

A-level
FRENCH
7652/2

Paper 2 Writing

Mark scheme

June 2024

Version: 1.0 Final



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from [aqa.org.uk](https://www.aqa.org.uk)

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in 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 levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Assessment criteria

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
17–20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13–16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9–12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5–8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect but close to correct spellings
incorrect genders and consequential errors of agreement
incorrect or missing accents unless these alter the meaning.

Serious errors include:

incorrect verb forms especially irregular forms
incorrect use of pronouns
missing or incorrect agreements of adjectives or past participles.

Complex language includes:

use of pronouns of all types
tenses that support conceptual complexity (as in *si* sentences)
connectives supporting a range of subordinate clauses including those requiring subjunctive constructions with verbs and verbs followed by infinitive with correct preposition
use of present and past participles.

The above examples are neither prescriptive nor exhaustive.

AO4	
17–20	Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
13–16	Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
9–12	Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
5–8	Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
1–4	Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

Section A Books**0 1****Molière : *Le Tartuffe*****0 1 . 1**

« Au moment où Tartuffe entre en scène, les spectateurs ont l'impression qu'ils le connaissent déjà. » Jusqu'à quel point êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- By the time Tartuffe comes on stage in Act III, much insight has been given into his character through the reactions to his presence from everyone in the household.
- The opening scene is an argument between Madame Pernelle, who supports Tartuffe's piety, and the rest of the family, who do not. This shows Tartuffe's ability to manipulate people's opinions.
- In the opening scene, Damis refers to Tartuffe as a hypocrite and Madame Pernelle disagrees. The two differing viewpoints show Tartuffe's power over the household and his ability to divide and conquer.
- In the first scene, Dorine expresses Tartuffe's jealousy of Elmire's status, therefore exposing his motivation in attempting to manipulate and exploit the family.
- In the first scene, Dorine states that Tartuffe controls everything relating to the family.
- Madame Pernelle states that Tartuffe is right to control the family as he is ultimately controlled by God.
- Dorine depicts Orgon as being wise and courageous before meeting Tartuffe, which shows his ability to manipulate and control key members of the family.
- Orgon thinks that Tartuffe speaks in oracles whereas other members of the family view him as a hypocrite, showing two opposing viewpoints of him.
- Tartuffe wants to marry Mariane in order to have full control over the family.
- The members of the family having little effect on persuading Orgon and Madame Pernelle of Tartuffe's duplicity shows his ability to manipulate them.
- Of Tartuffe, Dorine states, « *Avec la sainteté les parures du diable.* » His saintly appearance is just a cover for the devilish behaviour.
- Dorine argues with Madame Pernelle stating that Tartuffe portraying himself as a saint is a hypocrisy.

0 1 . 2

Analysez comment Orgon crée le conflit et la division dans sa famille et sa maison.

[40 marks]

Possible content

- Orgon's devotion to Tartuffe and not to his family creates tension and division.
- Orgon's refusal to accept others' opinions of Tartuffe's true nature frustrates them.
- Elmire has to resort to seducing Tartuffe to expose him as a fraud.
- In spite of the conflict and division that Orgon's actions create, Elmire seducing Tartuffe is an act to save her family and her husband.
- Orgon wanting his daughter to marry Tartuffe goes against her wishes.
- Mariane feeling obliged to fulfil her father's wish for her to marry Tartuffe puts a strain on her relationship with Valère.
- Orgon's reaction to being duped by Tartuffe shows him to be self-obsessed and not concerned about the welfare of his family.
- Orgon's actions leading to the family home being about to be repossessed add to more tension in the household.
- There is further conflict between Orgon and Madame Pernelle as she blames him for being duped by Tartuffe.
- Orgon refusing the advice from Dorine and Cléante shows his single-minded devotion to Tartuffe, and this subsequently creates tension in the family.
- Orgon's false piety conflicts with the true and pious beliefs of other members of the family.
- Orgon's refusal to listen to reason frustrates other members of the family.

0	2
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Voltaire : *Candide*

0	2
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1

Analysez les raisons pour lesquelles Voltaire a écrit *Candide*.**[40 marks]****Possible content**

- Voltaire wanted to write a satire to criticise the society in which he lived representing his views on themes such as philosophy, religion, wealth, corruption and war.
- *Candide* is a parody of the philosophy of Optimism that since God created the world and God is perfect, everything in the world is ultimately perfect.
- The Optimists in the story, Pangloss and Candide, are exposed to a variety of horrors which highlight the cruelty and folly of humanity and the indifference of the natural world.
- Voltaire shows religious hypocrisy through the behaviour of various different characters and shows his view that religion is something between man and God with no place for power dynamics, priests, churches and inquisitions.
- The cruelty and the futility of war are evident throughout the story – the outcome is always the same for soldiers on both sides.
- Voltaire shows the uselessness of philosophical speculation which at times is destructive – it prevents characters from taking positive action to change adverse situations.
- The corrupting power of money – Candide is more unhappy when he is wealthy as his wealth often attracts false friends.
- Money and the power it brings often create as many problems as they solve (for example the money Candide gives to Brother Giroflée and Paquette, drives them to misery).
- Political oppression is shown by the authorities of numerous states and churches in the story.
- Powerful institutions often do more harm than good to their defenceless subjects.
- Women are shown to be victims of cruelty and exploitation by men throughout the story and are seen as objects of possession.
- Through Candide's extensive travels, Voltaire demonstrates the injustice in the world that is the same in all countries.

0	2	.	2
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« L'exagération est un aspect clé du style de Voltaire dans *Candide*. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

- Voltaire uses exaggeration alongside satire and irony to illustrate his points.
- Candide is exaggeratedly naïve and is easily influenced by the other characters.
- The world represented in the story, through Candide's adventures, is exaggerated and confusing and this enables Voltaire to demonstrate his views on society at the time.
- Pangloss is an exaggerated parody of overly-optimistic philosophers at the time.
- Even at the end of the novel Pangloss maintains his optimism despite admitting that even he has trouble believing it.
- Pangloss's arguments to support his preconceived notions are often portrayed as illogical (for example when justifying the consumption of pork).
- Martin is an exaggerated parody of pessimism – he is unable to see the world as it really is as he only sees the worst in the world.
- Candide's love for Cunégonde is exaggerated as, despite her betrayal and her ultimate loss of beauty, Candide remains loyal to her and honours his commitment to marry her.
- The horrors the characters witness and suffer during the story are exaggerated (floggings, rapes, robberies, executions, disease, an earthquake) to highlight the cruelty of humanity and the indifference of nature.
- Several religious figures in the story are portrayed as being exaggeratedly corrupt (the Catholic Inquisitor who has a mistress, the Franciscan monk who is also a jewel thief).
- Voltaire exaggerates the ideal society of Eldorado and the contrast between this simple society and the world Candide has experienced.
- The exaggeration of characters and events in the story often makes it farcical, making it more engaging and entertaining for the reader.

