



Examiners' Report **June 2023**

GCE French 9FR0 02

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Introduction

Examiners of this paper reported that there seemed to be a polarisation of achievement. It was noted that there was a pleasingly large amount of very good work at the top end of the performance spectrum but that this was counterbalanced by a similar number of less-impressive responses. Candidates were able to finish the unit and there were hardly any unfinished scripts.

Candidates' responses across the three exercises were well-balanced, showing that the available time had been well-organised. It was noted, again, that the clarity of handwriting left much to be desired. Candidates are reminded that in a unit that assesses, to a large extent, the quality of the French in answers, it is difficult to reward material that cannot be read.

Translating from English into French proved to be quite challenging. Even otherwise able candidates tended to make numerous careless, avoidable mistakes. The same rather puzzling situation, which has been pointed out in previous reports, was once more in evidence: very often candidates who produce only a very modest performance in Q01 are then able to write two essays in perfectly acceptable French. It seems that many candidates do not take well to the discipline of being told what to write but prefer the relative freedom of their own composition.

In Sections B and C, candidates could write on two books or one literary text and one film but not on two films. No-one appears to have infringed this rule. The favourite combination was one book and one film. *Intouchables* and *Un Sac de Billes* formed by far the most favoured coupling.

There is a little fluctuation in the popularity of texts and films but, overall, the six favoured prescriptions of previous years remained the same. Amongst the texts, *L'Étranger*, *No et Moi* and *Un Sac de Billes* again received most attention and *Intouchables*, *La Haine* and *Les Choristes* were once more the favourite films to study. No essays at all were seen on a small number of prescriptions and several others attracted very little attention.

Very few candidates followed the suggested word count. Most essays were much longer than 350 words and some were of a quite inordinate length. Examiners read and assess everything that candidates write, but length certainly does not guarantee quality.

Very long essays almost inevitably lose focus: they digress, become irrelevant and rely heavily on narration and description, to the detriment of analysis. Candidates obviously work hard to gain a wide knowledge and understanding of their chosen books and films. Sometimes they feel they must include all they know in order to impress those reading their essays. The opposite is very much the case.

The skill lies in distilling, from a wide body of knowledge, that which is relevant to answer the precise question set, in a concise way. The best and most prized essays remain those that concentrate totally on the task-in-hand. They make cogent analytical points and illustrate them with appropriate references to the text or film. Such references inevitably include some narration and description but this should not become the sole content of the essay. Direct quotations are only one form of suitable reference but the effect is spoilt if such quotations are given inaccurately, as is all-too-often the case. Many candidates patently learn a series of quotations, which they are determined to include, irrespective of the question posed. This should be avoided.

There was no particular misunderstanding or misinterpretation of the essay questions. In Q02b the term *chef d'œuvre* may not have been totally familiar but candidates knew that they had to discuss why a fellow-writer might have been impressed by the tale *Boule de Suif*. The small number of candidates that answered this question tended to produce well-reasoned pieces.

More detailed commentaries on individual questions will be given later in the report. A couple of examples of less popular prescriptions have been included this year, along with those that have been covered frequently in previous reports.

Question 1

The English passage for translation was based on the sub-theme of media.

Most candidates were familiar with the subject matter and there were few widespread difficulties with vocabulary, although there were some strange offerings for 'queen'. *Électer* was a common invention for *élir*.

The marking principles that have applied for several sessions were implemented again this year and all came into play in various parts of the passage. Non-grammatical accents were largely ignored unless the incorrect absence or presence of an accent produced a different word in French, or an English word. Thus, *ere*, *debut*, *defaite*, *resister* and *elus* were all credited but *General*, *television*, *presidents* and *camera* were not. The most obvious pairs of words where an accent can make all the difference are *ou* and *où* and *a* and *à*, and both featured in this piece.

There were several instances in which the preposition *à* appeared. Credit was only withheld once if multiple mistakes were made with this. The rule was not applied in the first part of *grâce à*. The absence of the circumflex strictly gave rise to the English word 'grace'. However, this was felt to be part of an expression, rather than a single word and so an exception was made, although *à* had to have its accent, unless credit had already not been awarded for this. Grammatical accents have to be present and so *a encourage*, *est arrivee* and *ont cherche* were not credited.

Minor spelling errors were also tolerated, again with the proviso that they do not lead to different French words or English forms. Therefore, on this occasion, *discour* and *renes* were accepted, as was the lack of elision in *que après* and *de influencer*. However, items such as *politicians*, *era*, *essential*, *sois*, *ministeres* and *publique*, although mostly correct, were not accepted for the reasons stated above.

Spelling errors, however minor, in genders, agreements and verb endings were not tolerated. This precluded *élu* in box 11 and *offerent* in box 17. It has already been seen that repeated errors with *à* were not penalised more than once. Similarly, many candidates confuse the use of *des* and *les*, usually the former being used where the latter is required. This could also occur in this passage and was taken into account only once. A consequential error was quite often noticed between boxes 18 and 19. If *message* in the first box were made feminine incorrectly, it was then acceptable to put *vue* in the second.

The boxes that had been designed to give strong candidates the chance to show their expertise did indeed prove challenging for many. The section that was most difficult was No.3, where hardly anyone made *s'adresser* reflexive, preferring instead to follow the non-reflexive verb form with a direct object. It was not thought that box 7 would pose difficulties but very few candidates put the required definite article before *Général* and quite often the accents were missing.

On the other hand, the subjunctive form *sachent* in box 14 very often was handled correctly. Boxes intended to be of less demand, such as Nos.2, 5, 6, 8, 17, 18 and 20 yielded many accurate versions. Candidates appeared to have difficulty in selecting the correct preposition to put between various verbs and a following infinitive. Thus, *essayer à*, *encourager de* and *chercher de* were seen frequently. To help in this regard, the need for the preposition was moved to the first box of the pair, to give candidates a better chance of achieving credit in the second. In box 4 most candidates wrote *sur la radio*.

Some mistakes seemed eminently avoidable with a little more care. Such examples include the lack of concord in *Les candidats qui voulait* and the long list of plurals in box 16, followed by *offre leur opinions* in 17. Very careful revision of what had been written would almost certainly have improved marks in many cases.

1 Traduisez ce passage en français.

(20)

In the past, politicians had to try to influence the public either by addressing large crowds directly or by speaking on the radio. We know that, after the defeat of France at the beginning of the war, General de Gaulle encouraged French citizens to resist in a speech from London. Then came the era of television. Candidates who wanted to be elected sought to create a good image in front of a camera. Nowadays, it is essential that celebrities know how to use social media. Each day, ministers, presidents, even kings and queens offer their opinions in a short message seen throughout the world, thanks to the Internet.

Autrefois, les hommes politiques devaient essayer d'influencer le public en adressant directement les grands publics ou en parlant dans la radio. On sait que, après la défaite de la France au début de la guerre, le Général de Gaulle a encouragé les Français à résister pendant un discours à Londres. Puis, l'époque de la télévision est venue. Les candidats qui voulaient être élus ont essayé de créer un bon image devant un caméra. De nos jours, il est essentiel que les gens célèbres comprennent comment à utiliser les réseaux sociaux. Chaque jour les ministres, les présidents, même les rois et reines offrent leurs avis dans les messages courts qui sont vus par à travers le monde, grâce à l'internet.



Almost certainly, this response could have been improved with more care.

Beginning with *Autrefois* makes the piece sound rather like a fairy tale but is deemed satisfactory. However, *hommes politiques* is a strange amalgam, which does not fit. Box 3 goes astray but the next section is spoilt only by the unusual *dans la radio*.

As is found often to be the case, boxes 5 and 6 are correct. *General de Gaulle* correctly was given a definite article but the lack of accents unfortunately make it into a proscribed English word.

Two missed agreements on a past participle cost the candidate the marks in boxes 9 and 11 and both nouns have the wrong gender in box 13. The accent on the final e in *célébrés* mars the rendering of 'celebrities' and, although *comprennent* is not quite the same as *sachent*, it is acceptable. The insertion of *à* after *comment* spoils 'use social media'.

