



Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE
In French (9FR0) Paper 02
Written response to works and
translation

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

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

Summer 2024

Question Paper Log number P72695

Publications Code 9FR0_02_2406_MS

All the material in this publication is copyright

© Pearson Education Ltd 2024

General Marking Guidance

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

GCE A Level French

Paper 2 mark scheme

Section A – Question 1 (translation) into assessed language

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

Marking Principles

Accents: grammatical accent errors count as mistakes, for example *Je suis alle*. Non-grammatical accent errors are tolerated, for example *j'espere* for *j'espère*, unless they cause ambiguity, for example *ou* rather than *où* and *a* for *à*.

Spelling: minor spelling errors are tolerated, for example *bibiothèque*, *imigré* as long as they are not ambiguous or form a word in the wrong language, for example *libraire* for *librairie*, *petrol* for *pétrole* or *tomato* instead of *tomate*.

Verb endings but not stems must be correct and will not be classed as spelling errors, for example *il faisait* acceptable but *il faisais* would not be credited. Genders and adjective endings must be correct and will not be classed as spelling errors.

Repeated capitalisation errors will not be penalised, for example *anglais* for *Anglais*. Other repeated or consequential errors are not penalised, for example *Je me suis assis au table*, *il était couvert de papiers*.

Any appropriate alternatives which do not already appear in the acceptable answers column are credited.

	Text	Correct Answer	Acceptable Answers	Reject	
1	When we consider the French Resistance,	Quand on considère la Résistance française,	nous considérons nous considerons (no accent) examinons, réfléchissons à résistance (no capital letter) OR resistance (English) pensons à for considérons		(1)
2	we often think its members	on pense souvent que ses membres	croyons OR pensons adhérents tolerate les for ses	ces for ses members (English)	(1)
3	spent their time	passaient le(ur) temps	vie (singular) for temps perfect tense	<u>du</u> temps	(1)
4	committing spectacular acts.	à commettre des actes spectaculaires.	faire spectaculaires (spelling error) actions for actes	les (beware of possible repeated error) e.g. box 18 acts (English) a for à (thereafter treated as sequential) present participle (en) commettant	(1)
5	Although this impression is true to some extent ,	Quoique cette impression soit vraie jusqu'à un certain point,	Bien que OR Bienque (tolerated) Quoi que for Quoique (tolerated in context)	jusqu'à un point	(1)

			<p>Même si followed by indicative</p> <p>juste for vraie</p> <p>degré for point</p> <p>exacte for vraie</p> <p>dans une certaine mesure</p> <p>different word order</p>		
6	in reality, life for these people	en réalité, la vie pour ces gens(-là)	<p>en fait</p> <p>ces personnes</p> <p>la vie quotidienne for la vie</p> <p>de for pour</p>		(1)
7	was less exciting.	était moins passionnante	<p>excitante OR stimulante for passionnante</p> <p>ces gens menaient une vie moins passionnante</p> <p>n'était pas si excitante</p>	amusante OR chouette (not in context)	(1)
8	However, it was certainly dangerous.	Cependant, elle était certainement dangereuse.	<p>Pourtant OR Toutefois</p> <p>C'était certainement dangereux</p> <p>Cepend<u>ent</u> (spelling)</p> <p>cela for ce</p>	<p>certainment (grammatical error)</p> <p>C'était certainement dangere<u>use</u></p> <p><u>perfect tense</u></p>	(1)
9	For example,	Par exemple,	Pour ne citer qu'un exemple	<p>Pour exemple OR exemple</p> <p>Par exam<u>ple</u></p>	(1)
10	a young person who had simply	un jeune qui avait simplement	<p>une jeune (personne)</p> <p>seulement OR tout</p>		(1)

	written	écrit	simplement ne...que acceptable if it refers to the writing not the slogan		
11	a slogan on a wall	un slogan sur un mur,	une devise muraille for mur des mots OR une phrase for slogan	à for sur un mot OR parole(s) for slogan (written on the wall) sûr for sur (ambiguous) un motto for slogan sur un bâtiment (vague) mure OR mûre (different word)	(1)
12	was always severely punished.	était toujours puni(e) sévèrement.	puni if un jeune in box 10 sévèrement puni(e) avec sévérité, d'une façon sévère for sévèrement perfect tense		(1)
13	To make the movement more effective,	Pour rendre le mouvement plus efficace,	Afin de for Pour effectif for efficace Pour augmenter l'efficacité du mouvement	faire for rendre movement for mouvement (English)	(1)
14	it was necessary to communicate with the	il fallait communiquer avec les Alliés.	Il OR C'était nécessaire de OR on devait alliés OR allies (English	perfect tense (unless sequential from box 8)	(1)

	Allies.		with or without capital letter) Il était nécessaire d'être en communication avec		
15	If every group had had good radio equipment,	Si chaque groupe avait eu un bon équipement radio,	cellule OR équipe for groupe tous les groupes une bonne radio un bon poste de radio un OR le bon équipement de radio for radio équipement (é makes it a French misspelling)	imperfect tense équipement de <u>la</u> radio equipment (English) group (English)	(1)
16	they would have been able to coordinate	ils auraient pu coordonner	present conditional if consequential on box 15 singular, consequential on box 15 i.e. il aurait pu ils auraient été capables savoir for pouvoir	gérer for coordonner coordonner (two letters out)	(1)
17	their efforts more successfully.	leurs efforts avec plus de succès.	davantage de succès OR réussite plus efficacement OR pour réussir plus OR mieux (on its own) for plus de succès singular, consequential on boxes 15 and 16 effort (singular)	tentatives for efforts (wrong notion)	(1)
18	Radio operators ran the greatest risk.	Les opérateurs radio (en)couraient le plus grand risque.	Les opérateurs (de) radio, Les radios les plus grands risques qui risquaient le plus perfect tense	Des (beware potential repeated error) risk for risque	(1)

			<p>prenaient or avaient for couraient</p> <p><u>de</u> radio</p> <p>Les opérateurs radio couraient le risque <u>le</u> plus grand.</p> <p>opératrices for opérateurs</p> <p>opérateurs de la radio (tolerated article)</p>	<p>(English)</p> <p>connaître for prendre</p>	
19	To avoid being captured,	Pour éviter d'être pris,	<p>Afin d'éviter capturés OR la capture d'être arrêtés OR l'arrestation</p> <p>(r)attrapés for pris</p> <p>Pour réduire la chance d'être pris</p> <p>NB Check gender in box 18</p>	<p>imprisonnés for pris (not necessarily true)</p>	(1)
20	they had constantly to move around.	ils devaient se déplacer constamment.	<p>déménager (right idea)</p> <p>il fallait qu'ils se déplacent changer de place OR lieu</p> <p>régulièrement for constamment</p> <p>avoir à OR avoir besoin de OR obliger de for devoir</p> <p>tout le temps OR sans arrêt OR sans cesse</p> <p>perfect tense</p>	<p>bouger (Anglicism)</p> <p><u>se</u> déménager</p>	(1)

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

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

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

It is recommended that, in order to give a detailed analysis of the work, students write between 300-350 words for each essay. This is sufficient for students to give relevant, justified points of view, arguments and conclusions with evidence from the work. The whole essay will be marked regardless of length.

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.

When assigning a level, you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

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

Critical and analytical response (AO4)

This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.

This grid should be applied twice, once for each essay individually.

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

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. • Limited ability to form arguments or draw conclusions. • Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. • Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. • Response relates to the work but often loses focus on the question.
9-12	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. • Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

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

This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"> Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. Limited range of vocabulary resulting in repetitive expression. Limited use of terminology appropriate to literary and cinematic analysis.
5-8	<ul style="list-style-type: none"> Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	<ul style="list-style-type: none"> Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. Some use of terminology appropriate for literary and cinematic analysis.
13-16	<ul style="list-style-type: none"> Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. Frequently varied use of vocabulary, resulting in regular variation of expression. Frequent use of terminology appropriate for literary and cinematic analysis.
17-20	<ul style="list-style-type: none"> Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used

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

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

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

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

Complex language is considered to include the following:

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

Straightforward language is considered to be:

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

Accuracy of language (A03)

This mark grid assesses students' ability to apply grammar and syntax accurately.

This grid should be applied twice, once for each essay individually.

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

Additional guidance

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

Errors that **do not hinder clarity:**

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

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed:**

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

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

Indicative content

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

Question number	Indicative content
2(a)	<p data-bbox="389 356 1262 432">Boule de Suif et autres contes de guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) – Guy de Maupassant</p> <p data-bbox="389 439 1134 470">Candidates may refer to the following in their answers:</p> <p data-bbox="389 517 1326 678">With the possible exception of <i>Boule de Suif</i>, the prescribed short stories are typical of a genre in which Maupassant excelled. Even the lengthier <i>Boule de Suif</i> has many of the qualities which have led to Maupassant's deserved reputation.</p> <ul data-bbox="536 712 1353 1749" style="list-style-type: none"> <li data-bbox="536 712 1353 913">• In the stories interest is concentrated on one central incident or event. There are no digressions and everything is relevant to the core issue, such as the duel in <i>Un Duel</i>, the murder of the soldiers in <i>La Mère Sauvage</i> and the Prussian officer's ultimatum in <i>Boule de Suif</i>. <li data-bbox="536 947 1353 1193">• One might expect more rounded characters but there is no room for detailed characterisation and Maupassant skilfully portrays the essential trait in people's personalities. The selfishness of <i>Boule de Suif</i>'s fellow travellers is deftly established, as is M Dubuis' meekness and <i>La Mère Sauvage</i>'s thirst for revenge. <li data-bbox="536 1227 1353 1473">• Readers may well be used to fuller descriptions of places and settings but, as with characters, there is equally no space for lengthy physical descriptions. The ravages of war are created with a few well-chosen adjectives, as is the peaceful countryside soon to be shattered in <i>Deux Amis</i>. <li data-bbox="536 1507 1353 1753">• Maupassant also deploys some stylistic devices. The parallel meals in the coach in <i>Boule de Suif</i> emphasise the travellers' hypocrisy and egoism. The story within a story and the charred remains of the cottage in <i>La Mère Sauvage</i> intrigue the reader and make one want to read on to discover what happened. <p data-bbox="584 1783 1369 1899">Candidates may well find other qualities of a short story writer to discuss. This must always be done with reference to the specified tales.</p>