0	3
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Guy de Maupassant : *Boule de Suif* et autres contes de la guerre

0	3
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1

Analysez comment la guerre influence les attitudes et le comportement de ceux qui voyagent avec *Boule de Suif*.

[40 marks]**Possible content**

- The war affects the travellers, bringing out the worst of « *la nature humaine* » in them.
- The characters show their cowardice and hypocrisy through their treatment of *Boule de Suif*.
- The travellers are relatively unaffected by the war due to their social standing and financial stability.
- Unlike *Boule de Suif*, they are unaware that there are difficulties buying food as normal in the towns along the route.
- Monsieur Loiseau uses the war to his advantage to sell his wine to the government.
- The travellers empathise with the rage *Boule de Suif* feels towards the occupying soldiers and find that they share her views on the war.
- Cornudet demonstrates patriotism by organising defences against the Prussians but, when the enemy begins to approach, he quickly leaves the area.
- When the Prussian officer's intentions become clear, the travellers at first support *Boule de Suif* in resisting his advances but soon change their minds.
- They are more concerned about their own comfort and safety than their patriotism.
- The travellers claim to be patriotic but will not make any personal sacrifices in the cause of patriotism.
- Their superiority of class and respectability is more important to them than patriotic resistance to the enemy and they willingly sacrifice *Boule de Suif*.
- Fear of the consequences, if *Boule de Suif* does not agree to the Prussian officer's proposal, leads them to abandon their moral principles.

0	3	.	2
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En vous référant à **deux** contes, analysez comment, selon Maupassant, les officiers dans l'armée prussienne sont différents des soldats.

[40 marks]

Possible content

Explanation/justification of choice of stories

- The arrogant and aggressive officer in *Un Duel*, boasting of the number of French he has killed or taken prisoner, is typical of those officers presented elsewhere.
- His attitude towards France and the French is barbaric; had he been in charge, he would have taken Paris and killed everyone.
- He is intent on humiliating Monsieur Dubuis, sending him off to buy tobacco when the train stops at the next station.
- When Monsieur Dubuis fails to carry out this errand, the officer threatens to cut off the Frenchman's moustache and smoke that in his pipe.
- His arrogance and brutality are so extreme as to provoke Monsieur Dubuis to attack him and try to kill him.
- By contrast, the four Prussians soldiers in *La Mère Sauvage* are kind and compassionate in their treatment of Madame Sauvage, in whose house they are billeted.
- They are said to be like four sons to her, helping her out with the daily chores.
- There is a sense between her and the four soldiers that they are all victims of the atrocities of war.
- The four soldiers are presented as the innocent victims of a grieving mother's desire and determination for revenge.
- Again, in this story, it is the officer who is seen to be brutal, ruthless and barbaric.
- He orders the woman to be seized, thrown against the wall and shot.

0	4
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Albert Camus : *L'étranger*

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Analysez les raisons pour lesquelles on devrait considérer Meursault comme un étranger dans ce roman.

[40 marks]**Possible content**

- Meursault is often out of step with other people; a bystander-observer at the margin of the community in which he lives; an outsider.
- He does not conform to the norms of the colonial society of Algiers in the early 1940s.
- Despite his acquaintance with Emmanuel at the office, his 'friendship' with Raymond and his sexual relationship with Marie, Meursault is something of a loner who prefers his solitude and is happy to simply watch the people below from the balcony of his apartment.
- His behaviour is not always deemed appropriate. He chooses to smoke and drink coffee at his mother's wake before the funeral.
- Instead of spending time in mourning, Meursault goes to the beach, meets Marie, takes her to see a comedy film at the cinema and then spends the night with her.
- He is profoundly affected by the physical sensations of what he sees, hears, smells and touches. He does not like the dampness of the towels at the office at the end of the day so will not wash his hands after lunchtime.
- Although he likes to sunbathe in the mornings, the heat of the midday sun and its full force completely overwhelm him (on the walk to his mother's burial and at the beach during the brawl with the Arabs and the murder of the brother of Raymond's mistress).
- Meursault feels few emotions. He does not grieve. His relationship with Marie is entirely physical. He tells her he will marry her if she wants but also that he probably does not love her.
- His response to Raymond's morally-questionable behaviour and actions is to help him because he can think of no reason not to do so.
- In the predominantly white Catholic colonial community of Algiers, Meursault singles himself out as an atheist.
- His actions at the beach after he shoots the Arab are incomprehensible. He shoots four more bullets into the Arab's body even though he is already dead.
- He refuses to 'play the game' and refuses to let the defence lawyer make up excuses for him. He will not lie, even when it is in his best interests to hide the truth.

0	4	.	2
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Analysez la situation des Arabes en Algérie présentée par Albert Camus dans ce roman.

[40 marks]**Possible content**

- Despite being set in French colonial Algiers of the early 1940s with its parallel populations of colonists, « *pieds-noirs* » and indigenous non-whites there are very few non-white characters in the novel.
- The indigenous population of the time was made of Berbers as well as Arabs but, just like the contemporary French in general, Camus refers to his non-white characters generically as « *arabes* ».
- In his presentation, Camus depicts only white colonials in positions of authority or power, positions denied to the Arab population.
- Everyone involved in Meursault's trial would also have been white – a fact that would have been obvious to contemporary readers without Camus ever stating it.
- Raymond's mistress, whom he mercilessly and violently beats, remains an anonymous non-white. She is never named, and is referred to only as « *la maîtresse* » or « *la Mauresque* ».
- Since Raymond is a pimp, it is likely that his mistress is one of his « *gagneuses* ». She has only one line in the novel. She tells the policeman Raymond has beaten her and that « *c'est un maquereau* ».
- The Arab murdered by Meursault is not named either. He is the brother of Raymond's mistress but even at the trial he remains essentially an anonymous non-white person.
- Contemporary readers would have known that, at that time in Algiers, it would have been unlikely or implausible that a white colonialist would be put on trial and eventually executed for killing an Arab.
- The Arab and his friends are presented as threatening and violent. They challenge Raymond to a fight on a bus and, when they get off together, Raymond attacks first. When the Arab falls to the ground Raymond continues to kick him brutally.
- At the beach the Arab and his two friends are the instigators of the brawl in which Raymond is wounded.
- Such is Meursault's disrespect for the Arab's life that, once he has shot him dead, he continues to shoot four more bullets into the body.
- Ultimately, since the novel is essentially an exploration of Meursault's behaviour and character which do not conform to the norms of the society in which he lives, the Arab characters are simply a plot device used by Camus to engineer a situation where Meursault finds himself in court and on trial.