The seemingly-invented *roies* does not render 'queen' properly. *Les messages courtes* in box 18 seems to be feminine so *vues* would have been acceptable in the next section but the gender of *monde* unfortunately is incorrect.

The last box is a little unclear but is given the benefit of the doubt. Rather careless errors have led, in this case, to a somewhat depressed mark.

Total: 7 marks

1 Traduisez ce passage en français.

(20)

In the past, politicians had to try to influence the public either by addressing large crowds directly or by speaking on the radio. We know that, after the defeat of France at the beginning of the war, General de Gaulle encouraged French citizens to resist in a speech from London. Then came the era of television. Candidates who wanted to be elected sought to create a good image in front of a camera. Nowadays, it is essential that celebrities know how to use social media. Each day, ministers, presidents, even kings and queens offer their opinions in a short message seen throughout the world, thanks to the Internet.

★ Dans le passé, les hommes politiques devaient essayer d'influencer le public soit en adressant des grandes foules directement, soit en parlant sur la radio. On sait que, après la défaite de la France au début de la Guerre, Général de Gaulle a encouragé les citoyens français à résister dans une adresse de ~~London~~ Londres. Ensuite, la période de la télévision est venue. Les candidats qui voulaient être élus essayaient de créer une bonne image devant un caméra. De nos jours, c'est essentiel que les gens fameux savent ^{comment} ~~comment~~ utiliser les réseaux sociaux. Chaque jour, les ministres, les présidents, et même les rois et les ^{reines} ~~reines~~ offrent leurs opinions dans un message court, vu ^à ~~à~~ travers ^{le} ~~le~~ monde, grâce à l'Internet.



This is a good performance but one in which the candidate commits some of the errors seen regularly in other versions of the translation.

After a strong start, boxes 3 and 4 prove elusive, with the lack of a reflexive and the ubiquitous *sur la radio*. *Général de Gaulle* does not have the definite article and the anglicised *adresse* is not considered possible for 'speech'.

A wrong gender costs the mark in box 13. This candidate does not use a correct subjunctive in box 14. *Reignes* is a rather odd form for 'queens' but is only one letter out and is therefore acceptable as a minor spelling error.

The candidate, like many others, finishes strongly. This is a very creditable performance, spoilt in a few places by mistakes that are very typical from candidates in general.

Total: 14 marks

1 Traduisez ce passage en français.

(20)

In the past, politicians had to try to influence the public either by addressing large crowds directly or by speaking on the radio. We know that, after the defeat of France at the beginning of the war, General de Gaulle encouraged French citizens to resist in a speech from London. Then came the era of television. Candidates who wanted to be elected sought to create a good image in front of a camera. Nowadays, it is essential that celebrities know how to use social media. Each day, ministers, presidents, even kings and queens offer their opinions in a short message seen throughout the world, thanks to the Internet.

Dans le passé, les politiciens devaient essayer d'influencer le public soit par addresses directement des grandes foules, ou soit en parlant à la radio. Nous savons que, après la défaite de la France au début de la guerre, le Général de Gaulle a encouragé les citoyens français à résister dans un discours de Londres. Ensuite la période de la télévision est parvenue. Les candidats qui voulaient se faire élire ont fait en sorte de créer une bonne image devant la caméra. De nos jours, il est essentiel que les célébrités savent comment utiliser l'internet. Chaque jours, les ministres, les présidents, même les rois et les reines offrent leurs opinions en un petit message vue à travers le monde, grâce à l'internet.



This translation gains the slightly above-average score of 11.

Par adresser is used frequently for 'by addressing' but then in the next section the candidate has the *en* + present participle construction right, only to spoil the box by putting both *ou* and *soit*.

As with many candidates, boxes 5 and 6 prove to be productive and in box 7 the candidate correctly has the article with *Général* and the required preposition. *Parvenir* is a somewhat odd choice of verb in box 9 but *se faire élire* is good way of rendering 'to be elected'.

The candidate does not use the necessary subjunctive in box 14 and *l'internet* is not the same as social media in 15. Putting an *s* on *jour* is presumably just a slip and *rennes* is only one letter out but is unfortunately something else in French. *Offres* is a puzzling verb form to use in 17 and it is difficult to decipher the version given for 'seen' in the penultimate section.

This is a very worthwhile translation, which might have achieved more marks with greater clarity and care.

Total: 11 marks

1 Traduisez ce passage en français.

(20)

In the past, politicians had to try to influence the public either by addressing large crowds directly or by speaking on the radio. We know that, after the defeat of France at the beginning of the war, General de Gaulle encouraged French citizens to resist in a speech from London. Then came the era of television. Candidates who wanted to be elected sought to create a good image in front of a camera. Nowadays, it is essential that celebrities know how to use social media. Each day, ministers, presidents, even kings and queens offer their opinions in a short message seen throughout the world, thanks to the Internet.

Auparavant, les hommes politiques devaient essayer d'influencer le public en s'adressant ^{ex~~te~~ directement} aux grandes foules ou en parlant à la radio. On sait que, après la défaite de la France au début de la guerre, le général de Gaulle a encouragé les citoyens français de résister dans un ~~appel~~ discours depuis Londres. Puis, l'ère de la télévision est venue. Les candidats qui voulaient être élus ~~se sont~~ s'efforçaient de créer une bonne image devant une caméra. De nos jours, il est essentiel que les vedettes sachent comment utiliser les réseaux ~~so~~ sociaux. Chaque jour, les ministres, les présidents, ~~ou~~ voire les rois et les reines offrent leurs avis dans un message court vu ^{dans le monde entier} ~~au travers du monde~~, grâce à Internet.



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Examiner Comments

This is an excellent translation.

The only obvious mistake is the use of *de* instead of *à* after *a encouragé*.

This is one of the very few candidates to use *s'adresser* correctly in box 3. *Aux grandes foules* is not quite the correct formulation in this section but is deemed to be acceptable. *Auparavant* is also taken as an acceptable version of 'In the past'.

Total: 19 marks

Question 2 (a)

Maupassant's short stories have lost some of their attraction in recent years. In the relatively small number of essays on this question candidates selected some potentially relevant episodes but did not always fully underline their surprising nature.

Question 2 (b)

The small number of candidates that chose this option had many opportunities to discuss the qualities of the tale *Boule de Suif*.

Sensible matters such as characterisation, plot revolving around a central incident, style and vivid descriptions were mentioned.

Question 3 (a)

La Place has become a little more popular recently, but must still be classed as a minority prescription.

Candidates here found several reasons why the author succeeded in changing class.

Question 3 (b)

The main aspect of the theme of treason found by candidates was that of the author towards her father, but some pointed to his own abandonment of his background and heritage.

Question 4 (a)

No essays were found on this text, which seems to have fallen completely out of favour.

Question 5 (a)

Rather surprisingly, this book has never been studied by many candidates during the life of this specification and hardly any essays were found this year on either option.

Question 6 (a)

Le Gone du Chaâba remains very much of minor interest. Hardly any answers were seen on Q6(a).

Question 6 (b)

This option attracted a small number of candidates.

To deal with the theme of education, most candidates were content to describe what happened to Azouz in the three schools he attended.

A few wrote about what education meant for the other Arab boys and what Bouzid wanted for his children in terms of an education, which he himself had never had.

Question 7 (a)

Sartre's play is not studied widely.

In describing dramatic style, candidates frequently spoke about the use of flashback and the ebb-and-flow of tension between Hugo and Hoederer. Rather strangely, there was little treatment of the highly-charged final tableau.

Question 7 (b)

There were very few answers to this question.

Some sensible points were made about Hoederer's diplomacy, his negotiating skills and, above all, his political pragmatism.

Question 8 (a)

Les Petits Enfants du Siècle remains a text that attracts relatively few candidates.

There were few answers to this first question. Essays pointed to materialism and birth-rate policies of the post-war period and candidates agreed that they now had less relevance.