Question number	Indicative content
2(b)	<p data-bbox="389 356 1362 434">Boule de Suif et autres contes de guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) – Guy de Maupassant</p> <p data-bbox="389 439 1134 472">Candidates may refer to the following in their answers:</p> <p data-bbox="389 517 1362 723">At first sight, to call the eponymous heroine of this tale ‘sauvage’ would seem entirely apt for in the key incident she is guilty of the most brutal murder. However, this is shown to be out of character and the change in her emphasises one of Maupassant’s main themes – that war is capable of transforming people beyond recognition.</p> <ul data-bbox="437 752 1362 1832" style="list-style-type: none"> <li data-bbox="437 752 1362 958">• To begin with, the central character is far from ‘sauvage’. A widow, she leads a quiet, secluded life, keeping herself very much to herself. There is no indication given that she has reacted wildly to the death of her husband who has been killed by policemen whilst poaching. <li data-bbox="437 987 1362 1193">• Initially, she does not react adversely to having four Prussian soldiers billeted on her. In fact, the four young men and La Mère Sauvage exist comfortably side by side and provide each other with mutual help. Thus far there is no suggestion that she will live up to the name given to her by Maupassant. <li data-bbox="437 1223 1362 1509">• All this changes when news comes that La Mère Sauvage’s only son has been killed. Driven by a wild thirst for revenge, she plots the dastardly murder of the four innocent soldiers and causes them to be burnt alive. The transformation of this quiet, elderly lady could not be more stark and this suits Maupassant’s desire to show that war can have a fundamental effect on people’s characters. <li data-bbox="437 1538 1362 1832">• Once the terrible deed has been done, La Mère Sauvage reverts to type. She calmly waits for the arrival of the Prussians, she does not try to deny her guilt and awaits her inevitable fate without flinching. For a brief moment, she had deserved the name she herself gave to the Prussian officer ‘Victoire Simon, la Sauvage!’ The fact that such a quiet, unassuming lady could be driven to murderous acts emphasises the horrors of war.
Question number	Indicative content
3(a)	<p data-bbox="389 1951 727 1984">La Place – Annie Ernaux</p> <p data-bbox="389 1989 1134 2022">Candidates may refer to the following in their answers:</p>

There are few characters in this book in general and the focus in *La Place* is certainly on the author and her father. This is not to say that other people who feature are only included to shed light on the relationship between the two main characters.

- The account begins with the death of the father and the author reveals how they have grown apart. She looks back over his life and charts the way in which the rift has developed. The story is told against a background of changes in French society during the Twentieth Century. Apart from this, however, there are no other major elements in the book.
- Even other members of the family do not feature a great deal. The mother is rather self-effacing but stoical, perhaps reflecting the relatively lowly status of women in society. She does not have much influence over the relationship between her husband and daughter. Brothers and sisters are mentioned briefly but only to show family friction when the author's parents take on a café-épicerie.
- The author's husband is mentioned a couple of times. He and the father have nothing in common and little to talk about. He leaves straight after the funeral. He has no material effect on the central relationship and only seems to be included to accentuate the way in which the author, by marrying and moving away, has become separated from the family in all ways.
- An illiterate grandfather who becomes angry at anyone who can read and at those who move away from agriculture and the country is mentioned early on in the book. This is to show some of the major changes which have taken place in society. This is all too early to have any bearing on the father and daughter relations. Similarly, at the end of the work the author meets a former pupil she does not remember, who is in a humdrum job. She shows that she too cannot sympathise with the changes affecting young people. Minor figures thus have roles other than to illustrate the relations between the central couple.

Question number	Indicative content
3(b)	<p data-bbox="389 479 727 510">La Place – Annie Ernaux</p> <p data-bbox="389 517 1133 548">Candidates may refer to the following in their answers:</p> <p data-bbox="389 595 1342 674">The author’s father is not an immediately endearing person but this is not to say that he cannot be pitied in various ways.</p> <ul data-bbox="440 703 1358 1682" style="list-style-type: none"> <li data-bbox="440 703 1358 864">• There is no attempt made to hide the less pleasant features of the father’s personality. He is poorly-educated, narrow-minded and boorish. Pity does not appear to be the first reaction to him which a reader might have. <li data-bbox="440 898 1358 1189">• Some pity may be felt, however, for the father’s part in the central situation of the book. This involves the alienation from his daughter which has occurred and for which he is not responsible. He had encouraged his daughter in her education and was initially proud of her achievements. However, it is this very education which drives a wedge between them and for this the father might be pitied. <li data-bbox="440 1223 1358 1424">• Developments in the father’s working life might also lead to feelings of pity. He joins the move from the country to the town but ends up in a humdrum factory job. His first attempt to gain independence in his own business is not a success and he has to carry on with factory work at the same time. <li data-bbox="440 1458 1358 1682">• Running a small café-épicerie seems to bring him some success and satisfaction. His hard work is rewarded. However, the father becomes a victim of modernity. He cannot compete with the growing attractiveness of supermarkets for shoppers and his business begins to fail. He ends his life in disillusion and for this he is to be pitied.
Question number	Indicative content
4(a)	<p data-bbox="389 1906 754 1937">Le Blé en Herbe – Colette</p> <p data-bbox="389 1944 1133 1975">Candidates may refer to the following in their answers:</p>

	<p>The novel covers a relatively short holiday period but this proves to be a turning point in the lives of Phil and Vinca.</p> <ul style="list-style-type: none"> • At the very beginning of the novel, as the two friends play in the rock pools, as they have always done, things appear to be as in previous years. However, the impression is soon given that major changes are about to overtake them for there is a new awkwardness in their behaviour towards each other, • The metaphor of the title is indicative of this stage of their development. Phil and Vinca are like wheat which is not yet ready for the harvest. Similarly, the two adolescents are on the point of passing to adulthood but not quite ready to make the transition. If they have not yet reached full maturity, they are going through an important phase in their development. • Mme Dalleray appears and hurries along this major turning point in their lives as individuals and as a couple. The meeting with Mme Dalleray upsets the holiday routine and brings about important changes in both Phil and Vinca. • There are also suggestions that they will soon embark on other aspects of adult life when they return to Paris to work and study. This is another indication of a turning point. Vinca is beginning to show an aptitude for domestic and maternal duties and Phil will eventually take up a business career. What happens to Phil and Vinca may not make them entirely typical but both young people are in a difficult period common in adolescence.
--	--

Question number	Indicative Content
4(b)	<p>Le Blé en Herbe – Colette Candidates may refer to the following in their answers:</p> <p>The focus of the novel is on the two teenagers Phil and Vinca but Mme Dalleray plays a decisive role in their development and is an interesting character in her own right.</p> <ul style="list-style-type: none"> • Above all else, Mme Dalleray acts as a catalyst for the main action of the novel and thus has a crucial role in the plot. Her seduction of Phil brings immense change to the relationship between him and Vinca, a relationship which had been shown to be at a delicate stage even before her arrival.

	<ul style="list-style-type: none"> • Mme Dalleray produces great changes in Phil and also arouses many of Vinca's feminine instincts. She therefore plays a key role in the development of the personalities of the two central figures. • Mme Dalleray acts as a contrast to others. She is totally out of keeping with the holiday surroundings. She is the opposite of the respectable parents who are always referred to as 'les ombres'. She is dressed in white and shows all the sophistication of a city dweller and her holiday dwelling Ker Anna is an exotic place of mystery. • Within the work Phil and Vinca are the centre of attention but Mme Dalleray is a fascinating character in her own right whose role is to bring a different element to the novel. A married woman in her thirties, she is holidaying alone by the sea. She is a striking woman dressed in white who fascinates and dominates Phil. When she leaves, however, she is revealed to be a vulnerable, fragile character.
Question number	Indicative content
5(a)	<p>Le Château de ma Mère – Marcel Pagnol Candidates may refer to the following in their answers:</p> <p>Marcel and Lili forge a deep friendship because of the similarities between them and in spite of the considerable differences which divide them.</p> <ul style="list-style-type: none"> • Marcel and Lili are about the same age and they meet by chance in the hills when Lili warns Marcel not to touch traps which is an unwritten law of the countryside. Both boys share a love of the hills, although certainly to begin with Lili knows much more about their surroundings. • The love of the landscape and the pursuits possible in it plus Marcel's reluctance to go back to school lead them to devise the impractical plan of absconding to live in the hills. This underlines the fundamental feelings they share about nature. • The greatest difference between the two is one of education. Marcel is a bright boy who can dazzle Lili with his knowledge in all sorts of areas. Lili, on the other hand, is almost illiterate, as is shown by the letter he writes to his friend. He has, however, a marvellous understanding of his beloved hills and what they

	<p>contain.</p> <ul style="list-style-type: none"> • When apart, there is a big difference in how they spend their time. Marcel has to return to school and his studies but Lili is free to roam the hills. Marcel's parents are keen for him to do well academically but Lili's see no reason for him to do other than live on his wits in the countryside. When separated, the boys miss each other a great deal and this shows that they come to have a lot in common.
--	--

Question number	Indicative content
5(b)	<p>Le Château de ma Mère – Marcel Pagnol Candidates may refer to the following in their answers:</p> <p>Marcel's father does not often make observations about his wife's qualities so this occasion is something rather special. He makes the remark << avec une admiration scandalisée >>, with a mixture, therefore, of shock and admiration.</p> <ul style="list-style-type: none"> • The father praises his wife in this fashion because she has just managed to have his timetable arranged in such a way that he does not have to return to school early on a Monday morning and thus the family can spend longer weekends in their beloved hills. He realises that, in order to achieve this, she must have had to resort to intrigue. • Augustine has succeeded in securing this favour by interceding with the headmaster's wife. She has met the latter in the market and has persuaded her to influence her husband to draw up the advantageous arrangement. She can thus be fairly described as having a great capacity for intrigue. • Marcel's father probably feels the need to comment in this way since this action by his wife is so out of character. She is normally extremely timid and would certainly not normally act with such calculating initiative. • On the other occasion in the book, when a crucial decision needs to be made on whether to trespass along the canal or not, Augustine is instinctively inclined not to take the short cut. She reluctantly agrees to go along with it because it will save

	<p>her children a tiring walk and allow them more time in the healthy countryside. Acting in her family's interest is what consistently motivates Augustine, rather than a desire to engage in intrigue. Marcel's father's comment is, therefore, not true of his wife in the rest of the book.</p>
--	---

Question number	Indicative content
6(a)	<p>Le Gone du Chaâba – Azouz Begag Candidates may refer to the following in their answers:</p> <p>As he grows up, life becomes more difficult for Azouz and his problems are not helped by increasing antagonism from his Arab friends and classmates.</p> <ul style="list-style-type: none"> • Azouz's difficult situation arises mostly from his desire and need to integrate with French society, which he sees as essential, if he is to make rapid progress. The young boy is torn between two cultures and two ways of life. • Azouz realises that his first steps towards integration must be made in class and at school but this means that he has to become closer to the teacher and the French members of the class. This is the most tangible part of his difficult situation. • The other Arab boys are antagonistic towards the teacher and skulk uncooperatively at the back of the class. Azouz decides to pay more attention to M. Grand and to move to the front of the class to sit amongst the French pupils. His Arab friends see this as a betrayal and make their feelings known. • Azouz is more intelligent than the other Arab boys and achieves greater success in his schoolwork. This makes them jealous and they consider his behaviour as ingratiating and opposed to their rebellion. Their resentment is increased when Azouz refuses to let them copy his work. Life has suddenly become problematic for Azouz.