0	5
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Françoise Sagan : *Bonjour Tristesse*

0	5	.	1
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« Le roman de Sagan semble promouvoir un mode de vie tout à fait immoral. » Jusqu'à quel point, à votre avis, ce jugement est-il valable ?

[40 marks]**Possible content**

- As a father, Raymond sets a somewhat morally doubtful example for Cécile.
- He is a womaniser and pursues casual, sexual relationships.
- Cécile admires this in her father and prefers relationships with men of the same age as Raymond.
- Cécile's relationship with Cyril is a casual, holiday romance which Raymond accepts.
- There is little evidence that Cécile's immoral behaviour is challenged; she drinks excessive amounts of alcohol when out with her father.
- It would be untrue to say, however, that the novel promotes an entirely immoral way of life.
- Anne Larsen's presence is an attempt to bring a more positive influence into Cécile's life.
- She is critical of the casual relationship between Raymond and Elsa.
- She condemns Cécile's casual, sexual relationship with Cyril, warning her of the risk of an unwanted pregnancy.
- She attempts to discipline Cécile and so counter Raymond's influence.
- There is thus a conflict throughout the novel between two sets of values.
- The demise of Anne Larsen at the end of the novel could be seen as an endorsement of more liberal values and behaviour.

0	5	.	2
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Analysez la manière dont Cécile traite les autres personnages féminins du roman.

[40 marks]

Possible content

- Cécile, initially, has a positive attitude towards Elsa.
- She is accepting of the relationship between Elsa and her father.
- She senses that the happiness of the household will be threatened by Anne Larsen's arrival.
- She demonstrates some sympathy for Elsa, who lacks the charm, sophistication, intelligence and beauty that Anne possesses.
- She takes Elsa's side when it becomes obvious at the casino that Raymond has feelings for Anne, finding her father's behaviour unacceptable.
- Cécile's attitude towards and treatment of Anne are somewhat ambivalent; she admires her qualities and is touched by her apparent vulnerability when she learns of the relationship between Elsa and Raymond.
- Increasingly, however, she becomes negative towards Anne and treats her with little respect.
- Anne represents a serious threat to the relationship between Cécile and her father; she is critical of their frivolity.
- Cécile sees the opportunity to distance Anne from her father by manipulating Elsa to feign a relationship with Cyril and so provoke Raymond's jealousy.
- This demonstrates that Cécile will put her own interests before those of either of the other two women.
- In the end, Cécile simply uses Elsa to achieve her objective of ridding her father and herself of Anne.
- The consequences of her treatment of Anne are tragic; when Anne witnesses Raymond's infidelity, she is distraught. She drives off and we learn later that she is killed in an accident.

0	6
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Claire Etcherelli : *Elise ou la vraie vie*

0	6
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1

Analysez les rapports entre Elise et Anna dans *Elise ou la vraie vie*.**[40 marks]****Possible content**

- When Elise discovers that Lucien and Anna have been having an affair, she realises that everything is going to change because of this.
- Elise does not like the amount of influence Anna has over Lucien and she thinks she is only going to cause problems.
- When they meet for the first time, Elise is intrigued by her and fascinated by her appearance – for the first time it makes Elise consider her own appearance.
- Elise sees Anna as competition for her brother's affection.
- When Anna first moves into the flat in Bordeaux, Elise feels disgust and resents the fact that they have taken over her space.
- Elise finds Anna manipulative, false, lazy and proud, and a direct contrast with Marie-Louise – as she gets to know Anna, she comes to respect Marie-Louise more.
- When Anna decides to join Lucien and Elise in Paris, Lucien tells Elise she will have to find somewhere else to live.
- Elise feels intimidated by Anna and resentful that she will be less involved in Lucien's life with Anna there.
- Elise realises that Anna has no intention of working to help repay the money that Elise has given Lucien.
- Elise feels resentful that she has to work in the factory whilst Anna does not work.
- Elise feels that Anna has replaced Marie-Louise and that life is just as it was before in Bordeaux except that they are living « *la vraie vie* ».
- Anna's attractiveness inspires Elise to consider her own appearance and unconsciously helps Elise prepare for her relationship with Arezki.

0	6	.	2
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Analysez les injustices de la vie présentées par Etcherelli dans *Elise ou la vraie vie*.**[40 marks]****Possible content**

- Elise and Lucien are from a poor, working-class background – they have to work hard to survive.
- After Lucien's accident, Elise had to give up her ambitions to look after her brother.
- Marie-Louise marries Lucien while he is still a student and therefore has to work to support him.
- Her work in the factory ultimately makes her ill and this leads to the end of her marriage.
- Elise and Lucien's situation contrasts with that of Henri, who is from a privileged background – he does not need to work for a living so he can be more involved in his political activism.
- Life in the factory in Paris is hard for the factory workers – they work long hours for little pay.
- Lucien becomes physically ill because of his working environment.
- Elise does not want to work in the factory, but she has no choice as she needs to work to survive.
- The hierarchical system does not favour women or immigrants – sexism and racism are omnipresent.
- Elise and Arezki's relationship is doomed from the start as it is considered unacceptable.
- There is constant conflict between the police, the authorities and the immigrants.
- Political activism is dangerous and ultimately leads to Lucien's death.

0 7

Joseph Joffo : *Un sac de billes*

0 7 . 1

« En écrivant ce roman, Joffo paraît raconter son passé d'une manière plutôt détachée des événements. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- Students are likely to argue that, far from being detached, Joffo remains totally immersed in and emotionally engaged with the events that his adult-self recounts.
- The story is told entirely in the first-person and is seen, except for a brief epilogue, through the eyes of Jo between the ages of ten and twelve.
- We see Paris, even under Occupation, as a playground where he and Maurice make their own games in the maze of its streets.
- We experience the innocence and naivety of Jo at first hand when he is confronted with anti-Jewish propaganda and the discriminatory laws imposed in Occupied France by the Nazis.
- We share his childlike incomprehension of what it means to be a Jew and incredulity that, by wearing a yellow star, he has become a victim of bullying at school, where even the teachers now ignore him.
- We experience the real sense of adventure, in Jo's eyes, of the crossing of the demarcation line and his deep disappointment that there are no watchtowers or patrols and no barbed wire.
- We share the emotional and physical low of Joseph at the Hotel Excelsior in Nice, where he is not only interrogated but also weakened by meningitis and is semi-delirious.
- We see Jo's first stirrings of love for Françoise Mancelier, who is out of his reach since she is two years older than him.
- We share his recurrent pain throughout the novel as he relates the loss of his childhood, stolen from him by the Nazis, and how they have also taken away his father.
- We witness at first hand through Joffo's narrative the senseless persecution of the Jews and their deportation to concentration camps.
- The novel is emotionally charged throughout, and we are constantly reminded of the close relationships that exist between each of the Joffo family members and in particular between Jo and Maurice.
- Even in the epilogue to the story, recounted by the now 42-year-old Jo, Joffo maintains his emotional response and engagement with the events of his childhood, expressing hope that this sort of persecution, repression and genocide will not occur again – but if it does « *les musettes sont au grenier* ».

