid low by her illness and addiction.
- In this emotional scene she repeatedly calls out the name Marcelle. It is not, however, the name of her lost love but of her child who had died of meningitis at an early age. The film thus ends with a piece of unexpected information about the singer, which adds to the poignancy.
- Towards the end of the film there is much discussion about whether she will be fit enough to appear at l'Olympia. At one stage the decision is made to abandon the concert but then she is brought the song 'Je ne regrette rien' and she is determined to appear. Against the darkness of the audience, a spotlight picks out Edith. Close-ups of her singing her most famous song in a radiant shaft of light ensure that the film ends on a defiant, triumphant and moving note.

23a.

It is true that the relationship between Lucas and Marion is a major feature of the film which will intrigue the spectator. However, there are other elements which may also be found to be interesting.

- The relationship between the two is an unusual one because of the circumstances in which it has to operate. The fact that Lucas has to hide in the cellar and leave the running of the theatre to his wife puts a great deal of strain on the couple.

- In spite of the problems, there is obviously great tenderness between Lucas and Marion which will capture the interest of the spectators. Lucas is greatly attracted to his wife and Marion takes loving care of her husband in his self-imposed sequestration.
- The audience will be intrigued by the complications aroused by Bernard's involvement with Marion both professionally and emotionally. A triangular relationship grows which is brought into the open in a rather spectacular ending.
- Other elements can be found which will be of interest. These include the depiction of the war-time period in France, which includes the sub-plot with Daxiat. Other relationships, some of an unorthodox nature at the time, are also explored.

23b. Many characters in the film represent resistance, which is shown by a refusal to accept the situation which affects them.

- The most obvious refusal of this sort involves Lucas Steiner. As a Jew, he is not allowed to own and run a theatre. However, he refuses to flee and hides in the cellar from where he directs his play at second-hand.
- Resistance against the occupying forces is also shown and is represented mostly by Bernard. He engages in subversive activities, has a heated argument with Daxiat and temporarily gives up the theatre to devote himself to the Resistance movement.
- Marion resists any attempt to keep her in a subservient role and industriously takes over the administration of the theatre.
- Several minor characters lead lives which at the time of the film were proscribed but refuse to accept the status quo. Even little Jacquot defies the authorities and grows cannabis in the street.

24a. Rachin is an important character in the film, who is cleverly presented by Christophe Barratier.

- It is important to show Rachin at the beginning as a domineering authoritarian and thus he is shown literally in a superior position. He towers above all the other characters as he dispenses his harsh decisions.
- Contrast is also used effectively. He is in every way the opposite to Matthieu. In appearance he is smart, compared to the dowdy assistant. The biggest contrast is shown, however, in their attitudes to education.
- Rachin's hypocrisy is best shown in the concert scene with the Countess. Seeing that the choir, to which he has always been opposed, has been a great success, he archly claims it to have been his brainchild all along.
- Rachin's demise is reported on rather than shown. To bring the film to a conclusion, he is said to have been exposed and dismissed, although at one stage, when Matthieu was sacked, he seems

to have triumphed. A satisfactory ending is thus ensured.

24b. The film is set in post-war France and the atmosphere created is very much of the time.

- Much in the surroundings is very drab, the result no doubt of war-time and immediate post-war restrictions. The Fond de l'Étang school is very austere and intimidating. Initial impressions, when Matthieu arrives, are of a forbidding place in which life is hard for everyone, except perhaps Rachin.
- Matthieu's unprepossessing appearance suits the times. His clothes are shabby, as are those of the others, his possessions seem more or less non-existent. He seems to be eking out an existence.
- The war has produced many human casualties. The best example is Pépinot who believes that his parents will come to visit and he waits patiently for this to happen every Sunday but we learn that they have both been killed.
- A harsh, unimaginative education system is in place, which has no doubt been in operation for many years. Matthieu's methods give an idea that a more enlightened approach may slowly replace this regime.

25a. René is a significant figure in *Les 400 coups*. His importance is felt in several areas.

- René has a significant role to play in the plot. He encourages Antoine to play truant from school, which lands him in trouble. He is involved in the major incident of the stealing of the typewriter, which leads to Antoine being sent to the detention centre.
- He is also involved in several important themes of the film. He is failed by an outdated, repressive education system. He is well-versed in playing truant and in lying to cover his tracks. This contributes to the question of juvenile delinquency which is aired by the film.
- The film suggests that young people fall into such juvenile delinquency as a result of being starved of affection. Although René is from a much more well-off family than Antoine, his parents neglect him, he is left to his own devices and almost inevitably falls into bad behaviour.
- René provides genuine friendship for Antoine, something he sorely misses. It is poignant that when he comes to visit him in the detention centre, he is turned away. This adds to Antoine's feeling of isolation.

25b. Antoine is largely misunderstood by those around him and their reactions to his behaviour only worsen its effects.

- Authority figures treat Antoine in a repressive, authoritarian way. This is mostly exemplified by those in education. At school he is severely punished from the start for minor misdemeanours. He is subject to an even harsher regime when he is sent to the detention centre. After the

typewriter incident, he is lumped together with adult criminals and misfits.

- Adverse reactions are mostly shown by his parents. His mother is impatient with him, shows him no affection and treats him like a servant. She would like to be rid of him.
- His stepfather is at first more sympathetic to him but when Antoine gets into more serious trouble, he too loses patience and shares his wife's wish to get rid of him from their lives.
- Few people show Antoine any warmth. His friend René shares his escapades and encourages him into bad behaviour. The psychologist in the detention centre at least listens to him and it is through her that we get an idea of why Antoine behaves in the way he does.

26a. Mathilde is certainly a determined young lady in her refusal to accept that Manech is dead and in her lengthy search for him.

- We get an indication of her devotion to Manech in their youthful courtship and in the way she follows him for as long as possible on the day he goes to war.
- Mathilde has to endure many harrowing accounts of the war and the supposed fate of Manech and the others but she never loses her optimistic outlook and the conviction that he has survived.
- Slowly she discovers that Manech's fellow prisoners have perished but she does not give in to the idea that he has suffered the same fate. She enlists the help of anyone who can provide information or aid her in her search.
- Almost everyone around her, even those closest to her, try to persuade Mathilde that her efforts are futile and will end in disappointment. When she does finally succeed, one gets the impression that Mathilde is equally determined to nurse Manech back to health and help him regain his memory. The description is thus an appropriate one.

26b

Manech and his colleagues suffer a harsh punishment and Jeunet succeeds in arousing a great deal of sympathy for them.

- Jeunet begins the film by showing the group driven to desperation by the horrors of war to conduct what seem like acts of self-mutilation.
- The punishment for this could not be more horrific. They are to be sent out into no-man's-land to almost certain death. Jeunet depicts in awful detail what happens to individuals. Manech is utterly disorientated and bewildered, as he is strafed by an enemy plane.
- The punishment is made even more harrowing when we later learn that the men had in fact been pardoned but that this news was brought too late to the front line to save them, because

of the incompetence or malevolence of those holding the information.

- Manech is eventually found to be alive but even this happy ending is tinged with sadness, as he has lost his memory and does not recognise Mathilde.