Question number	Indicative content
6(b)	<p>Le Gone du Chaâba – Azouz Begag Candidates may refer to the following in their answers:</p> <p>Intolerance is shown consistently in <i>Le Gone du Chaâba</i> and manifests</p>

	<p>itself in several ways.</p> <ul style="list-style-type: none"> • Perhaps the most expected intolerance comes from the indigenous French population towards the shanty town on the edge of their city and its inhabitants. This is shown most dramatically when the police raid the Chaâba and show their antipathy towards the illegal abattoir in particular and the immigrant dwellers of the Chaâba in general. • Intolerance is also shown by two of Azouz’s teachers. M. Grand has no patience with most of the Arab boys and feels the need to teach them hygiene. In the second school, Mme Valard shows outright hostility towards Azouz. Inter-community intolerance is not just one-way. The harassment of the prostitutes, whilst perhaps justified, could be seen as a form of intolerance. • Much of this feeling centres on Bouzid. To begin with, he is intolerant of anyone who gainsays his authority. This is best shown in his autocratic behaviour in the bicycle incident. After the police raid, other members of the community begin not to tolerate Bouzid’s authority and he slowly loses his influence. • When most of the Chaâba dwellers have moved into more modern accommodation amongst the majority population, greater integration seems possible. However, it is now Bouzid’s turn to show intolerance. He cannot accept what he sees as a lax new way of life and returns, a rather broken figure, to the Chaâba. Intolerance is treated in the book in a variety of ways.
--	--

Question number	Indicative content
7(a)	<p>Les Mains Sales – Jean-Paul Sartre</p> <p>Candidates may refer to the following in their answers:</p> <p>Hugo is sent by a hard-line faction of the Communist Party to assassinate Hoederer, the leader of a different group within the party. The mission is not carried out swiftly and Olga throws a bomb, either to do the job herself or to spur Hugo into action.</p> <ul style="list-style-type: none"> • Hugo’s plan is not thwarted by a lack of opportunity. In spite of the presence of the two bodyguards, Slick and Georges, Hugo is quite often left alone with Hoederer and could have shot him, as he is armed. In the 6th tableau, Hoederer, confident that Hugo will not fire, almost invites him to carry out his task. The

	<p>reason for inaction is not, therefore, a lack of opportunity.</p> <ul style="list-style-type: none"> • Hugo's character plays a part in the delay. For most of the play he is shown to be indecisive and lacking in confidence. He becomes angry at Hoederer's dealings with the representatives of other parties and, just as it seems he might act, the bomb goes off, adding further delay. • Above all, Hugo procrastinates because, whilst he may not share his political views, he has come to admire and respect Hoederer. This is the main cause of the delay. When Hugo does finally shoot Hoederer, it is the result of pure chance. He returns to the room to find Hoederer and his wife Jessica in an embrace and fires. It is unclear whether this is a result of jealousy or of political conviction. • Even with Hoederer dead, the assassination has not fully happened for the act has no meaning. It is only at the very end with the words << Non récupérable >> that Hugo properly completes what he was sent to do. By refusing to let it be thought that Hoederer died as a result of a 'crime passionnel', he kills Hoederer for real and preserves his memory as someone who died for his political beliefs. There are thus several reasons why Hugo finds it difficult to carry out his mission.
--	---

Question number	Indicative content
7(b)	<p>Les Mains Sales – Jean-Paul Sartre</p> <p>Candidates may refer to the following in their answers:</p> <p>Jessica is not one of the central characters but she plays a significant part and is indeed one person who changes during the play.</p> <ul style="list-style-type: none"> • It is true that at the beginning Jessica is young, immature and frivolous. She cannot take her marriage to Hugo seriously and is constantly seen to be merely playing a game. This is shown not to be her fault for she has thus far been brought up in sheltered ignorance of life. • The turning point comes when she meets Hoederer who is a revelation to her. He is the first 'real man' she has encountered. She becomes more serious and has meaningful conversations with her husband. She argues that Hugo should forget the

	<p>assassination, for Hoederer has convinced her he is right.</p> <ul style="list-style-type: none"> • Other characters in the play do not appreciably change. For example, Olga is consistently a competent, hard-line communist member. She is genuinely fond of Hugo and seeks to save him from retribution from the party. Hoederer is drawn as a fairly complex character but his personality does not alter. He is throughout a pragmatic politician who adheres to his realistic outlook on life. • In contrast, Hugo is a young, impractical idealist who, in spite of the influence of Hoederer, retains his indecisive, theoretical personality. That remains true until the end when Hugo undergoes a massive change. To honour Hoederer's memory, he refuses to toe the party line and, to give meaning to his previous act, takes a decisive move and confronts those who come to silence him. It is therefore true that Jessica is the one figure to develop in a significant way during the play.
Question number	Indicative content
8(a)	<p>Les Petits Enfants du Siècle – Christiane Rochefort Candidates may refer to the following in their answers:</p> <p><i>Les Petits Enfants du Siècle</i> is a novel which is very much part of the period in which it is set. Several strands of criticism inherent in the work ensure that the portrayal of the age is not particularly flattering.</p> <ul style="list-style-type: none"> • Compared to wartime, which France had recently endured, perhaps the time can be described as glorious. People of modest means have a modern place in which to live, have material comforts and even go on holiday. • However, the need to provide a lot of new housing has led to soulless estates of the type on which the Rouvier family lives. To build such places, immigrant workers are used, one of whom abuses Josyane. She later engages in a promiscuous lifestyle and can hardly be said to enjoy a glorious early life. • Large families are the norm, which could be a source of great comfort and happiness but children are only seen as a means of securing more allowances and gadgets. Josyane is expected to neglect her education to look after her younger siblings. Family life does not come across as glorious. • The relations between the generations and between the sexes

	<p>are not something to be admired. The Rouvier father has a humdrum factory job. When he returns home each evening, he has no time for his children and refuses to share any household responsibilities and teaches his son Patrick to behave in a similar fashion. It is hard to see how this period can be described as glorious from the way in which it is depicted in this novel.</p>
--	---

Question number	Indicative content
8(b)	<p>Les Petits Enfants du Siècle – Christiane Rochefort Candidates may refer to the following in their answers:</p> <p>The Lefranc family appears fairly late in the novel. We get to know relatively little about them but many differences are apparent between them and the Rouviers.</p> <ul style="list-style-type: none"> • The type of family represented by the Rouviers has been firmly established and, when the Lefrancis are introduced, it is immediately obvious that the two families have little in common. It is tempting to consider that the less well-known family is held up as ideal but, although Ethel says that, unlike Josyane, she would never be promiscuous, she appears to be morose and puritanical. The father seems no happier than M. Rouvier and the mother regrets leaving her squalid origins. They do not prosper. Frédéric goes off to do his military service and is killed. The importance lies in the contrast between the two families. • When Josyane goes to have dinner with Ethel and her family they discuss politics and express communist ideas. This is a far cry from the Rouvier family where in the evening the father and boys sit slumped in front of the television. It is important to establish that a different lifestyle is possible and it gives the author the opportunity to give voice to certain political viewpoints. Josyane, however, does not appear particularly impressed. • The Lefranc family is not as large as the Rouvier one. They obviously do not share the idea that children are a means to get a more comfortable material life through the system of allowances. Again, the importance lies in the idea that an alternative attitude to family life is possible.

	<ul style="list-style-type: none"> The men in the Rouvier household do not engage in any of the domestic chores. They see these as the women's realm. It is noticeable, when Josyane visits the Lefrancis for a meal, that the two boys do the cooking and washing-up and, what is more, see this as quite natural. It is important to highlight the slobbish attitude of the Rouvier males. Overall, the importance of these differences is to add to various themes of the novel.
Question number	Indicative content
9(a)	<p>Le Tartuffe – Molière Candidates may refer to the following in their answers:</p> <p>As well as wishing to amuse and entertain his audience, Molière had the ambition to teach lessons from his treatment of human nature. In <i>Le Tartuffe</i> there are several things which can be learnt.</p> <ul style="list-style-type: none"> The most obvious lesson concerns religious hypocrisy. Molière had to make it clear that he was not attacking religion but the 'faux dévots' of the day. Orgon and Mme Pernelle are taken in by Tartuffe's show of religious piety and the household is put in jeopardy as a result. The audience would not want to follow suit. It is also shown that one should not be gullible in general. Orgon is silly enough to believe everything that Tartuffe tells him and will not listen to the common sense expressed by many of the other characters. In so doing, he harms not only himself but those around him as well and thus provides a salutary lesson. Molière also demonstrates that power invested in fathers and heads of households was potentially dangerous. This particularly affected arranged marriages. Orgon is willing to force his daughter to marry Tartuffe in spite of her objections. Dorine expresses the view that any such procedure can only end in disaster. Another lesson to be learnt is that, in order to achieve one's aims, one must be subtle rather than precipitous. Damis is hot-headed and his angry confrontations with Tartuffe and his father only get him banished. It takes the more measured idea of hiding Orgon under the table to convince him of his misplaced loyalty to Tartuffe. Of course, if all else fails the King will intervene, a less permanent lesson.

Question number	Indicative content
9(b)	<p data-bbox="389 318 687 349">Le Tartuffe – Molière</p> <p data-bbox="389 356 1131 387">Candidates may refer to the following in their answers:</p> <p data-bbox="389 439 1225 512">Elmire is the long-suffering wife of Orgon and her demeanour throughout makes her a character to be admired.</p> <ul data-bbox="440 546 1358 1579" style="list-style-type: none"> <li data-bbox="440 546 1358 786">• Elmire is part of the group of characters who see through Tartuffe’s hypocrisy and try to make Orgon aware of the harm he is doing. Along with other like-minded figures, she expresses a commonsense viewpoint and for this Molière intended her to be admired. She tries calmly to influence Mme Pernelle and her husband. <li data-bbox="440 824 1358 1111">• Elmire is Orgon’s second wife and is much younger than her husband. However, she is a good mother to the children for which she is to be credited. She is obviously fond of them and is anxious for their well-being. In her first major scene with the odious Tartuffe, she tries to speak to him about Mariane’s marriage but the hypocritical Tartuffe sees this as an invitation to declare his passion for her. <li data-bbox="440 1144 1358 1301">• The second important interview with Tartuffe takes place with Orgon beneath the table. This subterfuge is forced upon her and could have been compromising. However, she plays her part with admirable good sense and Tartuffe is exposed. <li data-bbox="440 1335 1358 1579">• Some of the other characters who oppose Tartuffe can also be admired. For example, the servant girl Dorine voices sensible views with admirable bluntness and Cléante expresses the same ideas with a worthy middle of the road approach. It is, however, Elmire with her calm serenity who may strike the audience as the figure most to be admired.