0	7	.	2
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Analysez comment Jo et Maurice s'adaptent à leur nouvelle vie quand ils doivent quitter Paris.

[40 marks]

Possible content

- Jo and Maurice have inherited what seems to be a family trait of being resourceful and are usually able to get by in difficult situations, and even occasionally profit from them.
- Even before they leave Paris, Jo's yellow star, the wearing of which is compulsory for Jews under Nazi law in Occupied France, becomes an item of trade which he uses to gain his bag of marbles.
- The two boys befriend fellow travellers on the train to Dax, which gains them drink from an old lady with lemonade and the life-saving intervention by a priest who says they are travelling with him when the German police start checking travel permits.
- Jo constantly thinks on his feet and relies on his wits. He and Maurice make up background stories of their lives at several points in the narrative to ensure their safety.
- In Hagetmau the boys bargain with Raymond, who will reduce the fee for getting them across the demarcation line if they do his afternoon deliveries.
- Maurice turns getting people across the demarcation line into a profitable venture by returning to Hagetmau and helping 40 others to cross.
- Both boys are quick to find jobs in Menton, where their brothers now live. Maurice works in a bakery and Jo is employed at the Viale farm.
- In Nice they use their skills at bartering to set up a black-market scheme with the Italian soldiers.
- At Moisson Nouvelle they are quick to use their positions as kitchen staff to set up a further black-market scheme.
- When they are arrested and taken to the Gestapo headquarters at the Excelsior Hotel, they once again use a false background story to hide their true past and the fact that they are Jews.
- Despite the difficulties of their interrogation the boys also remember what their father told them, and they never admit, despite temptation to do so on occasion, that they are Jews.
- In the town of R. where the boys spend the final years of the war, they continue to adapt to their situation and use their resourcefulness to survive. Maurice is employed in the local hotel and continues to run a black-market operation. Jo gets a job as a delivery boy and accommodation at the home of the anti-semitic Mancelier.

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Faïza Guène : *Kiffe kiffe demain*

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1

Analysez les aspects positifs et négatifs de la communauté dans laquelle Doria vit.

[40 marks]**Possible content**

Positive aspects

- There is a strong sense of solidarity, especially among the women in the community, who are united in the face of the chauvinistic attitudes of their menfolk.
- There is also a strong sense of cultural identity rooted in the community's Moroccan origins.
- The community celebrates the annual « *kermesse* » in which everyone gets involved ahead of the event and for the event itself.
- There is an effective support network for families like Doria's with social workers and educational psychologists, though Doria herself is not always appreciative of them.
- Interventions from such agencies help to improve people's lives and life-chances as is the case with Yasmina's training and development.
- There are some strong bonds of friendship across families and between individuals.

Negative aspects

- The women are controlled by their menfolk and if, like Yasmina, they are able to work, they are exploited by their employers.
- There are racist attitudes towards members of the community; Yasmina is called « *la Fatma* » by her employer.
- Hamoudi loses his job because he is suspected and accused of stealing but there is no evidence that he is guilty.
- There is little optimism; girls have very little freedom – Samra is imprisoned in her apartment by her father and brother but manages to escape.
- Life is difficult; most families are struggling to make ends meet.
- Yasmina's and Doria's dependence on hand-outs and second-hand items is the cause of shame and humiliation.

08.2

Analysez dans quelle mesure Doria devient plus mûre au cours du roman.

[40 marks]**Possible content**

- At the start of the novel, Doria comes across as a very embittered young girl who is pretty much negative about everything and everybody.
- She resents the fact that her father has abandoned her and her mother for a younger wife who can give him the son he always wanted.
- She is against those who are trying to help and support her and her mother, including Madame Burlaud and the various social workers.
- She is critical of her peers, including Tante Zohra's three sons who play stupid games on their games' console, and Nabil who has bad acne and is bullied at school.
- She has little time for, and sees little point in, her education and is scathing of most of her teachers.
- She is, however, very protective and caring towards her own mother, Yasmina, whom she sees as a victim.
- As the novel progresses, Doria's thinking begins to become more nuanced and discerning; she disagrees with Nabil about the futility of having the vote, believing that if we're given the right to vote, we should use it.
- Her changing attitude towards Nabil signals her increased maturity; from finding his kiss revolting initially, when she later analyses the situation, she realises that Nabil has qualities that make him a good partner.
- She talks more openly and maturely about her feelings with Madame Burlaud, and is prepared to listen to her advice.
- She makes the mature decision to give up her baby-sitting job in order to concentrate on making a success of her new hairdressing course.
- Doria's more mature outlook is influenced by her mother's significant change in fortunes, by her learning to read and write and finding a better job.
- By the end of the novel, Doria is more accepting of her own situation and that of others, and realises there's more to life than rap and football.

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Philippe Grimbert : *Un secret*

0	9
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Analysez les défis et les difficultés auxquels les Juifs doivent faire face dans le roman *Un Secret*.

[40 marks]**Possible content**

- The novel opens in the post-war years and, in French society, there is still evidence of antisemitism; the narrator is Jewish but his father, Maxime, does all he can to hide this fact in order to protect his family.
- Those who persecuted Jews during the war, though they were defeated, are still a threat; Maxime changes the family name from Grinberg to Grimbert so that it is more French-sounding, thus less dangerous.
- For the same reason, the narrator is baptised a Roman Catholic and his circumcision is explained as a medical intervention.
- During the Occupation itself, Jews had to present themselves at the police station to have their identity papers checked.
- They queued for hours outside shops every day to get the smallest amounts of poor-quality food.
- The wearing of the Star of David was obligatory and Jews were banned from using public amenities.
- Posters showing caricatures of the Jewish enemy were displayed so that they could be easily recognised and instantly denounced.
- Hannah's parents were rounded up in a « *rafle* » before being transported to a transit centre in Pithiviers.
- Hannah and Simon are arrested as they try to cross the demarcation line and, the narrator discovers, they meet their death in Auschwitz.
- Those who survive the persecution and are liberated from the death-camps experience terrible feelings of guilt as well as the loss of loved ones.
- Surviving relatives remain uncertain as to what actually became of those who perished; there is no closure; this is what motivates the narrator to write this novel.
- On his return to Paris, Maxime makes the daily journey to the Sèvres-Babylone metro station to see if he can find Hannah and Simon in the crowds of deportees returning from the death-camps.