However, some lasting interest was seen in the relationship of Josyane with her parents and in the difficulties she had in her formative years.

Question 8 (b)

This question was the more popular of the two.

Candidates tended to be quite indulgent towards Josyane's parents. Pity was felt for the mother who had constantly to produce children. The father's faults were acknowledged but they were to some extent excused because he had to endure a humdrum job in a factory.

Question 9 (a)

Molière's play still appeals to a relatively small number of candidates.

Most set out to prove that the play was funny by pointing to specific scenes. This was usually quite convincing. Few candidates, however, managed to deal with the more serious or potentially tragic aspects of the play.

Question 9 (b)

This question was answered by very few candidates.

They tended to describe Dorine and her actions but had less to say about her role in the play.

Question 10 (a)

L'Étranger was again a popular choice for many candidates. This question gave rise to some very good answers.

Candidates generally obeyed the instruction not to write too much about Meursault and Marie. A suitable number of minor characters was nominated. Raymond was one of the favourites to be discussed. Generally, it was agreed that he had a crucial role in the plot: he brought out the central character's indifference and he played a part in the trial.

Members of the legal system were also put forward, often as important elements in the critique of justice, which was seen as a major feature of the novel.

Interestingly, quite a few candidates dealt with Meursault's mother and her influence on proceedings from beyond the grave.

Good knowledge of the text was shown and most essays remained entirely relevant.

Le jugement que « les personnages secondaires sont superflus dans ce livre » est ~~un tel jugement~~ ^{un tel jugement} qu'on peut ~~soutenir~~ ^{dire} est injustifié. Il est ~~peut-être~~ ^{peut-être} plus raisonnable à ~~dire~~ ^{soutenir} l'idée que les personnages secondaires sont essentiels pour ce roman ; en fait, ils aident à ~~progresser~~ ^{progresser} l'intrigue, ils soulignent de ~~ces~~ ^{des} aspects importants du caractère du personnage principal et ils permettent à l'écrivain d'expliquer des thèmes clés du livre ; tels que la religion et la philosophie.

L'histoire de ce livre se centre sur la meurtre d'un Arabe par Meursault. On peut dire que c'est l'événement le plus important pour ~~de~~ l'intrigue. Pourtant, ~~sans~~ ^{sans} les personnages secondaires - comme Raymond, cet événement ~~ne se passerait jamais~~ ^{se serait jamais passé}. ~~Meursault lui-même dit que~~ ^{*SEE END OF ESSAY} « Raymond [lui] a donné son revolver, » et la raison pour laquelle Meursault connaît l'Arabe ^{au premier lieu} est car il est le frère de la maîtresse de Raymond. Alors, ~~on~~ ^{ne} peut pas justifier l'argument que les personnages secondaires sont superflus, puisqu'ils sont clés en ce qui concerne la progression de l'intrigue.

^{'une} De façon similaire, ~~on~~ ^{soit condamné} bien que Meursault ~~soit~~ ^{soit} ~~présenté~~ pour ses propres

oklas, il est ^{en} dehors de son procès. Donc, ^{en grande partie, c'est} il est ~~seulement~~ les personnages secondaires qui causent la ~~condamnation~~ condamnation du personnage principal' ^{un autre évènement de} même avant son procès, le juge d'instruction du livre. Le procureur décrit Meursault comme ayant une « âme lumineuse » et donc, il est ~~de~~ condamné à la mort. Ceci est causé par les actes de personnages secondaires. Par En guise d'exemple, on peut prendre les témoignages. Beaucoup des personnages secondaires donnent des témoignages qui mènent à la condamnation de Meursault. Par exemple, le concierge de l'asile dit qu'il « n'a pas vu que Meursault. « n'[avait] pas voulu voir mon oncle, qu'il n'était pas là » qu'il n'avait pas vu que [il avait] fumé, qu'il avait dormi et qu'il avait pris du café au lait. » Et c'est pour ces raisons, et ce que les autres témoins disent, que Meursault ^{finit} par être en prison. De cette manière, c'est difficile de soutenir le jugement que les personnages secondaires sont supérieurs parce qu'ils aident. En outre, le caractère du personnage principal est une chose qui a beaucoup d'importance pour le roman à censurer la condamnation de Meursault.

En outre, le caractère du personnage principal est un sujet qui a beaucoup d'importance pour le roman. Quelques aspects de son caractère sont soulignés en utilisant les personnages secondaires. Par exemple, lorsque Raymond lui demande s'il veut être son copain, Meursault répond que « ça n'était pas égal. » De cet exemple, on peut déduire que Meursault est un homme indifférent ; quelque chose qu'il montre à travers le livre entier. Par ailleurs, les personnages secondaires permettent à Meursault de démontrer son honnêteté complète. ^{Il est possible qu'il aurait pu} Quant à son oncle, ~~il n'est pas son oncle~~ Et ~~pourrait peut-être~~ se sauver ou ^{n'était} ~~est~~ pas son oncle, mais quand le procureur lui demande si Raymond « un monde moral » est son oncle, il ~~se~~ répond que oui. Si le procureur et Raymond ^{avaient} ~~avait~~ été exclus de l'histoire par Comus, on n'aurait pas

Le moment-ci qui nous aide à mieux comprendre le personnage principal. Donc, ~~et~~ les personnages secondaires sont vraiment importants.

~~« L'Étranger » est un~~ En tant que roman philosophique, « L'Étranger » discute de thèmes sérieux, comme la religion et le sens (ou plutôt le manque de sens) de la vie. Ces ~~discussions~~ ^{deux discussions} sont souvent provoquées par les personnages secondaires. Par exemple, ~~la première~~ lors de l'interrogatoire de Meursault, le juge d'instruction se fâche ~~quand~~ ^{Il décrit} quand il parle de la religion ~~et attend~~ Meursault comme « Monsieur l'Antéchrist » ^{il} et ~~est bouleversé~~ quand Meursault lui dit qu'il ne « croyai(t) pas en Dieu ». Plus tard, cette discussion de la religion est ~~recommencée~~ ^{recommencée} par l'aumônier quand il ~~dit~~ ^{dit} qu'il priera pour Meursault. D'une manière similaire, Meursault nous ~~montre~~ ^{montre} au lecteur ses croyances philosophiques - ^{telles que} comment on a tous « un seul destin » et comment « on les condamnerait » tous. Alors, les discussions religieuses et philosophiques qui sont essentielles pour le but du roman, sont souvent provoquées par les personnages secondaires comme le juge d'instruction et l'aumônier.

Pour conclure, le jugement que « les personnages secondaires sont superflus dans le livre » ne peut pas être justifié beaucoup car ~~ces~~ ^{des} ces personnages jouent ^{des} des rôles importants pour le roman. Ils étaient créés par l'écrivain pour ^{que} ~~que~~ l'intrigue progresse ~~avec~~, pour qu'on mieux comprenne le personnage principal et pour que des discussions importantes puissent être évitées. Alors, ils ne sont pas superflus, ils sont intégraux.

* qu'il ^{utilise} ~~utilise~~ pour tuer l'arabe,



This is an excellent essay.

It sets out in a clear way to do what has been asked. It mentions a sufficient number of minor characters and explains their role in several important aspects of the novel.

There are no digressions and focus is maintained on the question throughout. The candidate selects appropriate evidence from the work to come to some convincing conclusions.

The language is also impressive. There is a good range of appropriate vocabulary, including some terminology suitable for literary analysis. A variety of tenses is used and the verb forms are very accurate.

Complex language is used naturally to produce consistently articulate writing. The forms of the language are accurate throughout and there is no hindrance to communication.

This essay is deservedly given the high marks of 19 – 19 – 10.

Total: 48 marks

Question 10 (b)

There was some misunderstanding of the question here but it did not make a huge difference.

Some candidates took *dans les moindres détails* to mean 'in very little detail'. However, such candidates usually went on to discuss the desire to shed light on the central character's personality and some even mentioned the way in which Meursault's behaviour was brought up and used against him in the trial. These essays could thus be credited, in spite of the misinterpretation of the question.

In general, there was quite a lot of narration of the opening sequences. Most candidates then implicitly or explicitly pointed to the importance of these in the establishment of many of Meursault's character traits. Some mentioned the trial but quite a few essays had few pertinent points to make.

Question 11 (a)

No et Moi remains a popular choice with candidates. Both essays received approximately the same number of candidates.

Q11(a) produced many good responses. Candidates had a fairly balanced view. They felt that Lou would not regret her decision to research homelessness, because it:

- brought her a good friend in No
- gave her much-needed self-confidence
- made her more mature
- indirectly helped her mother recover from a severe bout of depression

Opinions were divided on whether exposure to the grim world of homelessness would be a source of regret or not. Certainly, it made her less *naïve*. Very few mentioned that Lou's activities in this field brought her closer to Lucas. The fact that No eventually abandoned her was seen as a possible source of regret. The general consensus of opinion, however, was that Lou would not regret her decision.

This is a good example of an essay in which the quality of the content does not match that of the language in which it is expressed.

à No pour ^{le} aider avec sa épouse sur l'itinéraire d'une jeune femme SDF. Lou est décrite comme insociale et ~~pres muette au début du roman~~ mais après avoir rencontré No, qui aide Lou avec sa recherche sur 'l'itinéraire d'une jeune femme SDF', Lou devienne plus confiant en ^{so} elle-même. Lou et même ment à ses parents pour protéger No. Il est évident que sa décision de faire recherche sur SDF a changé ses comportements grâce à sa relation elle forme avec No. Donc on peut dire que sa nouvelle confiance est bonne et Lou ne regrette pas sa décision.

Deuxièmement, ses recherche ne effect que ~~lesper~~ le confiance de Lou mais ils ^{la} montrent 'une monde parallèle des sans-abri. Avant sa recherche on peut voir que, ^{bien que soit surdouée, elle est également} Lou ^{est} naïve. ~~et~~ Elle croit que 'la violence ne existe que dans la guerre' mais No

l'aide à ~~ma~~ voir la vie ~~de~~ difficile
des sans abri. Lou ne comprend pas
comment on peut envoyer 'les fusées
dans l'espace' mais ^{On peut laisser} ~~il y a~~ des gens
vivent dans la rue. Cela montre que Lou
est choquée par la situation ^{des} SDF
sans-abri en France et peut-être
souhaite que elle ne apprenne jamais
de cette injustice. Cependant, ^{peut-être} ~~on peut~~
considérer elle est contente que
maintenant elle est consciente des
problèmes ^{meilleur} peut comprendre la société.

^{Je dirais que,}
Finalement, c'est important à considérer
les sentiments de Lou à la fin de
l'histoire puisque elle se sent abandonné
par No. À la fin du roman No
abandonne Lou à la gare pour
aller en Irlande, Lou est bouleversé
par cette événement. Donc,
elle souhaite qu'elle ne rencontre
jamais No et si elle ne fait pas
le recherche sur SDF elle n'aurait
pas dans cette situation. Mais en

l'aurait elle est content qu'elle a apporté à Lou.
l'expérience ^{NO} elle a apporté à Lou.

En conclusion, je dirais que Lou ne regrette pas de faire recherche sur sans-abri car malgré le fait que No abandonne Lou^m et c'est un grand bouleversement et a eu un effet positif sur la vie de Lou^m et a eu un effet positif sur la vie de Lou^m comme elle est plus confiant de confiance et comprend la situation des SDF plus.



The candidate makes some very good points on whether Lou would regret her decision and finds some tenable material on both sides of the argument.

Exposure to the world of homelessness is raised and it is not quite certain whether this is a good thing or not: certainly, it is said to have made her less *naive*.

The language is not as impressive. There is some variety in the vocabulary, which is adequate for the task but is not in any way remarkable. There is basic subordination and some attempts at complex language, not all of which are successful.

Some of the verb forms are a little unsure. In the forms of the language there are quite a few mistakes. Whilst these are not always major errors, which do not often impair understanding, their frequency spoils the overall quality of the language.

This essay is given a good mark of 16 for Critical Analysis but more modest scores of 11 and 6 for the two language categories.

Total: 33 marks

Question 11 (b)

In answer to this question there tended to be much narrative concerning No's stay with the Bertignacs.

Many candidates discussed the development of the relationship between the two girls. The effects of No's presence on the mother was also widely reported. No's return to her bad ways was also chronicled. Few candidates explicitly saw this as an important feature of the general treatment of homelessness.

A number of essays raised points that were not strictly part of the period No spent in the Bertignac household.

Question 12 (a)

Thérèse Desqueyroux is not a popular text. There were virtually no essays seen on this question.

Question 12 (b)

The small number of candidates who studied this text chose this question.

Almost all said that Azévédo inspires Thérèse to seek a new and more exciting life, and fuels her revolt.

Few, however, mentioned the fact that he arouses jealousy in her and ruins her relationship with Anne. On the other hand, almost everyone made the important point that he brings out the prejudices of Bernard's family and contributes to the question of what, in their eyes, constitutes a good marriage.

Question 13 (a)

Hardly anyone studied this text and no essays were seen on this question.

Question 13 (b)

The very small number of candidates who had studied this work chose this question and the essays on it were very good. It was generally agreed that women were slowly transforming the society, which had been created by men.

Question 14 (a)

Un Sac de Billes remains the most popular text. Both questions attracted a similar number of candidates.

It was possible to approach Q14(a) in two different ways, both of them equally valid. Most candidates discussed whether the novel had a happy ending, which is what the question originally intended. A few, however, tried to assess whether the author finished his work in a good way, from a literary point of view.

Those who adopted the majority approach said that the Joffo boys had survived, the war was over, the Jews could now admit to being Jewish and the Joffo family was mostly reunited. Some went a bit further back and described how Jo had saved Mancelier. This all suggested a happy ending. However, it was pointed out that the father of the family was dead and Jo had a foreboding that it might all happen again.

It was noted widely that the author had grown up. In some ways this was a good thing, because he was now more mature and independent. On the other hand, war had robbed him of his childhood, a precious commodity, which he would never be able to recapture.

Many candidates produced balanced, well-reasoned essays on this subject. Two very creditable essays are shown here, which were quite typical of what was seen in answer to this question.

Analysez jusqu'à quel point on peut dire qu'un Sac De Billes est une histoire qui se termine bien.

Le roman Un Sac De Billes se focalise sur des thèmes graves tout au long le livre. Malgré cela, il y a une fin du livre qu'on peut dire est plutôt contente même s'il y a des événements tristes, comme la mort ~~de~~^{de} père Joffo. Dans cette dissertation, je vais explorer jusqu'à quel point on peut dire qu'un Sac De Billes se termine bien.

À la fin du roman, Jo peut retourner chez lui à Paris. Pendant le livre, Jo et son frère Maurice ont besoin de ~~fuir~~^{déchapper} le SS et la police française à cause de la persécution des Juifs pendant la Seconde Guerre Mondiale et l'occupation de la France. Paris était dans la zone occupée donc Jo et Maurice ont dû partir leur maison et leur famille. Par la fin du roman, les Allemands sont partis la France ^{et les Alliés ont gagné la guerre} et donc, Jo peut être juif sans le peur d'être ~~tué~~^{tué} et il ~~ne doit~~^{plus} n'a pas besoin de fuir. Pour ces raisons, on peut dire qu'un Sac De Billes se termine bien parce que Jo retourne chez lui et il n'y a pas plus de danger dans sa vie après la fin de la guerre et la victoire des Alliés.

En plus, il y a d'autres raisons dont Un Sac De Billes se termine bien, comme la réunification de la famille. Tout au long le roman, Jo et Maurice sont séparés de leur famille. Il y a des temps dont ils sont ensemble, mais c'est pas pour longtemps, comme à Nice. L'occupation dans la zone libre n'étaient pas si dangereuse pour la famille Joffo puisque les Italiens étaient sympa et plutôt tranquille. Donc la famille Joffo peut ~~à~~ vivre ensemble sans les soucis. Quand les Italiens sont partis à Nice, les Allemandes ~~sont~~ ^{ont} pris leur rôle et ainsi la famille Joffo ont dû encore se séparer. À la fin du livre, la famille Joffo rejoint à Paris, qui nous donne une fin contente du livre grâce à la réunification ~~à~~ ~~familliale~~ familiale après la guerre. Ainsi, on peut dire que l'histoire se termine bien à cause de cette réunification parce que la famille Joffo peut ~~être~~ ~~finatement~~ finalement être ensemble sans du peur après plusieurs années de la guerre.

Dans l'autre côté, il y a des autres raisons qui sont contre l'idée que ~~est~~ ce roman se termine bien, comme la mort du père Joffo. Père Joffo était le personnage le plus optimiste tout au long le roman. Il a cru qu'en France il ~~est~~ serait en sécurité grâce à la devise de la France, la "liberté, égalité, fraternité". Malgré



Overall, this is a very sound essay.

Focus on the question is maintained. The response takes a little time to get to the point but then establishes that the war is over and that the Jews no longer have to live in fear. The candidate then says that the family is reunited. This point is perhaps a little laboured. So far, all the comments made have suggested that the ending is happy.

However, to redress the balance, it is shown that the father of the family is dead. To add to this side of the argument, there then follows, in quick succession, a series of points that might have deserved fuller treatment: Jo has lost his childhood, other members of the Jewish community are missing and the rucksacks are kept ready in case it all happens again.

The essay might have been better organised but the content is good and is given a mark 17/20.

In the language, there are a few clumsy items such as the use of the adjective *content*, the misuse of *dont* and expressions like *Dans l'autre côté* but the piece reads well, has some variety and successful complex language. There are a few weaknesses in the forms of the language but these do not in any way interfere with comprehension. For language the essay is given marks of 16 and 9.

Total: 42 marks

As stated earlier, this question gave rise to some very pleasing essays.

Un sac de billes

Analysez jusqu'à quel point on peut dire qu'"un sac de billes" est une histoire qui se termine bien.

Un sac de billes est un livre qui souligne la persécution des Juifs pendant une ~~longue~~ période de temps très pessimiste. ~~Par~~ Pendant cette période très sombre, ~~est~~ tous les membres de la famille Joffe arrivent à survivre, à part le père. Je vais donc analyser ~~et~~ jusqu'à quel point on peut dire qu'"un sac de billes" est une histoire qui se termine bien.

~~D'un côté~~

Certains pourraient penser que' avec la libération de la France et la survie de cinq membres sur six, il est évident que ce soit une histoire qui se termine bien. Enormément de Juifs se sont fait tuer mais malgré cela les frères Joffe ont réussi à survivre.

De plus, Maurice et Jo ont appris beaucoup de choses de leurs amis grâce à ses événements. ~~Comme par exemple~~ On peut constater au début du livre que Jo pleurait à cause d'un jeu de billes avec la phrase "Arrête de chialer", plus tard dans le livre, suite à l'annonce de son père, Joseph dit "Je n'avais même pas de larmes" en apprenant la nouvelle. Cela nous montre ~~pas~~ ~~la~~ la sombereté de la guerre mais aussi le fait que Jo

a durci est n'est plus aussi fragile qu'avant. Son ~~caractère~~ caractère a évolué à la fin du livre.

En outre, ils sont aussi ~~devenus~~ devenus plus indépendants comparés avec autres enfants de leur âge ~~en~~ en trouvant des métiers, en s'adaptant aux endroits à travers le livre mais tout simplement en réussissant. Ceci est démontré à travers le fait que'ils ne veulent pas faire ce que les autres enfants faisaient à Meissen Nouvelle, ~~et~~ au lieu de la poterie, ils veulent ~~gagner~~ continuer à gagner leur propre argent.

D'autres pourraient penser que "un sac de billes" est une histoire qui se termine plutôt mal. Ceci peut être démontré à travers la perte d'innocence ~~et~~ qu'ils ressentent. "C'était fait de l'enfance" est une phrase dite par Jo qui souligne cet argument car malgré leur ~~vieillesse~~ vieillesse, ils ont quand même beaucoup perdu.

Cet argument peut être accentué avec la mort du père à la fin du livre qui cause beaucoup de traumatisme pour quelques-uns mais surtout pour des enfants de tel âge. Comment est-ce qu'on puisse penser que ce soit une histoire qui se termine bien avec la mort d'un père à l'âge très jeune.

Pour conclure, je pense que malgré la survie de cinq membres de familles sur six, et la libération de la France et les bonnes leçons de vies qui ont contribué à l'évolution du caractère des frères Joffe, il est très dur, voire impossible, de d'ignorer la cruauté de la guerre et la mort de tellement de personnes innocentes juste à cause de leur religion. C'est pour cela que à mon avis je pense qu'aucune histoire sur la persécution des juifs est une histoire qui se termine bien.



ResultsPlus
Examiner Comments

This essay also represents a good response to the task.

Focus is kept predominantly on the question. The candidate does reference earlier parts of the book but is always keen to link this material back to the question.

All the obvious points are included, with the exception of the significance of the rucksack being kept in readiness. Some of these points might have received a little more emphasis and development but a balanced view is given. For Critical Analysis the essay receives a mark of 15/20.

The language has a sound range of vocabulary and structures, with little repetition but with some effective linking that makes the writing read naturally and fluently. There are a few blemishes in the forms of the French but none that impairs communication. In the two language sections the essay receives marks of 18 and 9 respectively.

Total: 42 marks

Question 14 (b)

When discussing the journey by train to Dax, many candidates tended to indulge in quite a lot of narrative without explicitly dealing with the question of importance. However, a number of good analytical points were also made.

The journey was felt to be important because this was the first occasion on which the boys experienced the realities of war and appreciated the danger they were in. It was also pointed out frequently that, for the first time, a benevolent person, in the shape of the priest, helped to save them and this was to become one of the major themes of the novel.

The episode also revealed much about the boys at this juncture: Maurice was the more resourceful and Jo remained a rather *naive*, apprehensive little boy.

Question 15 (a)

This film was somewhat more popular this year and for this reason, an essay on it is included, rather than just concentrating on the six main prescriptions.

Q15(a) did not attract as much attention as the second option and proved quite challenging. Intolerance of the Jews was mentioned frequently but some candidates then had little else to say.

Dans « Au revoir les enfants » le réalisateur, Louis Malle nous présente le thème de ~~l'intolérance~~ l'intolérance, surtout de Juifs. Mais, il ~~aussi~~ s'explique aussi l'intolérance par les riches et pauvres ou dans le personnage de Joseph ~~qui~~ qui était renvoyés à cause de l'intolérance de père Jean.

L'intolérance est un thème souligné dans le film. Les spectateurs peut voir l'intolérance et la discrimination entre le contexte de ce ~~le~~ film, qui met en scène le temps de la seconde guerre mondiale. ~~de~~

À la scène de la restaurant, le ~~un~~ vieux
homme qui était agressif par ~~le~~ le homme
Juit, montrent l'intolérance de les Allemandes
dans la seconde guerre mondiale. Quand
il demande si il connaît de lui, ici Male
présente l'intolérance. C'est important de comprendre
le période de la seconde ~~guerre~~ guerre mondiale
et la société français pour comprendre
pourquoi il y a ~~et~~ ~~l'intolérance~~
l'intolérance.

En plus, l'intolérance est partout dans ce film.

Le personnage de ~~Père~~ Père Jean montre
l'intolérance à Joseph. À cause de
~~est~~ distribuer dans le ~~est~~ marché noir,
Joseph était exclu mais les personnes
qui étaient vendue de le marché noir
n'étaient pas exclu. Cependant à cause
de En et la jalousie de
Joseph, ~~le~~ Père Jean et les
enfants Juits ont été dénoncé
par Joseph et ça montre le
grande l'intolérance.

Finalement, dans ~~le~~ le placard
de ~~est~~ « Juits interdit » ça c'est un

Symbole de ~~l'intolérance~~ l'intolérance de Juifs, c'est la même de l'étoile jaune que les Juifs font porter dans la seconde guerre mondiale. Cependant, on peut dire que grand Julien dit « c'est quoi un Youspin ? » ~~Il~~ Il n'y a pas de l'intolérance, et il est crié parce que il ne fait ~~pas~~ pas bien que ~~les~~ ~~les~~ le Juifs ont été discriminé comme. Bien que l'intolérance était partout dans la France, certains ~~étaient~~ étaient ~~pas~~ assez rotésant comme Père Jean, qui prendre les gros risques pour caches les enfants ~~à~~ Juifs dans un internat catholique.

Enfin, pour conclure, ~~Il~~ le thème de l'intolérance ^{ce} joue un grand rôle dans le film. ~~Cette~~ même est d'explorer par ~~à~~ certains personnages comme Joseph qui représente ~~à~~ l'intolérance différentes. En plus l'intolérance reflète aussi l'époque d'aujourd'hui et la discrimination contre le Juifs.



This is a rather confused essay, which is difficult to follow, largely because of some very indifferent language.

The introduction is quite promising but the rest of the essay does not manage to render clearly what is set out in the opening. The second paragraph becomes difficult to follow and a very confused account is given of the restaurant scene.

The intention is obviously to describe intolerance of the Jews but the outcome is rather unsuccessful. It is a good idea to show intolerance used both by *père* Jean and Joseph but again, the execution of this is very confused. Thus, some relevant ideas and some potentially appropriate interpretations are suggested but they are ineffectively expressed. For Critical Analysis the response is given 12/20.

The essay's weaknesses lie mostly with the language. Tenses are wrongly used and verbs are formed incorrectly, or not conjugated. The language is very anglicised with misused vocabulary, which means that the essay does not flow at all well.

The expression is repetitive and there is hardly any successfully-used complex language. For Grammatical Structures and Vocabulary, therefore, the essay is given the modest mark of 6/20.

The forms of the language are also highly inaccurate in places, with many basic errors, to such an extent that meaning is compromised. For Accuracy, a mark of 4 is given.

Total: 22 marks

Question 15 (b)

This alternative attracted many more candidates than the first and an essay is included.

To say how the atmosphere of the Occupation was shown, most candidates displayed their knowledge of cinematographic techniques used by Malle and this led to some very interesting and competent essays. Others tried to answer the question by discussing a series of scenes and their impact. This approach was not always as successful.

Many candidates succeeded in bringing out the drabness and the menace of the years under the Occupation. A few were guilty of including material that they had learnt from their study of Theme 4 in the specification, and which were not strictly relevant to this work. Candidates are advised that they must restrict themselves to what is in the film.

Le film « Au Revoir Les Enfants » (1987) est un film semi-autobiographique par Louis Malle qui a lieu pendant la Seconde Guerre mondiale. Dans cette dissertation, j'examinerai comment Malle évoque l'atmosphère de l'Occupation. Tout d'abord, j'analyserai l'usage des couleurs et de l'éclairage. Ensuite, je vais étudier comment Malle évoque la peur, et finalement on verra l'impact des Allemands sur ~~la~~ l'atmosphère.

Réfléchissons d'abord à la scène de la gare au début du film, dans laquelle Malle utilise les couleurs afin d'indiquer l'atmosphère de l'Occupation. Considérons que les garçons portent « un chandail bleu marine et d'une cape noire » et que le ~~re~~ train est le vert du couleur passé. En employant des couleurs sans éclat et mornes, Malle souligne la morosité de la guerre et la mélancolie parmi la population. À noter également que ~~les~~ l'éclairage ^{est} ~~et~~ sombre et naturel, qui ^{donne} ~~donne~~ le film l'aspect réaliste d'un documentaire ^{de la guerre} ~~de la guerre~~ et ~~réflet~~ ~~te~~. Il est possible que l'éclairage sombre soit un référence des « années noires », un

autre nom pour ^{cette} période de guerre. ^{A cela} s'ajoute de l'atmosphère grave qui était répandue pendant l'Occupation. //

Deuxièmement, n'oublions pas que l'Occupation était vraiment effrayant pour la population, et surtout pour les juifs. Il convient donc d'examiner l'atmosphère de ~~la~~ peur que Malle crée dans la scène de la forêt. La première constatation qui s'impose est qu'on peut entendre la forte respiration de Jean Bonnet qui met en lumière sa peur et sa vulnérabilité. Si on s'ajoute le fait que les bruits des animaux sauvages sont entendus, il est probable que Malle ^{présenter} ~~le téléspectateur~~ voit Bonnet comme la proie - innocent et effrayé. En outre, quand Bonnet demande "Y a des loups dans cette forêt ?", on rappelle que Jean est littéralement la proie parce que les Allemands le chassent.

L'atmosphère tendue continue quand les Allemands trouvent Bonnet et Julien dans la forêt. Il est à noter que Malle utilise des mouvements de la caméra dynamiques qui suivent Jean pendant il court, ~~afin de souligner~~ ^{au téléspectateur} qui nous permet de ressentir sa peur. En somme, Malle veut que le téléspectateur s'aperçoive l'atmosphère tendue

il crée dans cette scène afin de comprendre la peur ~~consta~~ des juifs pendant l'Occupation.

Pour terminer, il faut considérer les Allemands dans le film puisqu'ils évoquent un sentiment de la tension et met en valeur l'expérience l'atmosphère de l'Occupation. Une remarque importante qu'on peut faire est que dans la ~~première~~ scène à la gare, on entend les Allemands en arrière-plan. Par contre, la langue n'est pas traduite, donc le téléspectateur partage l'incompréhension de la population, qui indique l'atmosphère de l'incompréhension ^{pendant} l'Occupation. Notons aussi le personnage de Dr Miller, qui évoque la peur avec la froideur de ses vêtements et son manque de l'émotion dans la scène finale.

En guise ~~son~~ de conclusion, Malle évoque, dans une façon efficace, l'atmosphère de l'Occupation dont, autant que je sache, était une période de la morosité et la peur pour les Français et en ~~particulière~~ ^{pour} surtout les juifs.



This is a well-written essay, full of good content with consistent focus on the task.

In the introduction, the candidate, like so many others, gives a synopsis of the work and then says that the question will be answered. The end of the opening paragraph, however, says how this will be done. The candidate approaches the question successfully through a consideration of the techniques used by the director.

Colours and sombre lighting are put forward, with some effective illustration through references to the film. The essay also manages to convey the atmosphere of fear through the rather original idea of the use of sound.

Detailed knowledge of the film is very much in evidence. Use of the camera is also mentioned, along with the menacing presence of the Germans. The candidate returns to the first scene with a nice comment about the effect of using untranslated German.

This essay has many convincing interpretations and points of view and for Critical Analysis it is marked at 18/20.

The language is also very clear. Occasionally, there is a slightly clumsy patch but the response has variety and an appropriate amount of complex language, which means that it reads very well. The forms of the language contain an occasional mistake but comprehension is in no way compromised. For the two language categories the essay receives marks of 18 and 9.

Total: 45 marks

Question 16 (a)

Little interest has ever been shown in this film and on this occasion no essays were seen on it.

Question 17 (a)

This film seems to have gained in popularity and for this reason a sample essay has been included.

Q17(a) proved to be the more attractive of the two options. Candidates tended to narrate quite frequently on the scenes in which Angèle appeared but relatively few discussed her role in the film at length. However, a distinct engagement with the film was shown by most candidates.

Q17a Analysez le rôle d'Angèle dans ce film.

Plan

1. Anti féministe - montre le monde
2. Contrôle Cléo
3. Pour être la chose qui change Cléo

Cléo de 5 à 7 est un film basé sur la vie d'une jeune pop star arrogante pendant les heures 5 et 7, quand elle attend les résultats d'une examini pour le cancer. Pendant ce temps elle parcour la ville en cherchant elle même Angèle Cioque par Dominique

Davroy a des nombreux rôle dans ce film

Agnès Varda ^{la réalisatrice} l'utilise pour: Montre le difficile d'être une fille au cette époque, pour contrôler

Cléo, pour être quelquans qui pousse Cléo et dans le fin produit le changement de personnage ~~et~~ quelquand qui montre quand Cléo change

Angèle est quelquand tres anti-féministe qui est Surprenant pour les spectateurs mais elle gais tout pour Cléo et elle l'utilise Cléo comme un objet. Agnès Varda fait ^{ce} ~~ce~~ ^{ca} pour montre la difficulté d'être une femme mais aussi Varda utilise pour montre les difficultés elle a eu comme réalisatrice. Angèle montre cela dans la scene apres que Cléo chante crie d'amour. Cléo est sur ~~son~~ ^{sa} lit et le grand plan est utilise pour

montre les ailes d'ange qu'elle a. après nous voyons José Cioque par José Luis) l'amour de Cléo qui Agnès Angèle dit «vous allez bien ensemble». Les deux scènes montre ~~comen~~ Angèle l'utilise comme un poupet et elle a donné José Cléo même quand c'est claire il est trop vieille et n'aime pas Cléo. cela est montré par quand il reste seulement deux minutes pour parler avec son amour». En tous cas les difficultés des femmes sont montrées par Angèle, ça ses ~~p~~ comen verda utis utilise Angèle.

Aussi nous voyons que le rôle d'Angèle est aussi de contrôler Cléo elle contrôle que tous que Cléo fait. Après que Cléo achète un nouveau chapeau Agnès au Francine Angèle le interdit de porter car c'est du malheur malchance, après dehors elle l'interdit de prendre un taxi avec son numéro de malchance, aussi elle choisit ce que Cléo porte et plus. Angèle est la chose qui aide Cléo à devenir une enfant gâtée Angèle voit Cléo comme un objet et c'est pourquoi elle est quelquefois beaucoup aggluée par sa jeunesse et ~~peut~~ de être beau «être laide c'est la mort» montre Angèle a utiliser et manipuler Cléo. A cause de sa Cléo est poursuivie par le regard masculin. Agnès

montre sa avec la camera subjective ou nous voyons plusieurs hommes la regarde dans la rue. cela c'est un notre rôle de Angèle.

Enfin Angèle est montrée utilisée pour montrer le changement de Cléo, car Angèle pousse le mauvais versionne de Cléo elle veut que Cléo est arrogante alors quand Cléo résiste et elle change personnage c'est claire. Nous voyons cela dans l'appartement de Cléo sur le 3 rue Hyghens ou elle prend sa chapeau nouvelle même si Angèle dit c'est interdit mais Cléo dit qu'elle fait ce qu'elle veut. C'est au ce moment que Cléo est remplacé par Florence elle se découvre qui elle est elle même quelquand complètement différent de Cléo le chanteur arrogant. Cela c'est un notre rôle de Angèle d'être battue par Florence et montrer que le qu'elle n'est pas contrôlé par personne. Ceci c'est les trois rôles d'Angèle dans le film.



This is a rather confusing essay, which tries to deal with Angèle's role but that is unconvincing because of some consistently poor language.

The introduction claims many things about Angèle's role that need to be shown but the rest of the essay does not succeed in doing this in a meaningful way.

It is tenable to say that Angèle helps to bring out Cléo's difficulties but the comment about the director's problems is not pursued and remains unclear.

The narrative about José's actions is puzzling and difficult to follow. The candidate makes a sensible point about controlling Cléo but returns to a lack of clarity with comments about the use of a camera. It is true that Cléo changes but whether Angèle played a major part in bringing this about is debatable.

If the candidate had been able to express ideas more cogently, the essay might have become more obviously relevant. There is some potentially useful material here but interpretations are not convincing. The candidate remains focussed on the question throughout. For Critical Analysis the essay is given 14/20 and it is difficult to see how it could have been given more.

Unfortunately, the language prevented the ideas being expressed plainly. The vocabulary is somewhat repetitive and the small range of structures is not manipulated effectively. Little successful complex language is deployed.

The forms of the language are consistently inaccurate and communication is sometimes impaired. In the two language sections, the response is given 7 and 4 marks.

Total: 25 marks

Question 17 (b)

Not as many essays were seen on this question. The majority felt that Cléo was indeed a spoiled child to begin with, but that she later developed during the course of the film and became much more mature. By using references to the film, several essays proved this change of character quite convincingly.

Question 18 (a)

This film has never aroused any interest. This year one essay was seen on it.

Question 19 (a)

Entre les Murs continues to attract some interest but only a small number of answers is seen on it.

Both questions received some responses. The attempts to remain calm and polite by both teacher and pupils were commonly discussed but, rather surprisingly, there was relatively little mention of M. Marin's exasperated outburst against the two girls who were members of the school council.

Question 19 (b)

There were some interesting responses to Q19(b).

Almost everyone agreed that the teacher's job in this school would be tiring and difficult and that there would be intense disappointment at the lack of progress. This would probably deter an aspiring teacher.

However, it was often felt that this would be offset by the satisfaction gained from small successes with challenging pupils such as Souleymane. Overall, candidates thought that there was not too much need to be dissuaded from teaching after watching the film.

Question 20 (a)

Intouchables was again the most popular film. Far fewer essays were found on Q20(a) than on the alternative.

Candidates found it quite easy to find surprising events and developments, the most common being that Driss was taken on as a carer in the first place. Also mentioned frequently were Philippe's acceptance of some of Driss's antics and the relationships that arose at Driss's instigation.

There was quite a lot of narration. Many candidates did not deal, to any great extent, with the question of whether the surprising elements spoilt the credibility of the film. Some candidates said it did, but that it did not detract from the enjoyment and message of the film.

Éventuellement, Driss n'est ~~pas~~ pas gentil avec son
Philipp, il a moqué ^{le problème} ~~les problèmes~~ de Philipp tout
le temps, par exemple ^{quand} ~~les~~ ^{Philipp} ~~Philipp~~
Philipp dans la scène où Philipp veut un chocolat,
Driss dit: "Pas ~~pas~~ des bras, pas de chocolat" mais
~~Philipp~~ Philippe n'est pas furieux.

À mon avis, c'est vrai que Driss n'est pas une
bonne personne ~~parce qu'il~~ car il fait quelque chose
que ~~fait~~ fassent d'autres personnes souffrir mais il
a ~~des~~ moments où il aide ses amis et il est
plus gentil avec les étrangers - grâce à l'influence
de Philipp, donc ~~on peut dire~~ on peut passer
la question: ~~Est-ce une bonne personne?~~ ^{Est-ce qu'il y a} ~~quelque~~ ^{quelque}
personne bonne?



This is, in fact, an answer to Q20(b).

This essay is not impressive, either from the point of view of content or of language. The response is shorter than the recommended length. There is no penalty for this, but the grids take care of the shortness because such an essay is unlikely to demonstrate a range of ideas or vocabulary and structures.

After a general comment, the candidate expresses the intention to answer the question. The second paragraph suggests Driss's unsuitability for the job and his lack of interest in it. This presumably indicates a bad quality. The purpose of the comparison of bathrooms is not clear.

Driss is said not always to treat Philippe nicely: one assumes this is a bad point. The object of the comment that Philippe is not annoyed by this, is not apparent or explained.

The conclusion seems to indicate a balanced view and the essay ends enigmatically.

Some attempt is made at interpretation but the essay reveals much confusion. For Critical Analysis the modest mark of 7/20 is given.

There is very little range of either vocabulary or structures. The language is anglicised and not at all well-manipulated. The forms of the language contain many errors, some of which hinder clarity of communication. In the language categories the essay is given 5 and 3 marks respectively.

Total: 15 marks

Question 20 (b)

This was the most popular question on the whole paper and some very good answers were forthcoming.

Most candidates pointed out Driss's poor behaviour at the beginning of the film but contended that, as he developed, he became a better person. To demonstrate this, the two altercations with a neighbour over parking and Driss's contrasting demeanour in two job interviews were cited, and this was usually quite convincing.

The general consensus was that Driss was a mixture of good and bad character traits. His less attractive side was often excused by his far-from-ideal background and upbringing. Once again, examiners detected a great deal of enjoyable involvement in this film on the part of candidates.

Question 21 (a)

La Haine remains a very popular choice with candidates and unfortunately, in view of recent events, may well become even more topical.

Both questions attracted about equal attention. Candidates tended to adopt one of two approaches to Q21(a). The majority answered by using a consideration of techniques, such as the use of newsreel, music, camera angles contrast and the employment of black and white photography to convey atmosphere. There were many good essays of this type.

Others responded to the task by discussing a series of scenes. This answered the question but was never quite as successful. Almost everyone agreed that the atmosphere given was one of depressing boredom and lack of opportunity. A few argued that there was sometimes a more positive atmosphere of solidarity and comradeship. The detail of the film was usually very well known.

Question 21 (b)

Many candidates may well have seen a very familiar quotation from the film in the wording of this question and entered into a response without thinking about it carefully enough.

Mention was often made of the circumstances in which the words were said. Most candidates commented very appositely about the vicious circle of hatred between the police and the *banlieusards* but then, many had little else to say.

They often resorted to discussing violence – possibly reusing material from an essay they had written previously. One could infer some relevance from such material but frequently, it was not made explicitly pertinent to the question. Detailed knowledge of the film was shown, but it tended not to be used to provide a close answer to the question.

Question 22 (a)

As in previous sessions, this film had been studied by very few.

In answer to Q22(a), the small number of essays tended to chronicle the relationship between Edith and Marcel Cerdan in some detail, but said relatively little about the boxing match.

Question 22 (b)

Virtually no answers were found on this question.

Question 23 (a)

Le Dernier Métro is the less popular of the two Truffaut films available.

In answer to Q23(a), candidates frequently wrote a general character study of Marion.

Question 23 (b)

Hardly any responses were seen in answer to this question.

Question 24 (a)

Les Choristes appears to be losing a little of its appeal but quite a large number of essays were seen on it nevertheless.

Q24(a) was the more popular of the two alternatives. Candidates tended to agree that music triumphed. They pointed to the effect it had on the boys, the other teachers and even Rachin.

Few mentioned that it failed to work on Mondain. Pierre Morhange, not surprisingly, received the most treatment. Music was said to have changed his character and his whole life.

'Examinez l'idée que dans ce film, c'est la musique qui triomphe'.

Dans le film 'Les Choristes', la musique est ~~une grande~~ un grand thème utilisée par Barratier pour représenter l'espoir et le bon. ~~La musique est constante tout au long le film pour faire en et~~ Après ~~sa~~^{s'} introduction à l'internat par nouvel surveillant, Clement Mathieu, le Fond de l'Étang change pour le mieux et défaites le mal dans le film.

On va commencer avec l'influence de la musique dans l'internat. Après s'introduction, les enfants se comportent mal, comme quand ils font un blague et blessent le Père Maxence. L'internat était déprimant, les garçons ne jouent pas ensemble et ils ont seulement peur de leurs surveillants, ~~et~~ ^{et sonderise « action reactions »} notamment le directeur, Monsieur ~~Rachin~~ Rachin. Cependant, ~~après~~ quand Mathieu crée la chorale, les enfants devaient plus ~~étaient~~ proches, jouent ensemble aut fait avec les professeurs, ~~et aussi~~ ^{même} Rachin, et les profs aussi ~~jettent de la musi~~ sont influencés par la musique, comme Langlois qui joue du piano. Donc, la musique change ~~l'environnement~~ totalement l'environnement de l'école, et en dépit ~~et et de inte~~ d'être interdite par Rachin, la chorale continue clandestinement, ^{vont} ~~est~~ triompher.

Aussi, la musique est le symbole principale de l'espoir dans le film, et elle donne des opportunités pour les garçons, notamment Pierre Morhange. Par exemple, la chanson par exemple, les chansons de Mathieu pleines d'espoir sont aussi de fois ~~sont de fois non-diegetiques~~ non-diegetiques comme un souvenir ^{pour les audiences} de ce thème et que la musique et ses connotations d'espoir vont triompher. Aussi, un exemple de ce thème est dans la scène où le chorale chante 'Vois sur ton chemin' pour la comtesse. La chanson parle des « autres lendemains » pour ces « gamins oubliés », que vraiment va se réaliser ^{*} pour Morhange, qui va étudier dans une école de la musique à Paris. Donc, la présence constante et ~~sinifone~~ ~~sin~~ l'influence de la musique présentent l'idée que la musique triomphe toujours.

~~Dans la même scène, le manque de la musique peut insinuer le punissement, comme le film présente ^{sa} présence de la musique comme le bon, et le manque comme le mal. Pierre Morhange est triste ~~car~~ car il ~~est~~ est puni et ne peut pas chanter pour la comtesse.~~

Enfin, finalement, à la fin du film, la musique gagne contre le mal, représenté par Rachin. Même si Rachin et Mathieu partent, les enfants continuent à chanter

tout au long la fin du film, et cela suggère ta
l'influence indéniable de la musique que va rester
avec les garçons à l'internat et pour tout la vie.

En guise de conclusion, ~~le film~~ présente l'idée que
la musique ~~triumph~~ triomphe ~~par~~ montre en montrant
~~que~~ qu'elle représente dans le film, et s'influence
potente qui a changé la vie des enfants orphelins et leur
internat. Elle donne un grand changement qu'ils ont besoin
et n'auraient pas sans la musique.



This is a moderately successful essay.

Some good material is suggested but in several places some questionable language confuses some of the points being made. The introduction claims music in general is a force for good in the film, although the last statement is somewhat unclear.

The second paragraph shows the beneficial effect on people in general and the next does the same for Morhange in particular.

Towards the end of the essay, the candidate contends that music has a lasting effect. Thus, critical analysis is demonstrated quite frequently, with some fairly convincing points of view. For its content the essay is given 14/20.

The language, however, is not quite as effective. The vocabulary is mostly high frequency, with some lexical difficulties. There are not many examples of complex structures and the French does not flow naturally.

The forms of the language have some accuracy but there are some repeated, unusual errors. For its language the response is given marks of 10 and 7 in the two categories.

Total: 31 marks

Question 24 (b)

Most candidates agreed that Rachin saw the worst in everyone.

A few contended that, on a couple of occasions, he showed a better side to his character. The most potent illustration of his negative view of human nature was the fact that he condemned and severely punished Mondain because of his previous record of bad behaviour.

Question 25 (a)

Les 400 coups still has some following.

In Q25(a) the two boys were compared. They were felt to have more in common than to be separated by major differences.

Question 25 (b)

This was the more popular of the two options and some well-reasoned answers to it were seen.

Antoine was felt not to be entirely blameless for his wayward behaviour but criticism was also levelled frequently against René, Antoine's parents, the school, society in general and the boy's unfortunate background.

Question 26 (a)

This film continues to attract very little interest and hardly any essays were seen in answer to either question.

Paper Summary

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

- Read the essay questions carefully and respond relevantly to the precise task
- Resist the temptation to write everything known about a book or film, or draw heavily on previous essays
- Illustrate points with appropriate references to the text or film
- If using direct quotations, ensure that the French in them is correct
- Write legibly at all times or type answers
- In the translation check carefully the accuracy of what is written
- Pay particular attention to verb endings, adjectival agreements, genders and prepositions
- Be careful in choosing the appropriate tense, particularly when writing in the past

Grade boundaries

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