Question number	Indicative content
10(a)	<p data-bbox="389 1738 767 1769">L’Étranger – Albert Camus</p> <p data-bbox="389 1776 1131 1807">Candidates may refer to the following in their answers:</p> <p data-bbox="389 1859 1334 1971">As Meursault’s execution comes closer, the aumônier comes to see Meursault in spite of the fact that the latter has always refused to see him. The scene is important in drawing the account to a close and in</p>

	<p>underlining some of the central themes of the book.</p> <ul style="list-style-type: none"> • Meursault, towards the end of the interview, becomes uncharacteristically animated. In an angry outburst he grabs the aumônier and furiously refuses to accept what the priest is saying. The fact that Meursault breaks with his hitherto unemotional stance shows that an important stage has been reached. • In other ways, however, Meursault is consistent. To the end he remains a stranger to society who does not act in a conventional way and this scene emphasises this. The aumônier is amazed that Meursault does not turn to God, as all others in his position have always done. It is important to see that Meursault remains true to himself. • The priest has come to the condemned cell to try to convince Meursault to find comfort in God. Meursault refuses and his angry outburst emphasises the absurdity of the world and the non-existence of life after death, two ideas which have been suggested in the rest of the book. Meursault has throughout been a rather mysterious character and this scene removes some of the uncertainty around what he represents. • Meursault's violent reaction to the aumônier represents a turning point in his attitude. This is the important moment when he consciously realises the value of life. Meursault affirms that he is sure of himself and is certain that he is right. This scene rounds off the book with equal certainty.
--	---

Question number	Indicative content
10(b)	<p>L'Étranger – Albert Camus</p> <p>Candidates may refer to the following in their answers:</p> <p>Meursault is tried and convicted for the murder of an Arab and condemned to death. Camus suggests, however, that he is condemned for the wrong reasons.</p> <ul style="list-style-type: none"> • There is no doubt that Meursault killed the Arab and is guilty of a serious crime. There are extenuating circumstances and it would have been possible to claim self-defence since the victim was armed with a knife which he brandished. Meursault refuses to do this, however, and claims only that he killed because of

	<p>the sun. It is not surprising that he was convicted.</p> <ul style="list-style-type: none"> • There are also the four extra shots which Meursault fired into the Arab's body after the initial one which need to be taken into consideration. The reasons for this are never really explained but this action points even more to Meursault's guilt about which there can be little doubt. • In the trial, however, very little reference is made to the actual killing. Meursault is condemned for what sort of person he is rather than for what he did. It is easy to conclude that Meursault is correctly convicted but for irrelevant reasons. • In court the prosecution concentrates on Meursault's somewhat unnerving character, not on his act. Much is made of his unconventional behaviour around his mother's death and on the day after the funeral. It is shown that he does not share common values. His unusual actions make him a threat to society and it is for this that he is condemned. Camus sees it as a misappliance, rather than a miscarriage, of justice.
Question number	Indicative content
11(a)	<p>No et Moi – Delphine de Vigan</p> <p>Candidates may refer to the following in their answers:</p> <p>The book begins and ends in a school context and the theme of education is treated in several ways in <i>No et Moi</i>.</p> <ul style="list-style-type: none"> • The story arises out of Lou's need to complete a research project on which she will give an exposé to the class. It thus raises the issue of the value of independent learning rather than pure didactic methods. M. Marin warns Lou of the dangers of what she is undertaking but eventually she gains both in knowledge and maturity. • Lou is intellectually precocious and is, therefore, in a class with others who are two years older than she is. This airs the question of whether one should push ahead gifted children. Lou can more than cope with the work she is expected to do in class but whether it is socially a good idea is more open to doubt. • The view given of the teacher is rather mixed. He inspires Lou and his lasting influence is underlined at the end. However, his

	<p>methods with less able pupils are very questionable. For example, he tends to ridicule Lucas and this is counter-productive in that the latter becomes disillusioned and makes little academic progress.</p> <ul style="list-style-type: none"> • M. Marin is prone to adopt a sarcastic attitude with his pupils and the whole relationship between teacher and taught is considered. On one occasion, M. Marin is so critical of one member of the class that even the timid Lou is moved to defend the girl he picks on. The question of how to get the best out of pupils is certainly treated in <i>No et Moi</i>, although education may not form the central subject matter.
--	---

Question number	Indicative content
11(b)	<p>No et Moi – Delphine de Vigan</p> <p>Candidates may refer to the following in their answers:</p> <p>As the title of the book suggests, the two girls, Lou and No, are the central characters who receive most attention. However, the parents have a definite role to play.</p> <ul style="list-style-type: none"> • The main theme concerns homelessness but a secondary theme of depression is also treated and Lou’s mother is at the centre of this issue. The death of a second child has driven Mme Bertignac into a deeply depressed state in which she neglects herself and the rest of the family. • The question of maternal feelings is also handled through Mme Bertignac. She loses these sentiments when at the height of her depression but they are rekindled when No comes to stay with the Bertignacs. At the end, when Lou returns home from her failed attempt to run away with No, the relationship between mother and daughter also improves. • Bernard Bertignac’s role mostly concerns the plot and the question of whether the homeless can be reintegrated into society. He represents adult values of responsibility, stability and order. He feels he has a need to help No but, when she does not respect the house rules, he requires her to leave. No drifts back into her old ways so the father is instrumental in showing how the homeless cannot be assimilated into regular life, which is a rather pessimistic view expressed in the book. • We know nothing of No’s father but her mother makes a brief

	<p>appearance to show one of the main causes of homelessness. She had been raped as a teenager, her attempts to secure an abortion failed and she rejects the hapless No. The lack of any sort of family life is shown to be a major reason why people end up on the street.</p>
--	--

Question number	Indicative content
12(a)	<p>Thérèse Desqueyroux – François Mauriac Candidates may refer to the following in their answers:</p> <p>Bernard, Thérèse’s husband, is a rather uncomplicated figure who generally acts in a methodical, calculated way. Thérèse describes him as << le plus précis des hommes >> as she muses on the way home after the trial about what life will be like back with her husband.</p> <ul style="list-style-type: none"> • Like most others in the region, Bernard sees marriage to Thérèse as almost a foregone conclusion. It is of great financial advantage and a natural development. In marrying Thérèse, Bernard acts in a deliberate, reasoned manner. Thérèse soon finds his fastidious behaviour irritating. • On honeymoon Bernard is a typical tourist, meticulously ticking off things to be seen in the guide book and passing on. He soon becomes bored and wants only to return to a life in which he feels comfortable. After Thérèse is acquitted, Bernard lays out in a very precise way how they are going to conduct their lives henceforth. • When Anne’s potential affair with Azévédo is revealed, Bernard immediately knows how to react. His response is uncomplicated and well thought out. The relationship must be halted at all costs and a favourable marriage to the fils Deguilhem must be pursued. • For one who is so precise in all details of his life, it is somewhat surprising that on the day of the forest fire Bernard should distractedly not take his medicine properly. However, the fact that he does not, underlines how much the possession of pine trees means to him. The fact that someone like Bernard can act

	in an uncharacteristically imprecise way show the value to him of the trees with which he is preoccupied on this day.
--	---

Question number	Indicative content
12(b)	<p>Thérèse Desqueyroux – François Mauriac Candidates may refer to the following in their answers:</p> <p>Safeguarding the interests of the family is felt to be of paramount importance by many of the characters in this book.</p> <ul style="list-style-type: none"> • The need to keep up appearances for the sake of the family’s reputation is made clear from the beginning. Thérèse’s father, who is also keen to protect his own political standing, tells his daughter that she must do everything her husband says and that she and Bernard must be seen in public as a united couple. • The ill-fated marriage between Thérèse and Bernard was seen by everyone as a means of increasing the wealth and power of the respective families. Even Thérèse sees the wisdom of this. However, as she leaves the court house she remembers Julie Bellade, her maternal grandmother, who had transgressed the family code and had been expunged from memory and existence. • The interests of the family are seen most obviously in the reaction of almost everyone to Anne’s infatuation with Azévédo. They all concur that this must be stopped at all costs for, as a sickly, foreign Jew, he is a totally unsuitable match. The proposed marriage to the fils Deguilhem is at risk. Thérèse shares this view, although her reaction is tinged with jealousy. • The one person who does not appear to put the family first is Anne. She is willing to sacrifice everything to pursue a relationship with Azévédo. She expects Thérèse to support her but in this she is sorely disappointed. In the interests of the family, she is forced to marry someone to whom she is in no way attracted.