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Analysez comment le narrateur est affecté par les découvertes qu'il fait au cours du roman.

[40 marks]

Possible content

- The narrator's first discovery – an accidental one – is of the toy-dog in the trunk in the attic which he names Sim and keeps as a companion; he notices how this discovery and Sim's presence seem to disturb his parents.
- He is curious to know why this is the case.
- He is confused about the presence of Jewish symbols in the home as he has a clear recollection of his baptism as a Roman Catholic.
- There is little talk of the past within the family; the village of Saint-Gaultier across the demarcation-line is a reference that he discovers and, on the basis of this, he imagines an idyllic existence that his mother and father shared.
- It is when Louise reveals what happened in the family's past that the narrator makes some dramatic discoveries, the first of which is that the brother created in his imagination actually existed.
- The past that he has imagined has to be completely rewritten in the light of what Louise tells him.
- Hannah and Simon emerge from the secrecy of the past; the narrator's parents Maxime and Tania, before becoming husband and wife, were brother-in-law and sister-in-law.
- In discovering his half-brother Simon, the narrator encounters the exact opposite to himself – a healthy, sporty, competitive young boy, admired for his physical prowess and the apple of his father's eye.
- Initially, he is bitterly jealous of Simon, but then discovers that Simon and Hannah met their death in Auschwitz.
- He understands how his parents have suffered from the loss of Hannah and Simon, and how guilty they have felt as a result.
- This motivates him to discover exactly what became of Hannah and Simon and the sharing of this with Maxime, in particular, brings son and father closer together.
- The discoveries made by the narrator allow him to alleviate his parents of the burden of their guilt and to honour the deaths of Hannah and Simon.

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Delphine de Vigan : *No et moi*

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« Les thèmes principaux de *No et moi* sont la marginalisation et la vulnérabilité ». Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- The three main characters, Lou, No and Lucas are all excluded and vulnerable.
- No is excluded from society as she is homeless, having lost contact with her family.
- Lou and Lucas have dysfunctional families, and they have few friends.
- No is vulnerable as she lives on the streets in a world of poverty and violence.
- No suffers from poor mental and physical health, making her vulnerable to alcohol, drug abuse and exploitation.
- Lou and Lucas are vulnerable as they feel rejected by their families and are looking for friendship to replace the love they are lacking.
- Lou and Lucas are from very different backgrounds to No, but they have experienced the same feelings of emotional rejection.
- Lou's mother is excluded from her family and society due to her depression.
- Lou and Lucas are excluded by their classmates because they are not the same age – Lou is two years ahead of her classmates whilst Lucas has been kept back for two years.
- Lucas and Lou are vulnerable as they are naïve in their belief that they can help No – they do not fully understand No's problems and how difficult it will be for her to change.
- Other characters try to help No (Lou's parents, the social worker) but, ultimately, she cannot change and finds it hard to cope with normal life.
- A shared experience of exclusion and vulnerability leads to the friendship between Lou, No and Lucas, and this is another key theme.

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Analysez les raisons pour lesquelles l'amitié se développe entre No et Lou.

[40 marks]**Possible content**

- Lou initially approaches No for her school project, but the relationship develops into more than just research and they become friends.
- Despite being from very different worlds, Lou feels she has a lot in common with No.
- Lou understands how No feels as she has also been neglected by her family.
- Lou is determined to get to know No, and she tries to understand the reasons for No's homelessness so that she can help her.
- They have both had difficult childhoods and are distanced from their families, leaving them feeling insecure.
- Neither of them has any other friends when they first meet.
- No appreciates Lou's kindness and concern for her despite being wary of this to begin with.
- Unlike the girls in Lou's class, No does not judge her.
- For the first time ever, Lou is able to confide in someone about her life without being judged.
- Lou wants to help No and No responds positively to this – she wants to change.
- Lou initially has a very positive influence on No, helping her find a job and a home.
- No relies on Lou for support as she is emotionally and physically fragile.

Section B Films

1 1

François Truffaut : *Les 400 coups*

1 1 . 1

Analysez les aspects de ce film qui l'ont rendu si innovateur en 1959.

[40 marks]

Possible content

Answers that consider thematic aspects, technical aspects or a combination of both will be equally valid.

- The thematic focus of the film, the life of a 12-year-old Parisian boy, was innovative as was the choice of an unknown actor (Jean-Pierre L  aud) for the lead role.
- Innovative, too, was the fact that through this thematic focus, Truffaut presents a critique of contemporary French society, targeting difficult family life and negligent parenting.
- Antoine is frequently left to his own devices; his mother shows him little or no affection; neglect is reflected in the clothes he wears, and the space he occupies in the flat.
- The French education system is also targeted as an oppressive system, with physical and verbal abuse committed by teachers and with a largely irrelevant and meaningless curriculum.
- Through the character of Antoine Doinel and his petty crimes, Truffaut also shines a light on the police and penal system; the film therefore covers many aspects of contemporary society.
- The realism of the film is innovative in terms of being shot on location in various parts of the capital, in real-life places such as the school classrooms, the homes of Antoine and Ren  , the Punch and Judy show, and the rotor.
- The close correlation between themes and techniques represents innovation: Antoine's feeling of entrapment is visibly captured through restricted spaces – behind the blackboard in the corner of the classroom; the narrow space of the apartment; the streets of Paris dominated by high buildings.
- Filming on location made use of technical innovations such as light-weight, portable cameras.
- The artistic use of camera angles and shots, the theories behind the « *film d'auteur* » being realised in the shooting and editing of the film are aspects of innovation.
- The closing sequence of the film with the extended « *travelling* » following Antoine as he escapes from the observation centre was a cinematographic first.
- The final freeze-frame capturing the ambiguity of Antoine's freedom and solitude constituted an innovative ending to a film.

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Analysez pour quelles raisons Antoine est impatient de s'échapper de sa famille et de trouver la liberté.

[40 marks]

Possible content

- Antoine has a generally difficult home life – he is neglected by his mother and step-father; he is frequently in trouble for not doing his chores; he has no privacy, sleeping on a camp-bed in a corridor.
- His school-life is equally challenging – he is picked on by his teacher and treated as a scapegoat, often unfairly punished.
- He overhears his mother and step-father arguing about him and it is clear to him that he is seen as a burden.
- Life with his mother and step-father becomes even more difficult after he witnesses his mother's infidelity – he sees her kissing her lover when he is out truanting in Paris.
- A series of unwise, rather impulsive decisions and their consequences make life with his mother and step-father increasingly unbearable for Antoine.
- These include his decision to play truant; the excuse he gives for missing school that his mother has died; his parents' visit to school and the threat that he will be punished that evening; and his decision to run away from home.
- The fact that Antoine survives his first night away from home perhaps bolsters his confidence that he can cope independently.
- The more trouble Antoine creates for himself, the more attractive his escape seems to him.
- His ambition is to see the ocean; he is eager to get away; there is nothing about his life in Paris that he would miss.
- The overriding reason to escape and find his freedom comes when he is transferred to the observation centre and he realises he is completely alone.
- René is not allowed to see him; his mother virtually abandons him; the regime is strict and oppressive.
- Finally, the opportunity to escape presents itself and Antoine cannot resist.

1 2**Louis Malle : *Au revoir les enfants*****1 2****. 1**

Analysez comment Malle présente le thème de l'amitié dans ce film.

[40 marks]**Possible content**

- The theme of friendship is explored and presented through the relationship between Julien Quentin and Jean Bonnet.
- Initially Julien is anything but friendly towards Jean; he is very unwelcoming and feels he has to state his position as 'top dog' in his year-group.
- Jean keeps his distance from Julien in the early days of being in the school; Julien notices things about Jean that arouse his curiosity – he has never heard of the Catholic poet, Péguy; he doesn't eat the pork that's served with lentils; he doesn't join in with the Hail Mary.
- Jean's attitude is something that annoys Julien (« *il m'énerve, ce type* »).
- It becomes clear with the piano lessons that Julien is jealous of Jean; when he goes to confession, Père Jean asks Julien to treat Jean kindly and, on their trip to the baths, the two boys have their first meaningful exchange of conversation about the book Jean is reading, *The Three Musketeers*.
- Julien witnesses Jean in prayer in the dormitory; this strange practice and language make him more curious; when the militia come into the school, Jean is taken off to hide in a building and Julien sees this; finally Julien discovers from snooping in Jean's locker that his real name is Kippelstein.
- Academically, the two are on a par and Julien is warned that he has now got competition from Jean. After the Greek lesson, Julien interrogates Jean and finally gets him to talk about his situation – his father is a prisoner and he has not heard from his mother for three months.
- The treasure hunt is the turning point in the boys' relationship; they are both in the same team and are the only members of the team who have not been caught. They are chased by the opposing team but manage to escape and Julien finds the treasure.
- By this stage, they are alone in the forest and night has fallen. They are brought back to school by German soldiers, which leaves Jean terrified. Following this adventure, they are both in the sick-bay; Julien reveals that he knows Jean's real identity.
- A true sign of the friendship between the two is when Julien asks his mother if Jean can join them at the restaurant; the scene when the militia arrive is a tense one for Jean and Julien now understands why; the bond is strengthened when the two boys ignore the air-raid warning and play a piano duet.
- By this stage, it is clear that the boys understand each other and get on well together; the closeness between them is demonstrated in the conversation about the future and about Jean's being afraid. They read the erotic passage from *The Arabian Nights*.
- Doctor Müller arrives in the classroom looking for Jean Kippelstein; Julien unintentionally turns to look at his friend and Müller sees the exchange of looks that gives away Jean's identity. Julien is visibly disturbed by the arrest of his friend who, somewhat stoically, reassures Julien that it was always going to happen at some point. The final gesture of friendship is the exchange of books.

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Analysez dans quelle mesure Malle, en tournant *Au revoir les enfants*, crée un film réaliste.

[40 marks]

Possible content

- The film is based on the enduring memory of a lived and personal experience in Malle's school life at the time of the occupation.
- There is realism in the way Malle presents the experience of the war and the occupation of France – the presence of the German soldiers, the Gestapo, and the French militia.
- The arrogance of Doctor Müller, his dogged determination to find the Jewish pupils and his contempt for France are all realistic characteristics of the enemy.
- The scenes depicting the trials and tribulations of this period for the Jews in France constitute a realistic portrayal – the Jewish pupils in the school; Herr Meyer in the restaurant; the notice outside the public baths.
- References to conditions of life under the occupation are realistic – food rationing, lack of fuel for heating the school, vitamin supplements, and the black market.
- The conflicting factions of resistance and collaboration are realistically presented in the film.
- The actions of Père Jean and his staff represent resistance, and Joseph, at the end of the film, represents collaboration.
- The camaraderie, humour and resilience of the pupils in the face of the challenges of everyday life are a realistic reflection.
- The mood and atmosphere of the time are realistically conveyed in the sustained use of sombre colours.
- The film is shot in real-life locations – the school, the town, and the treasure hunt in the forest.
- The use of close-ups accurately captures and conveys genuine, authentic emotions and feelings – Julien's sadness at leaving his mother; his suffering when the Jewish pupils and Père Jean are taken away at the end of the film.
- All of the evidence thus points to the conclusion that Malle creates a very realistic film.

1 3**Mathieu Kassovitz : *La Haine*****1 3****1**

Analysez les avantages et les désavantages de présenter ce film en noir et blanc.

[40 marks]**Possible content****Advantages**

- Presenting the film in black and white gives it an atemporal quality, whereas the use of colour, particularly regarding the clothing and decors, might make many scenes appear dated.
- The use of black and white highlights and emphasises the gritty realism of the images.
- Black and white filming gives the film a sense of « *film noir* » edginess and expectancy, particularly in the scenes where Vinz is at the cinema alone and, later, when he sits in the BMW staring moodily at the street.
- Black and white gives the film the feel of a documentary or newsreel as opposed to a filmed fiction, further enhancing the sense of realism.
- Black and white gives a sense of cool, which imitates and parallels black and white music videos.
- Artistically the use of black and white enhances the skin tones of the three protagonists and emphasises their ethnic origins « *black, blanc, beur* ».
- Black and white allows Kassovitz to render the otherwise ugly buildings with a particular graphic beauty.
- Using black and white allows for a seamless interlacing of real newsreel of rioting, archive footage, and news reporting with scenes filmed specifically for *La Haine* since the different qualities of film stock are less noticeable than they would be if they were in colour.
- Black and white symbolises the conflict between the « *banlieusards* » and the authorities, as well as Vinz's world view where there is no compromise.
- Since most films from the 1970s onwards have been filmed in colour, to make a film in 1995 in black and white makes a statement and singles the film out in significance, setting it apart from other films of the *banlieue* (which had mostly been made in colour).
- It is also an indulgence on Kassovitz's behalf which, by recalling Martin Scorsese's *Raging Bull* (1980), allows him to pay homage to one of his own favourite directors.

Disadvantages

- The only real disadvantage to presenting the film in black and white, when audiences are much more used to films in colour, is that some viewers may pre-suppose the film to be old or old-fashioned and thus be put off from watching it.

1 3 . 2

« La violence et l'agression qui sont omniprésentes dans *La Haine* rendent le film difficile à regarder. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

Evidence to support agreeing with the statement

- The film is a bleak representation of life in the *banlieues* where violence and aggression seem to permeate the lives of the three « *banlieusards* » and even the rather volatile friendship that exists between Vinz, Saïd and Hubert.
- Constant images of graffiti, burned-out cars, vandalised buildings and stairwells are all impersonal, threatening and unwelcoming.
- The leitmotif of the film « *la haine attire la haine* » suggests a never-ending vicious circle, and the refrain « *Jusqu'ici tout va bien* » itself suggests an ominous and violent eventual outcome.
- The opening montage sets the theme and tone of the film with its focus on violent conflict and rioting on the « *Cité des Muguets* » estate in the « *banlieues* » and the lyrics of *Burnin' and Lootin'*, the song which accompanies the montage, emphasise conflict, violence and aggression.
- The sense of constant violence and aggression is reinforced by the use of aggressive and vulgar dialogue liberally interspersed with insults and crude language or references.
- The « *tic-tac horloger* » represents an unsettling ticking time-bomb which heightens the sense of impending doom and at several points in the film we hear the amplified sound of a gunshot (sometimes real, sometimes imagined) which startles and shocks the spectator who, each time, is suddenly jolted out of an uneasy comfort zone.
- The ugliness of strong feelings inherent in the personalities of the three protagonists provokes violence and aggression at almost every turn – even between each other.
- The gun that Vinz carries is an overt symbol of the omnipresent violence and aggression that prevail.
- Aggression is also present in the form of institutionalised racism and the physical abuse of Saïd and Hubert at the police station.
- The violence which runs throughout the film, eventually ends in the final, fatal scene where Notre Dame, fuelled by hatred and humiliation, shoots Vinz and then ends up in a Mexican standoff with Hubert.

Evidence to support disagreeing with the statement

- The film makes for compelling viewing and the audience invests emotionally with the three protagonists and in learning the outcome of this fateful day in their lives.
- There are moments of humour in the film, such as Saïd's constant joke-telling and the scenes where Vinz gives Saïd a haircut, or when the three protagonists are told the story of Grunwalski by the old man in the toilets.

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Cédric Klapisch : *L'auberge espagnole*

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Analysez dans quel sens Xavier, quand il quitte Barcelone, n'est plus le même jeune homme que quand il était arrivé.

[40 marks]**Possible content**

- Xavier, on his arrival in Barcelona, is lacking in confidence; he is physically weighed down with luggage – suitcases, bags, and a rucksack.
- He seems to have little control over his life – it is his father who sets up the meeting with Monsieur Perrin; it is Monsieur Perrin who suggests the year in Barcelona on the Erasmus programme.
- Xavier goes along with what other people suggest.
- His early days in Barcelona are out of his control; his planned accommodation falls through; he sleeps on the sofa in Jean-Michel's and Anne-Sophie's flat; his social life is with them.
- He spends days looking at rooms and finding nothing that he can afford or that is suitable.
- His fortunes and his attitude change when he secures the room in the apartment shared by other Erasmus students; he feels he belongs in this environment.
- Xavier, from this point, gains in self-confidence and begins not just to embrace life in Barcelona but to immerse himself in it.
- He engages, socially and culturally, with students of different nationalities; he befriends Isabelle.
- Martine's visit to Barcelona signals the extent to which Xavier has changed; he is troubled by her feeling of awkwardness in the company of his flatmates; he is already distanced from the person he was in Paris.
- He makes the acquaintance of the bar owner Juan and, from this point, Xavier's language skills and command of Spanish take off.
- He rediscovers his original ambition to be a writer; at the end of his year in Barcelona, he feels he has assimilated something from all of the people he has known in Spain.
- Having left Barcelona, Xavier takes up the job Monsieur Perrin offered him only to find that this is not what he wants to do. In the final scene, Xavier takes control of his, albeit uncertain, future.

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Analysez les effets de leur séparation sur les rapports entre Xavier et Martine.

[40 marks]**Possible content**

- There is a tension at the airport where Martine is with Xavier to see him off because Xavier's mother is also there and Xavier's attention is divided between the two women.
- He is obviously sad to leave his girlfriend; he has tears in his eyes when he is on the plane.
- Under a blue sky and in the Barcelona sunshine, Xavier writes to Martine; he is less reserved in his letters than in real life, and for him, paradoxically, the separation creates a closeness between them.
- Once in the flat, Xavier can be contacted by phone, but it is difficult for the couple to have any privacy; Xavier is clearly embarrassed that Martine is insisting that he says he loves her and, when he does so, he is teased by Wendy and Soledad, who are eavesdropping on the conversation.
- The relationship has become strained and difficult.
- Martine visits Xavier in Barcelona; he meets her at the airport and the two kiss passionately, obviously pleased to see each other, but Martine feels awkward in the company of Xavier's flatmates.
- She is eager to leave the table and get back to Xavier's room; she is critical of Wendy and is negative about Xavier's room, about the flat, and about Barcelona generally.
- She is too tense to have sex with Xavier; at the airport when Martine is leaving, there is no physical contact between the two of them; their now very different experiences of life have caused this estrangement.
- Martine calls Xavier when he is dancing with Anne-Sophie at Juan's bar; she is angry with him because he isn't going back to Paris for her birthday; she doesn't accept that he can't afford the flight; she asks where he is and what he's doing and when he tells her, she hangs up.
- Xavier seduces Anne-Sophie and their relationship develops very rapidly; in another phone conversation with Martine at the flat, Xavier learns that she's going out with someone else and she is breaking off their relationship. Xavier is clearly upset by this news.
- On his return to Paris, he meets up with Martine and she tells him there never was someone else; she invented this story to make him suffer.
- He reflects on everything that has happened between their first and their final kiss. They separate. Losing Martine seems to be something of a release for Xavier, a signal that he can pursue a different future.

1 5

Jean-Pierre Jeunet : *Un long dimanche de fiançailles*

1 5 . 1

Analysez comment Jeunet, dans ce film, explore la vie dans les tranchées pendant la guerre.

[40 marks]

Possible content

- Jeunet pays attention to historical detail in order to provide a faithful and accurate portrayal of life in the trenches of the First World War.
- The scenes in the trenches are filmed more realistically, in stark cold contrast to the pre-war and post-war scenes, where the images occasionally have a dreamlike quality.
- These war scenes are identified by a different and harsher colour palette (steel blue, grey, and black).
- Jeunet presents the viewer with graphic images of the brutality of war, including flooded trenches filled with mud, mutilated bodies, ever-present barbed wire and craters caused by constant bombardment.
- He reinforces the sense of trauma experienced by the five condemned soldiers by using shots from their perspective and point of view, and places a focus on the impact of suffering seen from a personal, individual level.
- Manech's experiences at the Front traumatise him to the extent that he is prepared to self-mutilate to escape the horrors of the war. He sees a comrade literally blown to pieces right in front of him.
- Jeunet depicts in detail the experiences of the condemned men on the day they are sentenced. We learn of limited food supplies at « *Bingo Crépuscule* », the lack of any real shelter from the rain and the cruelty of condemning men to No-Man's Land to be shot, presumably, by the enemy.
- We also see the execution of presumed traitors by their own side and the ordering of men to climb above the parapet of the trenches only to be mown down by machine gun fire as they go over the top or approach the enemy trenches.
- The German bombardment of « *Bingo Crépuscule* » is depicted as relentlessly brutal, and in the subsequent counterattack many French troops are massacred.
- The film focuses on how individual lives are destroyed by war and how those who survive cope with the loss of those that they have lost.
- Despite all this negativity, we also see the camaraderie of soldiers on the front line, and we witness the reconciliation between Biscotte and Bastoche as they embrace before Bastoche is sent into No-Man's Land.
- We learn of the misappropriation of supplies in the trenches but see these returned by Célestin Poux in simple acts of kindness by providing extra food for the men and a bowl of hot chocolate and a slice of bread and butter spread with honey for Manech.

1 5 . 2

Analysez les contrastes entre les personnages de Mathilde et Tina dans ce film.

[40 marks]

Possible content

- The background of the two characters is very different.
- Mathilde lives in Brittany with her adoptive parents Sylvain and Bénédicte and Tina is from Corsica.
- The two women have very contrasting relationships with their partners.
- Mathilde is deeply in love with Manech, the son of the lighthouse keeper.
- Tina is the « *gagneuse* » and lover of Ange Bassignano.
- The two women are motivated by different and contrasting objectives.
- Mathilde seeks only to find Manech, driven by a profound conviction that he is still alive.
- Tina seeks only revenge for the execution of Ange at « *Bingo Crépuscule* ».
- The fate of the two women in the film is very different.
- Mathilde is eventually reunited with Manech and faces a seemingly contented future with him.
- Tina, executed for the murders of Lavrouye and Thouvenel, can only be reunited with Ange in death.
- In response to Tina's claim that they are the same, Mathilde states that she would never have been able to do the things that Tina has done because she would have been more afraid.

1 6**Laurent Cantet : *Entre les murs*****1 6 . 1**

« Dans ce film, Monsieur Marin paraît avoir une idée confuse en ce qui concerne son rôle de professeur. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

On the one hand

- Marin lets arguments escalate and spiral out of control in his classroom.
- He chooses not to tackle students who use mobile phones in the classroom, chat amongst themselves, and do not follow instructions. His application of the school rules is inconsistent.
- He tends to respond to pupils with sarcasm, which they either do not appreciate, or do not understand, and which does nothing to improve his relationship with them.
- He fails to appreciate or consider the fact that his students are growing up, as seen in his relationship with Koumba, which has deteriorated since the previous year.
- He does not appreciate or consider the home background of his students. It is Koumba who points out to him the likely consequences of Souleymane being expelled.
- He often underestimates the capabilities of the pupils. He reacts with disbelief when he learns that Koumba and Esmeralda often travel into different parts of Paris, presuming that they are entirely fixed in their own neighbourhoods.
- He lets his anger and frustration get the better of him when he refers to what Esmeralda and Louise do as the behaviour of « *pétasses* ».

On the other hand

- He tries to adapt the curriculum to fit the interests of the pupils, getting them to write self-portraits based on study of *The Diary of Ann Frank*.
- He has to deal with a class of widely-differing ethnic backgrounds and widely-differing abilities.
- He tries to focus on the bigger picture by picking his battles and letting minor things slide.
- There are times when the work in his classroom has purpose, and the pupils work with focus and without distraction or chatter.
- At the disciplinary hearing he tries to support Souleymane and argue in his favour to prevent him being expelled.

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Analysez dans quelle mesure les élèves **et** les professeurs doivent faire face à plusieurs problèmes dans ce film.

[40 marks]

Possible content

Students

- Some students are prevented from making progress due to the behaviour of others and the apparent lack of direction by the school in general, as pointed out by Burak's mother, who claims the school is merely average.
- Students are often affected by events at home. Wei's mother is discovered to be an illegal immigrant and is arrested with the threat of deportation. Wei's father is also an illegal immigrant. Wei himself may eventually be deported.
- Several students have parents who speak no French. Souleymane's mother is also unable to read. Communication about behaviour and attitude in school is compromised.
- An air of intolerance seems to pervade the classroom. Arthur is criticised, rebuked, and insulted for the way he looks and the clothes he wears.
- Henriette, a student who is quiet and says little in class, admits that she has learned nothing at all this school year and is afraid of moving on.
- There is a real danger of physical harm in the classroom. Carl and Souleymane provoke each other into pushing each other and fighting ostensibly over football. Khoumba is quite seriously injured when Souleymane swings his bag at Carl and accidentally hits her in the eye.

Teachers

- The curriculum imposed by the authorities is largely irrelevant to the lives of the students, which means the teachers are often teaching things they know are too difficult for their students to understand.
- Poor behaviour, inattention to study and classroom outbursts, as well as the general attitude towards learning, cause problems for many of the teachers, as evidenced by the emotional outburst in the staffroom from the Technology teacher Vincent.
- The lack of clarity surrounding punishment and praise makes it difficult for teachers to be consistent in dealing with students.
- Aware that all twelve disciplinary meetings so far have resulted in permanent exclusion for the pupils involved, the teachers do not really know how to act. They are all too aware of the, at times, brutal consequences for the pupils concerned once they get home.
- Marin's position on the disciplinary committee is compromised, as the parent representative points out, since his comments to Esmeralda and Louise were the catalyst for Souleymane's outburst.
- Marin's loss of composure and his use of insulting language to Esmeralda and Louise make him a victim and they report what he has said so that he cannot omit his own behaviour from his incident report.