Question number	Indicative content
13(a)	<p>Une si longue lettre – Mariama Bâ Candidates may refer to the following in their answers:</p>

	<p>Ramatoulaye is the writer of the single long letter and Aïssatou is the recipient. However, we learn enough about the latter to be able to compare and contrast the two women.</p> <ul style="list-style-type: none"> • Ramatoulaye and Aïssatou are two Senegalese women who find themselves between two generations and two cultures. They both take on degrees of independence and are examples of women who work and do not see the role of women as simply housewife and mother. • Education is seen by Ramatoulaye and Aïssatou as a way out of archaic traditions. It liberates women and they both take advantage of it. Education does not prevent the destruction of the households of women of this generation but it enables these two to bounce back and preserve their independence. • The greatest similarity lies in their attitude to marriage and their rejection of polygamy. Ramatoulaye and Aïssatou think they have contracted equal marriages against the wishes of those around them based on love and respect but their dreams are broken by the problems of polygamy. Their husbands under pressure take another wife but neither first wife accepts the situation. • The biggest difference between the two women lies in the degree of reaction to their situation. Ramatoulaye refuses to accept a co-épouse and later, as a widow, she will not remarry, as tradition requires. In other ways, she is more conventional. Aïssatou, on the other hand, will accept no compromise. She acquires new skills, moves abroad with her sons and embarks on a new life. The two ladies have much in common and differ only in the degree to which they show themselves to be modern women.
--	---

Question number	Indicative content
13(b)	<p>Une si longue lettre – Mariama Bâ</p> <p>Candidates may refer to the following in their answers:</p> <p>Tante Nabou may be considered a minor character but she has several important roles in the book.</p> <ul style="list-style-type: none"> • Tante Nabou is important to the plot. She schemes to secure a second wife for her son Mawdo and destroy his marriage to Aïssatou. This in turn leads to Aïssatou's revolt and her

	<p>emergence as a modern woman, a role model for Ramatoulaye's eldest child Daba. Tante Nabou thus plays a part in the depiction of the conflict of generations raised in the book.</p> <ul style="list-style-type: none"> • Ramatoulaye's letter gives rise to a gallery of interesting characters and Tante Nabou proves to be one of these. She is a scheming woman driven by a desire for vengeance. Her son Mawdo cannot stand up to her emotional blackmail. Tante Nabou's role is to be very much a part of the colourful description of Senegal past and present. • Tante Nabou contributes to several themes. One of these is the clash of tradition and modernity. Tante Nabou represents the conservatives who believe in the system of castes. A woman of noble birth, she cannot accept the changes taking place. Her son's choice of Aïssatou, a woman of inferior rank, breeds in her a desire for vengeance. • The theme of the book to which Tante Nabou is most closely connected is that of polygamy. She schools la petite Nabou to replace Aïssatou and provide her son with a new co-épouse. She cultivates her hatred of Aïssatou for a long time and prepares her revenge in great detail which she obtains through the traditional system of polygamy.
--	--

Question number	Indicative content
14(a)	<p>Un Sac de Billes – Joseph Joffo</p> <p>Candidates may refer to the following in their answers:</p> <p>Having reached Dax by train with the help of a benevolent priest, the Joffo brothers now face the daunting task of crossing the demarcation line. The episode in which they do this proves to be quite a significant one.</p> <ul style="list-style-type: none"> • The importance of crossing into the less strictly controlled zone and the fact that many people are keen to do so emphasise the dangers of the occupied zone which they are about to leave. This shows that the father was right to encourage them to get to a place of relative safety. • The near escape they came through in the train has not made the boys less vigilant. The episode at the border shows that they have thoroughly learnt their father's lesson which told

	<p>them never to reveal their identity. Maurice will not admit that they are Jews, even to a similar family which is also trying to make the crossing. Their resolve in this regard will be tested even more at other times in the book and this occasion prepares us for others later in the book.</p> <ul style="list-style-type: none"> • The book is full of those who would harm the boys and those who are willing to help them and this episode adds to this feature. They have just met the helpful priest in the train and now they encounter Raymond who can also be counted amongst the good people. They are at first wary of him but he smuggles them across at a fraction of the price which other smugglers charge and he offers them good advice. • Above all, this episode shows the characters of the two boys at this stage. Maurice is already showing his resourcefulness and his eye for making money, as he returns to lead other people across. On the other hand, Jo is still very much a little boy. He sees the crossing somewhat as an adventurous game but is apprehensive when Maurice leaves him to go back to fetch others who want to cross.
--	---

Question number	Indicative content
14(b)	<p>Un Sac de Billes – Joseph Joffo Candidates may refer to the following in their answers:</p> <p>Jo says this when he finally reaches home and safety. He has a mixture of emotions at the end of the tale.</p> <ul style="list-style-type: none"> • There is obvious satisfaction at having survived and being reunited with his family. We know, however, that this is not total for his father has been killed in a concentration camp. • Jo feels some satisfaction at having grown up. He has matured physically and mentally and there is a certain pride that his growing maturity has helped him come through. However, in order to reach this stage, he has had to adopt some less creditable characteristics, such as the ability to lie and use subterfuge. • At several stages in the book Jo expresses the regret that the process of growing up has been forced by circumstances and too rapid. No doubt he has this ambivalent attitude here for he says elsewhere that the worst thing the Germans did to him

	<p>was to rob him of his childhood, something very precious.</p> <ul style="list-style-type: none"> • It is also significant that, as he gazes at his reflection in the window, he mentions his musette. This becomes a symbol of his wariness that it could all happen again. He keeps his bag in the loft in case there is ever again the need to flee. The older Joffo expresses the wish that he will never have to recommend the same ordeal to his children.
--	---

Question number	Indicative content
15(a)	<p>Au Revoir les Enfants – Louis Malle</p> <p>Candidates may refer to the following in their answers:</p> <p>Le père Jean, the head of the school, plays a significant role in the plot of <i>Au Revoir les Enfants</i>. He is likely to arouse a range of conflicting reactions in those viewing the film.</p> <ul style="list-style-type: none"> • The first reaction is surely one of admiration. Le père Jean is head of a Catholic school and yet he harbours a group of Jewish boys at great risk to himself and his establishment. In the first stages of the story, he preaches kindness and selflessness to the children in the school all of whom seem to respect him. The viewer will see him as a man of conviction. • Unease and disquiet may start to be felt when it is seen that le père Jean is unable to compromise. In spite of all the difficulties, he refuses to allow Jean to partake in Catholic ritual. This obviously sets the boy apart and brings him to the attention of others at a time when he needs to keep a low profile. This seems foolhardy. • The viewer's attitude towards le père Jean will probably harden with the sermon he delivers to parents and his reaction to Joseph's involvement with the black market. His hardline stance will probably appear exaggerated to viewers. He berates parents for selfishness and arrogance in his address to them. He does not have the foresight to see that dismissing Joseph could easily have disastrous consequences. The viewer may feel frustration as he punishes Joseph for not adhering to strict religious values. • At the end, the viewer can hardly fail to feel sadness at le père Jean's arrest and deportation. This feeling will be mixed with renewed admiration as he calmly accepts his fate and bids a

	dignified farewell to the children knowing full well that he will not return.
--	---

Question number	Indicative content
15(b)	<p data-bbox="389 427 890 461">Au Revoir les Enfants – Louis Malle</p> <p data-bbox="389 465 1134 499">Candidates may refer to the following in their answers:</p> <p data-bbox="389 546 1355 667">The focus throughout the film is predominantly on the two boys, Julien and Jean. However, the former’s elder brother and the other pupils have a definite role to play.</p> <ul data-bbox="440 696 1358 1989" style="list-style-type: none"> <li data-bbox="440 696 1358 1025">• François appears in the opening sequence and it is immediately obvious that he is a contrast to his younger sibling. Amongst other things, the film describes Julien’s passage towards adulthood. At the beginning Julien is still very much a little boy dependent on his mother, timid and lacking in self-confidence. François is purposely shown to be different in every way and it is important to realise that he is well along the same path as the one on which Julien has barely started. <li data-bbox="440 1061 1347 1346">• François fades from view a little but when he does appear, he fulfils the same role of the elder, more mature brother. He has developed an interest in the opposite sex and in the restaurant scene he displays a lot of courage when he stands up to the members of the Milice who are harassing a Jewish diner. He is part, therefore, of those in the film who show resistance to the Occupation. <li data-bbox="440 1382 1347 1666">• The other boys also serve as a contrast to Julien and Jean who are sensitive and reserved. Members of the school are far from idealised. Within the school, they are sheltered from the war but in the picture of childhood given in the film they are shown as rather cruel and mean. Their game on stilts turns violent, they bully Jean and abuse Joseph. The boys are thus an important part of the general portrayal of young people. <li data-bbox="440 1702 1358 1989">• The depiction of life under the Occupation is an important aspect of the film and the boys have a part to play in this. We see them having lessons in shelters and generally suffering the privations of war. They also play a role in the plot. Their rather vicious treatment of Joseph leads to a build-up of resentment in the kitchen boy and this, coupled with his dismissal, brings about the betrayal by Joseph of the Jewish boys and the head of

	the school, the most significant event in the whole film.
--	---

Question number	Indicative content
16(a)	<p>Chocolat – Claire Denis</p> <p>Candidates may refer to the following in their answers:</p> <p>Marc Dalens is the provincial colonial governor and head of the central family in <i>Chocolat</i>. In the middle of the film, he is absent on a tour of duty for quite a time but nevertheless he plays a key role.</p> <ul style="list-style-type: none"> • In a rather strange way, Marc Dalens plays an important part in the plot when he is not there, for it is his absence which allows some of the main themes to be explored. With the father away, Aimée Dalens and her daughter rely heavily on Protée, the African houseboy, for protection and his relationship with both of them is given wide coverage. • The absence of Marc Dalens also permits other aspects of the film to come to the fore. These include racial tension and forbidden desire. Marc's return coincides with the arrival of passengers from the plane forced to land and he reasserts his authority within his household. • One of the most important features of the film is the treatment of Cameroon's colonial past. As a regional governor, Marc Dalens obviously plays a crucial part in this portrayal, for he is the representative of colonial power. Dalens is a pleasant character who carries out his duties in a serious, fairly enlightened way. He offers a contrast to the ill-mannered racists who arrive in the plane but nevertheless he remains a figure of authority in a situation where the position of the governed and the governors is clearly defined. • Marc's journey on a tour of inspection gives insight into the situation in pre-independence days. The natives are seen to lead simple, dignified lives. Through the use of the flashback, we see the difference between the pre- and post-colonial ways. Marc is part of the former. Nothing is seen or known of him when the film moves into the present. This underlines the way in which he and what he represents are no longer relevant. It is left to Marc's daughter France to return to Africa to seek a

	connection with her past.
--	---------------------------

Question number	Indicative content
16(b)	<p>Chocolat – Claire Denis</p> <p>Candidates may refer to the following in their answers:</p> <p>The film has many good technical features. Whether it is widely interesting is a matter of opinion.</p> <ul style="list-style-type: none"> • The film shifts by means of the flashback between the eyes of both the child and the adult France and this gives it an interesting perspective. The photography makes it stunning in its depiction of the African landscape. The contrasts between the insensitive arrogance of the plane survivors and the solemn activities of the locals speak for themselves. It would be hard to contend that <i>Chocolat</i> is not well executed. • There is, however, very little real action and this may be a distraction for some. The film is slow paced with very limited dialogue. Gestures and meaningful glances are used instead. Some will find this fascinating, others frustrating. • The major themes of the film should create interest in many viewers. The flashback allows a good understanding of the subject of colonialism and its aftermath. Various contrasting attitudes of the Europeans is afforded by the Dalens family and others who either live or arrive in the area. • The relationships between the characters are also of considerable interest. There is the young girl's complicated friendship with an older native servant. Unspoken desires involving the latter and the wife of the provincial governor are also explored. There is enough in the film to engage most viewers.

Question number	Indicative content
17(a)	<p>Cléo de 5 à 7 – Agnès Varda</p> <p>Candidates may refer to the following in their answers:</p> <p>In the early part of the film, Cléo and her personal assistant Angèle visit a hat shop. This fairly brief episode is significant in several ways.</p> <ul style="list-style-type: none"> • The film mostly concerns the development of Cléo's personality

	<p>in the course of roughly two hours. It is important, therefore, to be shown the various stages as she progresses. The scene in the hat shop reveals much about her character at the beginning of this journey. There is here a focus on Cléo's narcissism in which the use of mirrors is very striking. Cléo admires herself as she tries on various hats and enjoys being admired.</p> <ul style="list-style-type: none"> • Cléo is also shown here to be rather wilful and capricious. Against advice, she insists on having a hat which is totally inappropriate for the season of the year. She revels in the fact that she is the centre of attention and insists on having her way. This is an important part of the depiction of the shallowness of her existence at this time. • The hat shop scene also says a lot about the relationship between Cléo and Angèle. The latter is a type of mother figure who is keen to look after Cléo but she is indulgent and tells her what she wants to hear. She also encourages Cléo's superstitious nature. • Another essential feature of the film is the picture given of Paris at this time as Cléo makes her way across the city. During this journey, we gain an impression of contemporary urban architecture and cultural life. The trip made to and from the hat shop sets Paris firmly in the context of the age.
--	---

Question number	Indicative content
17(b)	<p>Cléo de 5 à 7 – Agnès Varda Candidates may refer to the following in their answers:</p> <p>Cléo encounters her friend Dorothée about half way through her journey across Paris and to greater personal awareness. This meeting proves to be a decisive one.</p> <ul style="list-style-type: none"> • The meeting with Dorothée is vital in Cléo's development. It brings about a great change in the hitherto self-centred but fragile young woman. We first see Dorothée posing for a group of artists. Her naturalness and ease in her own body contrasts with Cléo's distress and her worries about her physical condition. • As the two drive away rather erratically from the studio, for Dorothée is an inexperienced driver, we are aware of

	<p>Dorothee's happy-go-lucky personality and in this again she is a great contrast to Cléo with her forebodings and introspection. Her friend begins to have an influence on Cléo. The short time spent with Dorothee also gives an opportunity to further the portrayal of Paris, largely from the car.</p> <ul style="list-style-type: none"> • Dorothee introduces Cléo to her boyfriend who in turn shows the film within the main film. The hero of this piece realises that it is because of his dark glasses that he sees everything in black. He takes them off and finds his loved one. Cléo need to do the same metaphorically to achieve greater maturity. • What Cléo learnt with Dorothee prepares for the meeting with Antoine and the more upbeat ending to the film. If you persist in pessimism, superstition and anxiety, you will see death, darkness and sadness. If you look through the light of day, as Dorothee does, you will find life, love and happiness. Having left Dorothee, Cléo next meets Antoine in a park. Dorothee is vital in Cléo's move to greater maturity.
--	--

Question number	Indicative content
18(a)	<p>Deux Jours, une Nuit – Jean-Pierre Dardenne, Luc Dardenne Candidates may refer to the following in their answers:</p> <p>Several families feature in <i>Deux Jours, une Nuit</i> and all are affected in one way or another by the situation concerning Sandra's future at work, which is at the core of the film.</p> <ul style="list-style-type: none"> • The family which appears most is that of Sandra herself. They are shown to be in most ways completely ordinary. The children have to be picked up from school, they eat occasionally in a modest restaurant. The father, Manu, has an unspectacular job but their home life seems harmonious and united. • The major problems for this family are Sandra's depression and the difficult situation they are placed in concerning Sandra's employment. These threaten to disrupt the family's cohesion and this is only avoided by Manu's determination to overcome their obstacles. Overall, the picture given of Sandra's family is a positive one. • Concern for their families lie behind the reaction of many of

	<p>Sandra’s co-workers to the need to vote on whether she keeps her job or not. Most would like to support her but they need the bonus they would lose by so doing in order to look after their families. This is the argument they use when their help is sought by Sandra and Manu. The financial health of many families is thus shown to be quite precarious.</p> <ul style="list-style-type: none"> • Other tensions exist in some families which come to the surface when they are asked to vote on Sandra’s future. A father and son are in opposing groups and in fact come to blows over how they should proceed. A husband and wife have obvious existing marital problems and these come to a head during this weekend and the couple separate. The variety of family depictions adds to the interest of the film.
--	--

Question number	Indicative content
18(b)	<p>Deux Jours, une Nuit – Jean-Pierre Dardenne, Luc Dardenne</p> <p>Candidates may refer to the following in their answers:</p> <p>The film concerns industrial relations and the opposition of employees and management in modern-day Belgium. It is inevitable, therefore, that a picture is given of contemporary working-class life.</p> <ul style="list-style-type: none"> • We do not get a picture of workers operating in poor conditions and living in slum dwellings, as may have been the case in earlier, realistic depictions of working-class life. Employees in this case operate in the relatively hi-tech realm of solar panel production. Away from work, they live in acceptable, albeit not luxurious, dwellings. In a modern context this picture appears to be true to life. • Whilst the workers do not live in abject conditions, they are still subject to working practices which are far from ideal. The management of their factory claims to be under the pressure of intense foreign competition. This, according to the boss, demands strict financial measures to which the work force is subject. Sandra’s co-workers have to choose between their bonuses and employing an extra person. They are thus exposed to moral blackmail. • The realism of the film is used mostly to demonstrate that precariousness is the most striking feature of these workers’ lives. To keep their families, they have to rely on a bonus.

	<p>Management is aware of this and use a form of coercion to ensure that expense is kept to a minimum. Instability is particularly felt by those on a temporary contract. The working-class predicament is shown to be far from ideal.</p> <ul style="list-style-type: none"> • The foreman, Jean-Marc, acting on behalf of the company, sows discord amongst the workers to undermine any solidarity they might feel for a fellow worker. The boss, M. Dumont, comes up with a scheme to keep Sandra in work but only at the expense of an immigrant worker on a short-term contract. In this all too believable tale, the management policy appears to be one of divide and rule. The film gives a realistic view of less than perfect industrial relations.
Question number	Indicative content
19(a)	<p>Entre les Murs – Laurent Cantet</p> <p>Candidates may refer to the following in their answers:</p> <p><i>Entre les Murs</i> concerns what goes on in a class of 4e pupils in an inner-city school and so we learn a lot about the adolescents who make up this group. A picture of adolescence in general can be distilled from it.</p> <ul style="list-style-type: none"> • Many of the young people are from immigrant backgrounds and perhaps naturally feel some alienation from mainstream French life. However, there is a more general feeling of disengagement from school and society in this youthful group. They argue about the usefulness of what they are taught. Khoumba refuses to read an extract from the <i>Diary of Anne Frank</i>. • Most of the time the behaviour of this set of teenagers is not very engaging. They are almost always rude and boisterous. The teacher has constantly to deal with noise and disruption. They are ill-disciplined and get little work done. As with many of their age, they are more interested in music and football. • Above all, these teenagers are rebellious against any sort of authority. They do not take kindly to discipline and they frustrate most of what M. Marin tries to do. All sorts of confrontations arise in this group of young people of different cultures being together. The members of this class find it hard to learn to tolerate and accept differences in others. • M. Marin’s pupils have a few more endearing qualities. For example, they show a certain solidarity for each other. They are

	<p>particularly keen to support Souleymane who, they say, will be sent back to Mali, if he is found guilty in a disciplinary hearing. Louise and Esmeralda defend their classmates in the school council meeting and after M. Marin's strong condemnation of the two girls the whole class is united against him.</p>
--	---

Question number	Indicative content
19(b)	<p>Entre les Murs – Laurent Cantet</p> <p>Candidates may refer to the following in their answers:</p> <p>We learn very little of M. Marin's life outside the classroom. The film concerns his attempts to teach a class of teenagers in an inner-city school. During the year, he has many setbacks and overall <i>Entre les Murs</i> has a fairly pessimistic atmosphere.</p> <ul style="list-style-type: none"> • For all his efforts, M. Marin fails to engage his class in what he is trying to teach them. They feel that the education they are offered is irrelevant. They would prefer to study material from other cultures. Members of his class continue to feel like outsiders and so he fails to engage them. • M. Marin spends most of his time trying to deal with serious disruption, insolence and a refusal to co-operate and little tangible work is produced. Mostly, from an educational point of view, therefore, his work is a failure. He comes across, however, as a kind and understanding teacher and he does manage to get some positive work out of students who largely do not want to be there. There are a few exceptions, such as Wei and Louise whose progress can be counted as successes. • M. Marin is guilty of one serious error of judgement concerning the school council meeting. He berates Esmeralda and Louise for their behaviour in the meeting and, exasperated by a deteriorating confrontation, he abuses them verbally. This leads to a general alienation from his class and this could be classed as his greatest failure. • M. Marin has successes and failures with individual pupils. Wei participates, in spite of language difficulties. Carl arrives, having been excluded from another school but M. Marin manages to integrate him and he is the one who feels himself to be most French. However, the teacher fails to protect Souleymane and the latter is found guilty in his disciplinary hearing. The fact that

	failures outnumber successes leads to a fairly depressing picture, although the film does end with a joyful game of football.
--	---

Question number	Indicative content
20(a)	<p data-bbox="389 470 1043 501">Intouchables – Oliver Nakache, Eric Toledano</p> <p data-bbox="389 510 1133 542">Candidates may refer to the following in their answers:</p> <p data-bbox="389 591 1353 707">As with virtually all films, music, largely by Ludovico Einaudi, is used on the soundtrack of this film. In the case of <i>Intouchables</i> the accompanying music is put to several uses.</p> <ul data-bbox="437 739 1362 1989" style="list-style-type: none"> <li data-bbox="437 739 1362 1070">• Not surprisingly, music is used to fit in with and enhance different events and moods which arise in the film. In the opening sequences, exciting, lively music comes with the exhilarating car chase. Once Driss and Philippe have left the hospital, having hoodwinked the police, the music becomes more calm and sedate as Driss drives them at a much slower speed into the countryside towards the coast and the eventual meeting with Eléonore. Other examples abound. <li data-bbox="437 1102 1362 1348">• Music is also deployed to create humour, particularly in relation to Driss’s limited awareness of classical music. To him, Berlioz is only the name of a tower block on his drab housing estate. He recognises a piece of classical music but only because it is the piece which is played whilst you hang on the telephone when trying to ring the social services. <li data-bbox="437 1379 1362 1671">• The directors wish to point out the differences between the two men who come eventually to share an unexpected friendship. Music is used to underline these disparities. Driss is amazed when he and Philippe visit the opera. He finds the antics on stage utterly absurd and there is humour in his reaction. Equally Philippe is bemused by the modern popular music which Driss plays. <li data-bbox="437 1702 1362 1989">• Later, however, music comes to help bridge the gap between the two men and their different worlds. A reception at Philippe’s house is staid and formal. Driss breaks the ice by clearing the room and dancing rather manically to a track by <i>Earth, Wind and Fire</i> and soon all the guests are joining in. Music is thus made to play an important part in the unfolding relationship between Driss and Philippe.

Question number	Indicative content
20(b)	<p data-bbox="389 318 1053 349">Intouchables – Oliver Nakache, Eric Toledano</p> <p data-bbox="389 356 1133 387">Candidates may refer to the following in their answers:</p> <p data-bbox="389 439 1260 555">An unexpected friendship grows between two entirely different characters. Both men contribute to the solid relationship which develops.</p> <ul data-bbox="437 589 1356 1796" style="list-style-type: none"> <li data-bbox="437 589 1356 790">• Driss certainly is responsible for cementing the relationship between himself and Philippe. Once he has overcome his initial reservations about being a carer, Driss looks after Philippe’s many physical needs extremely well. A solid bond thus grows between the carer and the person whom he looks after. <li data-bbox="437 824 1356 1153">• Driss’s concern for Philippe soon goes well beyond purely physical considerations. He is also a great help to him emotionally. Driss retains his cheerfulness at all times when with Philippe and this influences the latter to remain positive. Driss listens sympathetically when Philippe confides in him the sorrow he feels at the loss of his wife. His greatest achievement is to bring Philippe and Eléonore together, a union which, we are told at the end, led to lasting happiness. <li data-bbox="437 1187 1356 1516">• However, Philippe also plays a major part in forging and extending the relationship with Driss. It is he who lays the foundations for it. Sensing that Driss is likely to treat him as a human being and not pity him, Philippe engages him as his carer in spite of the fact that Driss is totally inexperienced in the role and that there are many much better qualified candidates for the job. It is, therefore, Philippe who prepares the ground for a possible relationship. <li data-bbox="437 1550 1356 1796">• There are huge differences between the two men and it is Philippe who does most to bridge the gap which separates them. With some amusement, he goes along with Driss’s unconventional methods and he accepts his carer’s tastes in music and art. He realises that he too has much to offer Driss, apart from mere financial assistance.

Question number	Indicative content
21(a)	<p data-bbox="391 320 1133 392">La Haine – Mathieu Kassovitz Candidates may refer to the following in their answers:</p> <p data-bbox="391 436 1348 593">This affirmation that he is tired of life on his estate and that he would like to leave it is made by Hubert. It turns out to be an unattainable aspiration, Hubert and his co-residents of the area are destined not to break away from their environment.</p> <ul data-bbox="438 627 1356 1747" style="list-style-type: none"> <li data-bbox="438 627 1340 873">• Hubert is the most mature and thoughtful of the three main characters and he understands that the estate is having a negative influence on him. In boxing and the gym he opens he might have an escape route but his gym gets burnt down and he loses this possible exit from his way of life. One reason why it is difficult to break away seems to be fate. <li data-bbox="438 907 1348 1153">• Hubert also has family responsibilities which tie him to the estate. He needs to support his mother and the rest of the family and the only way he has of doing this is to deal in drugs which can most easily be done on the estate. Trafficking of this sort is the only means of survival on the estate and this activity binds Hubert ever closer to it. <li data-bbox="438 1187 1348 1433">• Young people on the estate have little education and no work. They spend their time in idleness and antisocial pursuits. Thus, they have no skills to enable them to get away to a more fruitful life. They are unable to communicate with adults or anyone in authority and the only outlet for their frustration is physical and verbal violence which is not likely to help them progress. <li data-bbox="438 1467 1356 1747">• On the one occasion, when the three friends leave the estate to spend some time in the centre of Paris, they show themselves to be totally incapable of coping in a different environment. They behave poorly because they do not understand the rules of polite society. This scene underlines the fact that they have to remain in their area for they are unable to integrate into wider society.

Question number	Indicative content
21(b)	<p data-bbox="389 360 820 389">La Haine – Mathieu Kassovitz</p> <p data-bbox="389 398 1134 427">Candidates may refer to the following in their answers:</p> <p data-bbox="389 479 1326 595">Saïd is one of the three main characters. He perhaps does not figure quite as prominently as the other two but nevertheless he comes across as an interesting person.</p> <ul data-bbox="440 629 1362 1917" style="list-style-type: none"> <li data-bbox="440 629 1362 913">• It might be argued that Hubert and Vinz have slightly more vivid personalities. Hubert is the most calm and mature of the three who seems to have some sort of purpose in life, although he can at times be as violent and boorish as the others. Vinz is a violent braggart. His obsession with the gun and avenging a friend is at the heart of the tension in the film. Both these characters can rightfully be described as interesting. <li data-bbox="440 949 1362 1234">• Nevertheless, Saïd too has some fascinating features. Each of the main characters represents an ethnic minority and Saïd is the Muslim of Arab origin. He is a representative of his community and because of him we are given an idea of what life is like for second generation North African immigrants. The poor treatment he receives is best seen in the police station where he is racially abused. <li data-bbox="440 1270 1362 1599">• As a form of indirect interest, it is through Saïd that we are introduced to Nordine his elder brother and we learn more of a North African family. Nordine only appears briefly but he is referred to on other occasions. He is interesting in that he seems to be the only one who can influence the young inhabitants of the estate because of his slightly older age. It is suggested that pride is important in Saïd's family who disapprove of the general behaviour on the estate. <li data-bbox="440 1635 1362 1917">• Like the other two, Saïd can be rude and aggressive but he has his own interesting and distinctive personality. He is the joker of the group who likes to tell funny stories. When Hubert and Vinz argue he tries to calm them. It is also interesting to note that he has a conflicting, ambivalent attitude towards women. Rudely, he shows a lack of respect to them but is defensive when someone refers to his sister in a similar fashion. <p data-bbox="389 1951 1278 1980">Because of the wording of the question, it is legitimate to mention</p>

	Hubert and Vinz but the main focus should be on Saïd.
--	---

Question number	Indicative content
22(a)	<p>La Vie en Rose – Olivier Dahan Candidates may refer to the following in their answers:</p> <p>Edith Piaf, according to this film, led a varied, tempestuous life but it is hard to see it as a comfortable one. The title, therefore, which echoes one of her famous songs, is a rather ironic one.</p> <ul style="list-style-type: none"> • There is little in Edith’s childhood which can be described as easy. Largely abandoned by her parents, except when she could be of use to them, Edith spent time as a little girl in a brothel run by her grandmother. Whilst there, she suffered a serious illness which afflicted her eyes and almost left her blind. The only comfort she had was derived from Titine and her belief in Sainte Thérèse. • As a teenager and young adult, Edith spent a rather chaotic time in the streets of Paris. This may have been a period of some transient pleasure but it also began her exposure to drugs and alcohol. Edith survived only by living on her wits and this was not a life of ease. • One might have expected Edith’s rise to fame to have coincided with a more settled life. However, painful illness exacerbated by ever-increasing dependency on drugs and alcohol ensured that this was not true. In this part of her life Edith also experienced many unfulfilling love affairs. • The one thing which sustained Edith was her singing and her devotion to her fans. Carrying on performing in the face of much adversity brought her great pleasure and satisfaction. Towards the end of her days, Edith achieved a certain serenity, the closest she seems to have come to a life of ease, although her end was less than agreeable. The film reveals that Edith Piaf was far from leading ‘une vie en rose’.

Question number	Indicative content
22(b)	La Vie en Rose – Olivier Dahan

	<p>Candidates may refer to the following in their answers:</p> <p>Throughout her relatively short but eventful life Edith was surrounded by a wide selection of people. It is harsh to say that no-one in this group brought her any support.</p> <ul style="list-style-type: none"> • It is true that in her childhood Edith did not receive much parental support. Her mother abandoned her and her father only returned to reclaim her when he thought he could use her in his activities as an acrobat. As a young girl, however, she received a great deal of love and support from the prostitute Titine. The latter nursed Edith through a serious illness and both were heartbroken when they were forced to separate. • What her friend Mômone brought to the relationship with Edith is difficult to assess. She shared the wild days of their youth which did not afford Edith much long-term advantage but Mômone stayed loyal to her friend, sometimes in periods of great difficulty. • People who surrounded Edith in her professional life may not have treated her very sympathetically but they did do a lot to further her career. Louis Leplée gave her the break which launched her on the road to stardom. Raymond Asso treated her harshly but he, more than anyone else, turned her into an international star. It is not true, therefore, to say that no-one gave Edith any professional help. • Emotionally it could be said that Edith was her own worst enemy which prevented others from helping her. Tantrums and unpredictable behaviour did not endear her to those who swarmed around a celebrity and it is not surprising that they rarely brought her lasting support. Marcel Cerdan had the potential to do so but his untimely death ensured that we shall never know if, ultimately, he would have given her the support and stability she so desperately needed.
--	---

Question number	Indicative content
23(a)	<p>Le Dernier Métro – François Truffaut</p> <p>Candidates may refer to the following in their answers:</p> <p>The arrival of Bernard brings much disruption to the Théâtre Montmartre, not least to its temporary head Marion.</p>

	<ul style="list-style-type: none"> • Whilst her husband is hiding in the basement, Marion is left to direct the theatre. Bernard arrives as a new actor and thus the relationship to begin with is one of employer and employee. As the two leading figures in the new play they are preparing, Marion and Bernard are brought ever closer. • From his position under the theatre Lucas has limited ability to affect what happens in any field. As he tries to direct the rehearsals, he suspects that a relationship is beginning to develop between his wife and Bernard. Marion remains tenderly attached to her husband but the latter's suspicions are well-founded. • Bernard's involvement with the Resistance brings many dangers and complications. He decides to leave the theatre and devote himself to his resistance activities but his parting only underlines the depth of the feelings between himself and Marion. • The situation is only resolved at the end of the film with the departure of the Germans and a return to normality for the theatre. A new play is performed and at the curtain call at the end we see that a triangular relationship between Marion, Lucas and Bernard has been established. Marion's involvement with Bernard is a major feature of the film.
--	---

Question number	Indicative content
23(b)	<p>Le Dernier Métro – François Truffaut</p> <p>Candidates may refer to the following in their answers:</p> <p><i>Le Dernier Métro</i> is set in the war but can in no way be classed as a war film in the accepted sense of the term, full of pulsating action. Anyone expecting an action movie will be sorely disappointed but that is not to say that the film lacks interest.</p> <ul style="list-style-type: none"> • It is true that there is very little tangible action in the film. The story mostly revolves around rehearsals for a new play in a theatre suffering from all the difficulties associated with the Occupation. Glimpses of Resistance activity are seen but these never become the central focus of the film. • Truffaut is obviously more interested in depicting the situation

	<p>in which the theatre finds itself. The Jewish director of the theatre is forced to hide in the cellar in order to avoid capture. Small details of contemporary life abound and the picture drawn of the Occupation with all its difficulties and privations makes the film of great interest as a social chronicle of an extremely testing age.</p> <ul style="list-style-type: none"> • Above all what interests Truffaut are human emotions and the relationships between the characters. Marion has to show great skill and perseverance to keep the theatre afloat. She has to contend with the variety of personalities within her own staff and entourage and also the malevolence of those such as Daxiat who would do the theatre harm. Her efforts to deal with the situation, whilst they may not be action-packed, are nevertheless of considerable psychological interest. • Perhaps the most interesting feature of the film is the complicated relationship which develops between Marion, her sequestered husband Lucas and the new arrival Bernard. This is only resolved at the end with the establishment of an intriguing triangular arrangement which coincides with the successful emergence of the theatre from the rigours of the Occupation.
--	---

Question number	Indicative content
24(a)	<p>Les Choristes – Christophe Barratier Candidates may refer to the following in their answers:</p> <p>The way in which the director deals with Matthieu’s arrival at the school and his first few days there sets the scene for much of what is to come and introduces some important themes.</p> <ul style="list-style-type: none"> • We are immediately struck by Matthieu’s own dowdiness and the school’s forbidding nature with its high, unwelcoming gates. Later it is shown that first impressions are not wrong for Clément is a rather insignificant, hitherto failure and the school offers an unpleasant experience for all within it. The initial picture is thus very useful as an introduction. • Pépinot is waiting at the gates as usual for his parents to come, unaware of the fact that they have been killed in the war. Many of the troubled boys within the school walls have been scarred by the recent events. This scene also mirrors the departure from the Fond de l’Étang for it is Pépinot who leaves with

	<p>Clément.</p> <ul style="list-style-type: none"> • As soon as Clément arrives at the school, he is made aware of what happens there. A prank has caused injury to the caretaker and the authoritarian headmaster is determined to punish the perpetrator severely. Thus, we are made aware immediately of the cycle of misbehaviour and harsh reactions which typify the regime. When addressing the school, Rachin is placed by Barratier in an elevated position to emphasise his superiority and power. • Clément's first meeting with the boys also effectively shows what he is up against. They are rude, insolent and generally badly behaved. The fact that he is eventually able to influence the class for the better underlines the effectiveness of his approach and methods and his use of music. The way in which Barratier begins <i>Les Choristes</i> lays a good foundation for an appreciation of the film.
--	---

Question number	Indicative content
24(b)	<p>Les Choristes – Christophe Barratier Candidates may refer to the following in their answers:</p> <p>Père Maxence is the school caretaker. He does not figure a great deal but nevertheless he plays a significant part in events and themes which develop during the film.</p> <ul style="list-style-type: none"> • Firstly, Père Maxence plays a part in the plot. He is at the centre of the prank which goes wrong early in the film which has lasting repercussions. He also accompanies Clément Matthieu on the day they take the boys on an outing away from the school. This leaves the place unattended and allows Mondain to return to set fire to the establishment. In turn, this leads to Matthieu's dismissal. • Maxence is a kindly soul and represents the very small number of people who would treat the boys in a more sensitive way. He is, however, powerless to affect the system which is ruled over by Rachin, thus emphasising the latter's powerful authority. It is not surprising that he finds a kindred spirit in Clément. • Maxence's injury is a key way of underlining the different approaches of Clément Matthieu and Rachin. Once the misdemeanour has been committed, the headmaster is keen to

	<p>punish it severely. He threatens harsh retribution and, if he cannot find the real culprit, he is determined to chastise the whole school. Through Maxence we gain insight into Rachin's character and methods.</p> <ul style="list-style-type: none"> • In contrast with this, we are shown Clément's way of dealing with the situation. In short, he makes the punishment fit the crime. He persuades Le Querrec, who caused the injury, to care for Maxence during his convalescence. Père Maxence, therefore, plays a significant role in furthering many of the ideas expressed in the film, sometimes a little indirectly.
--	--

Question number	Indicative content
25(a)	<p>Les 400 Coups – François Truffaut Candidates may refer to the following in their answers:</p> <p>Julien Doinel, Antoine's stepfather, has an important part to play in several aspects of this film.</p> <ul style="list-style-type: none"> • Julien is important for the plot. It is a typewriter from his office which Antoine and René steal to finance their truancy and which Antoine attempts to replace only to be caught in the act. Julien denounces his stepson and this causes the boy to be detained and sent to a correction centre. • Julien is very much part of Antoine's background which he reveals to the psychologist and which goes a long way to explaining his errant behaviour. Antoine's mother had wanted to be rid of him while pregnant but this had failed. Julien has agreed to marry her and help rear Antoine. All this is important in our understanding of Antoine's situation and Julien plays a definite part in it. • To begin with, Julien comes across as a reasonably pleasant stepfather. He treats Antoine in a fairly kindly fashion and to some extent protects him against his mother. There is a form of complicity between the boy and his stepfather. This shows that it is possible to deal more sensitively with Antoine and above all it emphasises the poor treatment he receives from his mother.

	<p>This serves to make the portrayal of the mother even more unfeeling.</p> <ul style="list-style-type: none"> • Later, however, Julien becomes part of the repressive forces which are deployed against Antoine. He joins his wife in wanting to be rid of the boy and supports her in trying to persuade the authorities that they have done everything possible to help Antoine. Julien is thus part of the picture of antagonism which surrounds the young boy.
--	--

Question number	Indicative content
25(b)	<p>Les 400 Coups – François Truffaut</p> <p>Candidates may refer to the following in their answers:</p> <p>The film is primarily concerned with juvenile delinquency and the factors which cause it. Harsh treatment of young people is certainly seen as one reason behind youthful misdemeanours beyond the control of adults.</p> <ul style="list-style-type: none"> • Antoine is definitely treated severely at school. He seems to be singled out for punishment for committing indiscretions. This harsh handling does not have the desired effect of leading to improved behaviour. In fact, the opposite is the case, since Antoine soon joins René in playing truant and in inventing implausible lies to cover his absences. The school has little influence on Antoine. • Antoine is also treated badly at home. He is made to do chores and receives little affection, particularly from his mother. This has a negative effect, for he absconds and steals from his father's office amongst other petty crimes. Parental influence is minimal. • Once he is apprehended, Antoine is dealt with firmly by the authorities and an unjust system for handling juvenile offenders is depicted. He is treated like a common, adult criminal and sent to a repressive detention centre. Although he is listened to sympathetically by the psychologist, like all the inmates, Antoine thinks only of escaping, which he finally manages to do. Little influence is evident here and the thesis in the title certainly holds water as far as Antoine is concerned. • The same is not true of René. The reason behind his delinquency is neglect, rather than harsh treatment. He is from

	<p>a better off family than Antoine but they pay him little attention and he is left to his own devices. It is not surprising that he has drifted into petty crime and he encourages his friend to follow suit.</p>
Question number	Indicative content
26(a)	<p>Un Long Dimanche de Fiançailles – Jean-Pierre Jeunet Candidates may refer to the following in their answers:</p> <p><i>Un Long Dimanche de Fiançailles</i> consists essentially of several love stories played out against a background of the First World War. It is not surprising, therefore, that different portrayals of love are to be found in the film.</p> <ul style="list-style-type: none"> • The main story concerns the relationship between Manech and Mathilde. In the first part of the film, this is seen as an innocent, young love affair nurtured in the idyllic Breton countryside. The strong, touching affection between the two is epitomised by the carving of MMM (Manech aime Mathilde) and the way in which Mathilde follows the car carrying her sweetheart off to war for as far as her crippled leg will allow. • Because of what happens to Manech in the war, this love turns into one of complete devotion in Mathilde. She refuses to believe that her beloved is dead and, against all the odds, manages to find him again. We do not know if their love will be rekindled, as Manech has entirely lost his memory. There is just a hint that it might be, as Manech asks if her leg hurts, just as he had done when the two were growing up together. • In the case of Tina Lombardi, the loss of a loved one produces a similarly strong reaction but one which expresses itself in an entirely different way. She is driven by a thirst for vengeance which she enacts on those she holds responsible for the deaths of the condemned soldiers. She takes her revenge in a series of bizarre and elaborate murders. Love is here seen to engender the wildest emotions. • In the third sub-plot we encounter another type of love. Benjamin Gordès is responsible for five children and, if he can add one more to his family, he will be exempted from active service. However, he has become impotent and so he hatches the plan of asking his friend Kléber to impregnate his wife while home on leave. The idea backfires, however. Once Élodie and

	<p>Kléber have overcome their shyness and reluctance to follow the instructions, they discover the delights of sexual passion but no child is conceived. This further example of love causes a rift between the two men.</p>
--	--

Question number	Indicative content
26(b)	<p>Un Long Dimanche de Fiançailles – Jean-Pierre Jeunet Candidates may refer to the following in their answers:</p> <p>The film was based on a detective novel and so it is perhaps not surprising that it is full of mystery. This is part of the fascination but it does require concentration on the part of the spectator.</p> <ul style="list-style-type: none"> • The film involves action from before, during and particularly after the war. To cover these different periods, it jumps around in time to some extent and at first this could be said to be confusing but all the pieces of the jigsaw eventually fit together. • The film has one main plot which involves the relationship between Manech and Mathilde but there are also a couple of sub-plots which are given treatment. Tina Lombardi's intriguing story and activities in particular provide mystery. The connection with Mathilde's search is not immediately obvious but is eventually made clear. For some time in the film Tina's story may seem over-complicated and puzzling. • Being sent into no-man's-land as a punishment involved not one man but a group of soldiers and the story of each one of these has to be told as Mathilde painstakingly pieces together what happened to them and to Manech in particular. The juxtaposition of several stories may prove a little confusing at times. Slowly the link between the stories is established but during the search for the truth the viewer may wonder about the connections. • Mathilde's quest is unashamedly portrayed as a piece of detective work. She perseveres in spite of near universal advice to give up, slowly discovering small pieces of detail which eventually give a full picture of what happened. She engages a rather eccentric private detective and all these touches add to an atmosphere of mystery. The slow elucidation of the puzzle adds to the interest of the film and make all the complications worthwhile.

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom