
AS

French

Paper 2 Writing
Mark scheme

7651
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Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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

Further copies of this mark scheme are available from aqa.org.uk

Section A

Guidance on level of accuracy in translations into the target language

Errors of accent

Errors of accent are accepted unless (a) they are grammatical or (b) the inclusion of the accent(s) causes ambiguity.

Errors of spelling

Errors of spelling will not be tolerated.

Tense endings, irregular verb forms and adjective endings must be correct.

Errors of gender

Errors of gender will not be tolerated. Genders of nouns are clearly an area where guidance can be provided in the passage that supports the translation task.

Alternative answers

Alternative answers offered by the candidate – even if one is in brackets – will be rejected unless both answers are correct.

A successful translation

A successful translation is one which includes each element of the text to be translated and where there is no omission or paraphrase.

Repeated errors

Where a candidate repeats the same error within a question, no further penalty will be imposed in awarding the mark.

The table below shows the type of answer that is acceptable for each section of the text. Award one tick per correct section then use the conversion grid to award a mark out of 3 for each sentence.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Nowadays	De nos jours	ces jours-ci aujourd'hui actuellement	Maintenant
	online bullying	la cyber- intimidation	le cyber- harcèlement	
	is becoming	devient	est en train de devenir	Anything other than present tense
	more and more	de plus en plus		plus et plus
	common	commune	commun courant(e) fréquent(e) banal(e)	normal(e)
	amongst teenagers	chez <u>les</u> adolescents	ados for adolescents parmi / entre <u>les</u> adolescents	les jeunes entre adolescents

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	Last year	L'année dernière	L'an dernier	
	I received	je recevais	j'ai reçu	Any tense other than imperfect or perfect
	comments about	des commentaires sur	des remarques au sujet de à propos de	les
	my appearance	mon apparence (physique)	mon look	mon apparition mon aspect mon physique tc
	almost	presque		
	every day	sept jours sur sept / tous les jours / chaque jour quotidiennement		toujours

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	Most of	La plupart de	La majorité de	beaucoup de
	my friends	mes amis	copains / copines / amies / camarades	
	are targeted	sont visé(e)s	ciblé(e)s	touché(e)s victimes but accept de in next box
	by bullying	par l'intimidation	(cyber-) le harcèlement	
	and we don't feel	et nous ne nous sentons pas	on ne se sent pas	
	safe	en sécurité		

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	I wanted to talk	Je voulais parler	j'ai voulu	Any tense other than imperfect or perfect
	to my mum	à ma mère / (ma) maman	avec ma mère / (ma) maman	
	about the problem	du problème	au sujet du problème / sur le problème / à propos du problème	environ le problème
	but I was afraid	mais j'avais peur	je craignais j'ai eu peur j'ai craint	
	my Internet access	que mon accès à Internet	à l'Internet / à la toile	
	would be limited.	soit limité	restreint	serait interdit

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	I will continue	Je continuerai	Je vais continuer	
	to use the internet	à utiliser l'internet	me servir de/d' d'utiliser / faire usage de internet / la toile	
	in the future	à l'avenir	dans le futur dans l'avenir	au futur
	to communicate	pour communiquer		parler
	with friends	avec des amis	copains / copines / amies	avec mes ami(e)s
	despite the dangers	malgré les dangers	les risques en dépit des dangers / risques / périls	

[3 marks]

Conversion grid	
Number of ticks	Mark
5-6	3
3-4	2
1-2	1
0	0

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Section B**Questions 02 – 17 Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 250 words. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
13-15	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
10-12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex structures accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
7-9	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex structures accurately. The student uses a sufficient range of vocabulary appropriate to the context and the task.
4-6	The language produced contains many errors, some of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex structures accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1-3	The language produced contains many errors, most of a basic nature. The student shows very little grasp of grammar and is very rarely able to manipulate complex structures accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

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

The above examples are neither prescriptive nor exhaustive.

AO4	
17-20	<p>Very good critical response to the question set Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
13-16	<p>Good critical response to the question set Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
9-12	<p>Reasonable critical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
5- 8	<p>Limited critical response to the question set Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
1-4	<p>Very limited critical response to the question set A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

?

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

0 2 . 1 Molière : Le Tartuffe

Examinez l'importance d'Elmire et ses relations avec les autres personnages dans **Le Tartuffe**.

Vous pouvez utiliser les points suivants :

- le rôle d'Elmire dans la pièce
- ses rapports avec Orgon
- ses rapports avec Tartuffe
- ses rapports avec d'autres personnages.

[35 marks]

Possible content

How Elmire influences the action in the play.

Elmire still loves Orgon despite his obsession with Tartuffe.

Elmire is more reasoned and perceptive than Orgon.

Elmire knows her husband is being deceived and therefore intends to expose Tartuffe for who he is.

Elmire's love for her family has not been affected by Orgon's fixation with Tartuffe.

She wants to reveal Tartuffe's real intentions so family life can return to normal.

Along with Mariane, she is the object of Tartuffe's desire.

Tartuffe blames her for his lust when he tries to seduce her.

Elmire is aware of Tartuffe's desire for her and uses it to try to expose him for the fraud that he is.

When Elmire is seduced by Tartuffe, his true character and intentions are revealed.

Both Elmire and Damis understand Tartuffe's control over Orgon, Madame Pernelle and the family.

Elmire and Damis both attempt to expose Tartuffe's duplicity.

Elmire and Damis have different approaches to dealing with Tartuffe. Elmire is more tactful whilst Damis is more impulsive and Elmire's approach will expose Tartuffe for the fraud he is.

Madame Pernelle has a more overbearing personality than Elmire and portrays herself as the more dominant person in the family.

Madame Pernelle is concerned with reputation and opinion, whereas Elmire is concerned with the truth and honesty.

Elmire challenges Madame Pernelle's influence on Orgon's opinions of Tartuffe.

0 2 . 2 Molière : Le Tartuffe

Examinez les thèmes de la déception et de la vérité et comment ces thèmes affectent les personnages dans **Le Tartuffe**.

Vous pouvez utiliser les points suivants :

- le personnage d'Orgon
- le personnage d'Elmire
- le personnage de Madame Pernelle
- le personnage de Dorine.

[35 marks]

Possible content

Tartuffe's deception has changed Orgon's relationship with his family.

Orgon becomes less considerate due to Tartuffe's deception.

The revelation of Tartuffe being a fraud makes Orgon react in a similar way as to when he fell for him.

Orgon appearing whilst Tartuffe is being exposed as a liar, is in protest at being deceived by Tartuffe

Elmire has a clear understanding of which characters are truthful and who are deceitful. Elmire has to prove the truth about Tartuffe to Orgon as he has little faith in her.

Elmire deceives Tartuffe in order to reveal the truth.

Madame Pernelle is deceived into thinking Tartuffe is a pious and good man.

Madame Pernelle's family becomes less important to her due to her devotion to Tartuffe.

When Tartuffe is revealed as a fraudster she is indignant at having being duped and does not apologise for her behaviour.

Madame Pernelle blames her son Orgon for her being deceived.

Dorine being aware of Tartuffe's true nature makes her act in a more rational way than others in the family.

Dorine's desire to reveal the truth about Tartuffe shows her loyalty to the family she serves.

Dorine speaks her mind to try to resolve any family issues.

0 3 . 1 **Voltaire : Candide**

Examinez comment Voltaire présente le thème de la guerre dans **Candide**.

Vous pouvez utiliser les points suivants :

- comment Candide est enrôlé dans l'armée
- comment Voltaire décrit la guerre
- la cruauté des soldats et de la guerre
- l'importance philosophique du thème de la guerre.

[35 marks]

Possible content

Candide's departure from the baron's chateau and his encounter with soldiers.
 How Candide is conscripted into the army.
 Opening on Chapter 3 and use of adjectives to describe the war.
 The war as a spectacle – the sights and the sounds.
 Comment on satirical aspects of this description.
 The death toll and the victims of the war, their weakness and innocence.
 The Te Deum to celebrate the heroic butchery of the war.
 War as an aspect of the problem of evil.
 War as a challenge to the philosophy of optimism.

0 3 . 2 **Voltaire : Candide**

Examinez le personnage de la vieille et son importance dans le conte.

Vous pouvez utiliser les points suivants :

- la vieille – personnage principal ou secondaire ; optimiste ou pessimiste ?
- son rôle vis-à-vis Candide et la réunion avec Cunégonde
- sa vie passée – ses souffrances et ses expériences
- son rôle philosophique vis-à-vis Pangloss et l'optimisme.

[35 marks]

Possible content

Judgement as to whether she is main or secondary character with evidence.
 Judgement as to whether she is optimist or pessimist with evidence.
 How she comes to figure in the narrative of the story.
 Her association with Cunégonde.
 Details of how she has suffered in the past (Chapters 11 and 12).
 Victim of rape.
 How she came to lose one of her buttocks.
 Her philosophical role in refuting Pangloss' and Leibnitz's theories.
 How her fate reflects what is to become of Cunégonde.

0 4 . 1 **Guy de Maupassant : Boule de Suif et autres contes de la guerre**

En vous référant à **deux** contes, examinez les personnages féminins dépeints par Maupassant.

Vous pouvez utiliser les points suivants :

- le rôle des femmes dans les contes que vous avez choisis
- l'attitude des autres personnages envers ces femmes
- l'effet de la guerre sur ces femmes
- comment ces personnages montrent ce que pense Maupassant de la nature humaine.

[35 marks]

Possible content

For each story chosen explain the role of the women.

Explain why they are important to the story.

Some analysis of what Maupassant shows through his portrayal of the women.

What we learn from each story about how others see particular types of women.

Reference to the attitude of Prussian soldiers, the male characters but also other female characters.

For each of the women selected show how they have had to adapt because of the war.

Reference to how specific experiences during the war have changed them.

Their attitudes towards the soldiers and the war in general.

Particular qualities they demonstrate that have been brought on by the war (courage, cowardice, hypocrisy etc).

Analysis of the behaviour of the women.

What we learn about the different social classes.

How they help each other (or not).

Reference to religion.

Reference to hypocrisy.

0 4 . 2 **Guy de Maupassant : Boule de Suif et autres contes de la guerre**

Examinez le personnage de Boule de Suif.

Vous pouvez utiliser les points suivants :

- son comportement au début du voyage
- ce que les autres voyageurs pensent d'elle
- son attitude envers l'officier prussien
- comment elle est différente des autres personnages.

[35 marks]

Possible content

Well prepared for the journey – lots of food.

Feels embarrassed in front of her upper class travelling companions.

Shares her food with the others even though they look down on her.

Pleasant company – generous, charming.

The women look down on her but are polite because they want her food.

Share her political views.

Men find her attractive.

She doesn't want to meet the Prussian officer at first.

Thinks he is a villain.

She refuses to change her mind and do what the others want.

Finally gives in to pressure from the others.

She is willing to make sacrifices to help the others.

Other characters use her – selfish and immoral.

She is respectful, the others are not.

She is generous towards the others but they are disrespectful – after she has done what they wanted they ignore her and don't share their food (hypocritical).

0 5 . 1 **Albert Camus : L'Etranger**

Examinez les rapports entre Meursault et ses voisins de palier, Raymond et Salamano.

Vous pouvez utiliser les points suivants :

- l'attitude de Meursault envers Raymond et Salamano
- comment Meursault aide ces deux personnages
- ce qu'ils pensent de Meursault
- ce que les autres pensent de Raymond et Salamano

[35 marks]

Possible content

Meursault does not judge his neighbours.

He is indifferent to Raymond who wants to be his friend but spends time with him anyway.

He chats to Salamano – he makes him think of his mother.

He writes a letter for Raymond.

He does not call the police when he hears the fight between Raymond and his mistress.

He acts as a witness for Raymond after the incident with his mistress.

He is kind to Salamano when he has lost his dog.

They like Meursault.

Raymond wants to be his friend.

Salamano says people thought badly of Meursault when he put his mother in the home.

They act as witnesses at the trial and say nice things about Meursault.

Raymond is not liked by others in the neighbourhood.

He is of "moralité douteuse" and "il vit des femmes".

People think Salamano mistreats his dog.

Salamano and his dog look alike and people describe them as 'malheureux'.

0 5 . 2 **Albert Camus : L'Etranger**

Examinez l'attitude de Meursault envers son crime.

Vous pouvez utiliser les points suivants :

- son excuse pour avoir commis le meurtre
- son attitude pendant son interrogatoire
- son comportement pendant le procès
- ce que les autres pensent de l'attitude de Meursault.

[35 marks]

Possible content

He cannot justify his actions.

He is affected by the weather, particularly the heat and the sun.

'c'était à cause du soleil' and 'le hasard'.

Does not regret his actions.

Shows no remorse.

Does not realise how serious his situation is.

He thinks it is all a game.

Cannot understand why his behaviour at his mother's funeral is relevant.

Continues to show no remorse.

Realises that everyone thinks he is guilty.

Realises that everyone hates him.

Shows emotion when his friends testify.

Procureur cannot understand his lack of remorse and his lack of faith in God.

He is portrayed as an unfeeling, cold blooded murderer.

Some of his friends see him differently (Celeste, Raymond, Marie).

Lawyer tries to help him but Meursault refuses to lie.

They are shocked by his behaviour at his mother's funeral.

He is found guilty because of his behaviour before and after the murder.

0 6 . 1 **Françoise Sagan : Bonjour Tristesse**

Examinez les rapports entre Cécile et les adultes dans **Bonjour Tristesse**.

Vous pouvez utiliser les points suivants :

- les rapports entre Cécile et Anne
- les rapports entre Cécile et Elsa
- les rapports entre Cécile et sa mère
- les rapports entre Cécile et Raymond.

[35 marks]

Possible content

Anne brings structure to the lives of, and relationship between, Raymond and Cécile. Anne is more of a matriarchal character to Cécile than Elsa.

Cécile admires Anne but is also jealous of her.

Cécile is unaware of how a mature adult should behave until Anne joins the family.

Elsa is half the age of Raymond and is closer in age to Cécile.

Elsa is hedonistic and not concerned with being a parental role model to Cécile.

Elsa's relationship with Cécile is not as conventional as that between Cécile and Anne.

Elsa does not pose a threat to Cécile's relationship with Raymond.

Cécile's mother died when she was young.

Raymond's womanising as a result of the death of Cécile's mother introduces many women into Cécile's life.

There has been a lack of a strong female role model in Cécile's life.

The absence of a strong female role model in Cécile's life leads to a resentful attitude towards Anne when she acts as a mother to her.

Raymond does not set boundaries for Cécile's behaviour.

Cécile failing her Baccalauréat is due in part to her father's lack of concern for her studies.

Raymond's womanising does not set a good example to Cécile.

Raymond is not a strong and positive role model to Cécile, even though she adores him.

0 6 . 2 **Françoise Sagan : Bonjour Tristesse**

Examinez les attitudes envers l'amour parmi les personnages principaux dans **Bonjour Tristesse**.

Vous pouvez utiliser les points suivants :

- les attitudes de Raymond
- les attitudes d'Elsa
- les attitudes d'Anne
- les attitudes de Cécile.

[35 marks]

Possible content

Raymond is a womaniser and is currently in a relationship with a younger woman. Raymond's superficial relationships with women are justified by his thinking that sin is the only enjoyable thing in the world.

Raymond gradually falls in love with Anne, a woman he has known since Cécile's birth.

Raymond does not show traditional paternal love towards Cécile but treats her more as a friend.

Elsa's relationship with Raymond is superficial.

There is no maternal love between Elsa and Cécile. They have a carefree relationship and they treat each other as friends.

Elsa conspires with Cécile to win back the love of Raymond.

Raymond returns to Elsa after the death of Anne and their superficial relationship continues.

Anne's relationship with Raymond could lead to a more secure, less superficial relationship than that with Elsa.

Anne has more maternal bond with Cécile than Elsa.

Anne is selfless in her love for Raymond and Cécile.

Anne's love for Raymond ultimately leads to her own death.

Cécile loves her father and accepts him for who he is.

Cécile's relationship with Cyril is superficial.

Cécile's relationship with Cyril is influenced by Raymond's attitude to love and relationships.

The maternal love that Anne shows towards Cécile is the closest she will come to experiencing a mother/daughter relationship.

07.1 Claire Etcherelli : Elise ou la vraie vie

Examinez comment Elise change au cours du roman.

Vous pouvez utiliser les points suivants :

- sa vie avant de partir pour Paris
- ses relations avec son frère
- les difficultés avec Arezki
- son attitude à la fin du roman.

[35 marks]

Possible content

She has a job with very little contact with other people and very small social circle.
Claustrophobic home life.

No money but likes to keep up appearances.

She feels privileged not to have to work in a factory like many other girls her age.

She has dedicated herself to looking after Lucien.

She supports him financially – he doesn't want to work.

She finds him a job for a few hours each day which he accepts begrudgingly.

She is very possessive over him and is jealous of Marie-Louise and the time he spends with Henri.

He treats her badly but it doesn't change her devotion to him.

She can't understand the attitude of others but is aware of the problems they face.

At first is worried about being seen with Arezki and very aware of how others see them.

She is worried about the reaction of other people – realises her grandmother would never accept Arezki.

She no longer cares what people think – doesn't hide the relationship with Arezki.

She still cares about Lucien but has her own life.

At the very end realises she won't see Arezki again.

She has experienced 'la vraie vie' and now she is going back to where she started.

Doesn't want to think about what her life will be like back at home.

07.2 Claire Etcherelli : Elise ou la vraie vie

Examinez le thème du racisme dans le roman.

Vous pouvez utiliser les points suivants :

- l'attitude des Français envers les ouvriers étrangers
- l'attitude d'Elise quand elle commence à travailler
- le racisme subi par Elise et Arezki
- comment ils réagissent au racisme.

[35 marks]

Possible content

The French workers in the factory see them as animals not humans – easily replaceable, never ending supply of labour – like fuel not people.

The supervisors presume everyone has the same views.

It is totally acceptable and normal to use racist language.

The foreign workers are used to it and realise it is better not to question it.

Elise is very naive – she has no idea what the racism is like.

She tries to question it but quickly realises there is no point.

She can't understand the racism and feels it is wrong.

She wants to complain to the union but realises nothing will be done and it will not be good for her.

When she starts meeting up with Arezki she becomes aware of the racism and is relieved when no one sees them together.

People stare at them when they are in cafés.

They have to meet in secret.

Once people at work find out about the relationship they treat her differently.

The landlord objects to Arezki staying in Elise's room.

Police treat Elise badly when they come to search Arezki's room.

Arezki has become used to it.

Elise gets angry but has no choice but to accept it.

Elise feels like an outsider at work with the other French women but also when she is with Arezki's friends.

They are careful to avoid dangerous situations (eg police checks).

They think about the future and a time when they won't have to hide their relationship.

0 8 . 1 Joseph Joffo : Un Sac de Billes

Examinez comment Joseph change au cours du roman.

Vous pouvez utiliser les points suivants :

- son attitude au début de l'histoire
- son comportement pendant le voyage à Dax
- ce qu'il fait pour survivre
- Joseph à la fin de l'histoire.

[35 marks]

Possible content

He does not understand what is happening in Paris.

He realises he is being treated differently at school but cannot understand why.

He has seen all the anti-Jewish posters but does not know what being a Jew actually means.

He is a typical 10-year-old boy – likes playing marbles.

Thinks everything is a bit like a game to start with.

Scared – realises that the start of the journey is the end of their childhood as they know it.

He is optimistic and believes they will make it to the Zone Libre.

Realises quickly that no one can be trusted and that he must lie to stay safe.

Constantly reminded of the danger they are in.

He relies on Maurice to look after him.

He follows his father's advice – does not ever admit he is Jewish.

He learns to lie easily.

He does not trust anyone.

He works to earn money and 'fait des affaires'.

No longer a child – he has grown up and is mature.

He has managed to adapt to all sorts of different situations.

Impossible for him to go back to being the child he was before they began their journey.

He has become independent.

0 8 . 2 Joseph Joffo : Un Sac de Billes

Examinez comment les autres personnages aident les frères Joffo.

Vous pouvez utiliser les points suivants :

- comment le père Joffo prépare ses fils pour leur voyage
- le prêtre dans le train pendant le voyage à Dax
- le prêtre à Nice
- le rôle de Subinagui.

[35 marks]

Possible content

He explains the situation and why they have to leave.

He is optimistic when he talks to them about their journey and the future.

He makes them understand how important it is never to admit they are Jewish.

His advice helps the boys survive.

The priest realises the boys are Jewish and lies to the German officers to protect them.

He says the boys are with him.

Shows that Catholics were willing to help Jews.

He saves them because he realises the danger they are in and their religion does not matter to him.

When the boys are in the hotel Excelsior they claim to be catholic and the Germans ask for their holy communion certificates.

Maurice finds the priest and he gives him certificates.

He goes to the hotel to confirm that the certificates are genuine.

He risks his life to save the boys.

Once again it shows how the Catholic Church protected Jews during the occupation.

Plays a vital role in the story.

He knows the boys are Jews but says nothing.

He risks his own life to save the boys.

When the boys' father is arrested he helps them escape and saves their lives.

0 9 . 1 Faïza Guène : Kiffe kiffe demain

Examinez le rôle que jouent les hommes dans la vie de Doria dans **Kiffe kiffe demain**.

Vous pouvez utiliser les points suivants :

- comment la vie de Doria est influencée par son père
- les rapports entre Youssef et Doria
- les rapports entre Hamoudi et Doria
- les rapports entre Nabil et Doria.

[35 marks]

Possible content

Doria feels neglected by her father as he left the family to live in Morocco with another woman.

Doria's father wanted a son but instead had Doria, she therefore feels abandoned by him.

Doria feels as though she has only half a family due to her father's absence.

Doria's father reacts angrily to her having posters of boys on her bedroom wall.

Youssef has known Doria since primary school and has acted as a brother to her.

Doria finds Youssef handsome.

Doria is distraught after hearing that Youssef will go to prison.

Doria views Youssef's imprisonment as unjust.

Doria feels as though she can confide in Hamoudi.

If Hamoudi were older, Doria believes he would be a good father to her.

Doria does not approve of Hamoudi's current girlfriend.

Doria is often critical of Hamoudi and his opinion of women.

Nabil helps Doria with homework which she finds difficult

Doria initially thinks that Nabil is dull.

The relationship between Doria and Nabil has the potential to strengthen in the future.

Doria believes Nabil would be a good husband.

0 9 . 2 Faïza Guène : Kiffe kiffe demain

Examinez l'attitude de Doria envers son éducation.

Vous pouvez utiliser les points suivants :

- ce que Doria pense de ses professeurs
- les problèmes auxquels Doria fait face au lycée
- ce que Doria pense de son nouveau lycée
- les opinions de Doria concernant son avenir.

[35 marks]

Possible content

Doria thinks her headteacher, Monsieur Loiseau, does not have any authority.

Doria believes that the violence against Monsieur Loiseau and the fact that he does not feel safe is serious.

Doria admires Madame Benbarchiche for having a conscience and standing against violence in school.

Doria believes that most pupils in the school do not support the strike and that it will serve no purpose.

Doria is intelligent and perceptive yet struggles at school.

Her teachers are concerned about her lack of interest and progress in class.

A friend of Doria's mother suggests that Nabil help her with her homework.

Doria cannot re-sit her year as there are not enough places for students.

Doria goes to a new school to start training as a hairdresser.

The thought of going to a new school makes her ill.

She initially feels as though she does not belong.

After having reservations at first, Doria feels as though she has benefited from changing schools and that she is making good progress.

Doria's lack of interest and progress at her old school made her think negatively about her future.

Doria knew that she was not suited to her old school.

Doria feels that before changing schools she was never given guidance on her career path.

Doria feels that the hairdressing course will give her good career opportunities in the future.

1 0 . 1 Philippe Grimbert : Un Secret

Examinez les difficultés dans les relations entre les personnages principaux dans **Un Secret**.

Vous pouvez utiliser les points suivants :

- les rapports entre Maxime et Tania
- les rapports entre Maxime et Hannah
- les rapports entre le narrateur et son père
- les rapports entre Simon et ses parents.

[35 marks]

Possible content

Maxime is attracted to Tania on the day of his wedding to Hannah.

Tania's beauty has a strong effect on Maxime and he is instantly attracted to her.

Both Maxime and Hannah try to resist their attraction to one another as they both know how an affair would affect others.

Even though Maxime and Tania have a happy and loving relationship after the war, they are guilt-ridden about what has happened in the past.

Hannah loves Maxime more than he loves her.

Maxime's relationship with Hannah is shaped by traditional family values and not by a strong love for her.

Even though Maxime has stronger emotions towards Tania, he still mourns the loss of Hannah.

The narrator loves his father but he feels that it is not reciprocated.

The narrator feels that he cannot live up to his father's expectations due to his weak physical state.

The narrator's father hides his Jewish heritage from him, therefore hiding his true identity.

The narrator invents his imaginary brother partly to help cope with the fear of his father.

Simon and his father are very much alike.

Even though Simon has a strong bond with his father, he is ultimately abandoned by him.

Hannah has no choice but to say that Simon is her son when she is apprehended in the café.

Hannah protects and cares for Simon up until their death.

1 0 . 2 Philippe Grimbert : Un Secret

Examinez le thème du secret dans **Un Secret**.

Vous pouvez utiliser les points suivants :

- l'histoire familiale du narrateur
- l'amour caché de Maxime et Tania
- le sort d'Hannah et Simon
- le rôle de Louise.

[35 marks]

Possible content

The narrator's parents try to hide the traumatic experiences of the past from him.

The narrator's father lies about the origins of the family name.

The narrator's father states that his son's circumcision is due to medical reasons and not because of religious beliefs.

The narrator's house contains objects associated with the Jewish faith and which signify Jewish heritage. This is never fully explained by his parents.

The narrator witnesses his father's reaction to a film on the Holocaust and starts to consider his own family history.

Maxime and Tania's relationship develops over time and they finally live together when they know Hannah and Simon have died.

Maxime and Tania's previous relationships are kept secret from the narrator.

Tania moving to Saint Gaultier is due in part to her wanting to be closer to Maxime.

Hannah and Simon's fate is the guilty secret in Maxime and Tania's relationship.

The revelation of Hannah and Simon's fate to the narrator helps him come to terms with his own relationship with his parents.

Hannah and Simon's fate has a great impact on existing members of the family.

Louise has been silent about the past for many years.

Louise is integral in revealing past events to the narrator.

Louise feels as though the narrator has a right to know about traumatic events that have happened to family members in the past.

Louise revealing past events to the narrator is a cathartic experience.

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Delphine de Vigan : No et Moi

Examinez comment les rapports entre Lou et les autres personnages ont un effet sur son comportement.

Vous pouvez utiliser les points suivants :

- ses rapports avec ses parents
- ses rapports avec No
- ses rapports avec ses camarades de classe
- ses rapports avec Lucas.

[35 marks]**Possible content**

Lou's parents create a dysfunctional family group. Lou feels insecure because of this.
Lou understands her parents' anguish over the death of her sister.
Lou looks to others to provide support that she feels is missing.
Lou admires her parents for accepting No into the family home.
Lou feels that she and No have had similar experiences and have similar relationships with their parents. Lou feels a strong connection to her because of this.
Lou's relationship with No goes beyond being based purely on a school project.
Lou tries to change No's life for the better.
Lou leaves home as she feels she cannot abandon No.
Lou is reluctant to be more outgoing in spite of being asked by her classmates.
Lou feels intimidated by her classmates as she is not as developed both physically and emotionally.
Lou's classmates are impressed by her project on homelessness and Lou becomes more confident as a result.
Lou becomes more popular with her classmates as her friendship with Lucas develops.
Lou falls in love with Lucas.
Lou feels a connection with Lucas as his family is just as dysfunctional as hers.
Lou is attracted to Lucas as he protects her and acts as her guardian.
Lou feels that Lucas is as isolated as she is at school.

1 1 . 2 Delphine de Vigan : No et Moi

Examinez comment les actions des adultes influencent les personnages dans **No et Moi**.

Vous pouvez utiliser les points suivants :

- comment les actions de ses parents influencent Lou
- comment No se comporte à cause des actions des adultes
- comment Lucas se comporte à cause des actions des adultes
- l'influence de Monsieur Marin.

[35 marks]

Possible content

Her parents' behaviour has a negative effect on Lou's self-esteem.

Although Lou argues with her parents, she understands the difficulty of being a parent.

Her parents asking No to leave the family home makes Lou not want to abandon her.

Lou's parents know that she is intelligent and let her be her own person.

No's homelessness is due to the negative influence of her parents.

Lou's parents become No's adoptive parents as she begins to change her life.

No cannot accept the rules of Lou's parents' family home.

In spite of the help that Lou's parents give, No finds it hard to accept their support and ultimately leaves.

Lucas is tough and resilient due to the fact that he is distanced from his parents.

Lucas is more worldly wise due to him being distanced from his parents.

Lucas understands Lou's isolation from her parents and therefore acts as a guardian to her.

Lucas often feels humiliated by teachers in his school and is rebellious and insolent as a result.

Monsieur Marin is a strong and intimidating character to both Lou and Lucas.

In spite of intimidating Lou, he knows she is intelligent and encourages her to pursue her interests.

Monsieur Marin's support leads to Lou becoming deeply involved with No.

Monsieur Marin still encourages Lou to be the person she is even after the trauma of her friendship with No.

1 2 . 1 Louis Malle : Au revoir les enfants

Examinez l'amitié qui se développe entre Julien et Jean au cours du film.

Vous pouvez utiliser les points suivants :

- Julien et Jean au début du film
- les moments que les deux personnages partagent
- la dénonciation et la trahison par accident de Jean par Julien
- Julien et Jean à la fin du film.

[35 marks]

Possible content

Initial dislike but then Julien's curiosity about Jean – searching his locker for clues about him.

Resentment because Jean plays piano better than Julien and is as good at creative writing.

Fights – though not serious.

Get lost together during treasure hunt.

Julien invites Jean for meal with his mother and brother at the restaurant.

Share love of reading, enjoyment of film, stay together playing piano during air-raid.

Julien's accidental betrayal in the algebra class.

Julien's reaction at the end of the film.

1 2 . 2 Louis Malle : Au revoir les enfants

Examinez la représentation de la vie des Juifs pendant l'occupation allemande.

Vous pouvez utiliser les points suivants :

- la situation des Juifs à l'internat
- l'attitude de la milice envers les patrons au restaurant
- les lois antisémites représentées dans le film
- les actions de la Gestapo.

[35 marks]

Possible content

Need to hide identity and change names.

Difficulty maintaining Jewish traditions in a Catholic school and keeping identity secret.

Round ups and expulsions of Jews from public places (restaurant/bath house – no Jews allowed).

Internment of Jews (Jean's father and possibly mother), need to wear yellow star (customer at baths).

Treatment of Monsieur Meyer at the restaurant (a customer of 20 years standing).

Attitude towards Jews of the French – anti-Jewish sentiment of customers at restaurant/Joseph.

Betrayal and denunciation by collaborators (Joseph and the school nurse).

Gestapo 'rafle' at the school – Nazi sentiment; Ce garçon n'est pas français. Il est un juif.

1 3 . 1 François Truffaut: Les 400 Coups

Examinez la représentation des adultes dans ce film.

Vous pouvez utiliser les points suivants :

- la mère d'Antoine
- le beau-père d'Antoine
- les professeurs à son école
- les autres adultes dans le film.

[35 marks]

Possible content

Antoine's mother and her relationship and attitude towards Antoine

Distant, mostly disinterested, only occasionally shows affection.

Stepfather and his attitude towards Antoine as well as towards his wife.

Teachers at school:

Literature teacher – attitude towards students, towards Antoine.

Sports teacher – lack of awareness (boys all run away).

Other adults:

René's father (contrast with Antoine's parents)

René's absent mother

Psychologist (unseen)

Prostitutes at the police station, the 'fence' who tries to steal typewriter etc.

1 3 . 2 François Truffaut: Les 400 Coups

Examinez les éléments innovateurs de ce film à sa sortie en 1959.

Vous pouvez utiliser les points suivants :

- le scénario
- le décor
- les acteurs et le dialogue
- les autres éléments cinématographiques.

[35 marks]

Possible content

Plot dealing with everyday life as it is lived (autobiographical elements).

Choice of and significance of locations:

Filming outdoors in Paris.

Filming in apartment and significance of restricted space.

Filming in school.

Unknown actors (role of Antoine advertised in a newspaper).

Improvised dialogue/improvised scenes.

Use of real sound.

Les 400 coups as emblematic of the Nouvelle Vague/cinéma d'auteur.

1 4 . 1 Mathieu Kassovitz : La Haine

Examinez la représentation de la police dans ce film.

Vous pouvez utiliser les points suivants :

- le comportement général de la police dans le film
- le comportement et les actions de Samir
- le comportement de la police envers Hubert et Saïd
- le comportement et les actions de 'Notre Dame'.

[35 marks]

Possible content

Images of the police in the initial montage.

The police outside the commissariat as the film begins.

Samir – helps Vinz, Saïd and Hubert (especially at the hospital).

Police charge and fight.

Politeness of the policeman in Paris who uses 'vous' when addressing Saïd.

Brutality of the policemen who abuse Saïd and Hubert.

Reaction of young officer who witnesses the abuse.

Notre Dame – actions and attitude on rooftop with Saïd's brother/actions and attitude at end of film.

1 4 . 2 Mathieu Kassovitz : La Haine

Examinez jusqu'à quel point les trois personnages principaux sont des personnages réalistes ou des stéréotypes.

Vous pouvez utiliser les points suivants :

- leurs tempéraments personnels
- leurs caractéristiques
- leur comportement et leurs actions dans le film
- leurs rôles individuels dans le film.

[35 marks]

Possible content

Description and analysis of the three main characters:

Physical description.

Attitudes.

Behaviour.

Their outlook on life.

Their situation.

Their different roles in the riots the previous night.

Different reactions to Abdel's situation.

Home life/circumstances.

Actions in the film.

Individuals or representatives of a 'type' or perhaps elements of both

1 5 . 1 Cédric Klapisch : L'auberge espagnole

Examinez le thème de l'amitié présenté dans ce film.

Vous pouvez utiliser les points suivants :

- la colocation à Barcelone
- les moments partagés
- l'aide donnée par les amis
- les conséquences de l'amitié des colocataires.

[35 marks]

Possible content

Xavier and his girlfriend – their relationship.
 Xavier and Anne-Sophie (and her husband) and their relationship.
 Relationships at the flat.
 Significant shared experiences.
 How the flatmates help each other.
 What the flatmates learn from each other.
 How friendship changes the flatmates.
 How his experience of friendship changes Xavier.

1 5 . 2 Cédric Klapisch : L'auberge espagnole

Examinez l'importance d'Anne-Sophie dans ce film.

Vous pouvez utiliser les points suivants :

- son caractère et son tempérament
- son comportement et ses actions
- sa vie à Barcelone
- ses relations avec Xavier.

[35 marks]

Possible content

Description of Anne-Sophie including character traits.
 Her actions in the film.
 Relationship with her husband.
 Relationship with Xavier.
 Her reactions to the city of Barcelona.
 Contrast between her and other characters in the film.
 How she misses France.
 Why is she important?

1 | 6 | 1 **Jean-Pierre Jeunet : Un long dimanche de fiançailles**

Examinez le rôle de Célestin Poux et son importance dans le film.

Vous pouvez utiliser les points suivants :

- son rôle à Bingo Crépuscule
- son comportement envers les soldats condamnés
- son témoignage des événements
- l'aide qu'il donne à Mathilde

[35 marks]

Possible content

His role in the army mess at the front line.

His behaviour towards the condemned men in general.

His behaviour towards Manech (gets him milk and honey, gives him glove for his hand).

His important accounts of what happened to the condemned soldiers:

Reliability of what he actually saw and heard.

His information about the other soldiers and their actions.

The assistance he gives Mathilde:

Emotional and physical support.

Accompanies her on her mission to discover the truth.

His help in tracking down the truth of events.

1 | 6 | 2 **Jean-Pierre Jeunet : Un long dimanche de fiançailles**

Examinez la représentation de la guerre au cours de ce film.

Vous pouvez utiliser les points suivants :

- les événements à Bingo Crépuscule
- l'effet de la guerre sur les soldats
- les conséquences de la guerre pour les protagonistes
- le contraste entre la représentation de la guerre et celle de la vie en temps de paix

[35 marks]

Possible content

The reasons the soldiers self-mutilate.

The trauma of battle (effect particularly on Manech).

The horror of injuries to soldiers on both sides.

Conscription of unwilling soldiers, attitudes and behaviour of officers etc.

Consequences of trying to escape the war (for each of the 5 condemned men).

Effect of the war on those left behind.

Consequences for those left behind (Tina Lombardi, Élodie Gordes, Mathilde, the German soldier's sister).

Contrast in the way the war scenes are filmed in comparison to other scenes in the film.

1 7 . 1 **Laurent Cantet : Entre les murs**

Examinez le comportement et les actions de Souleymane et leurs conséquences dans ce film.

Vous pouvez utiliser les points suivants :

- son comportement en classe
- ses actions
- la bagarre dans la salle de classe
- le conseil de discipline et ses conséquences pour Souleymane.

[35 marks]

Possible content

Description of Souleymane outlining his character traits.

Souleymane's behaviour in general.

Souleymane's actions in general.

Souleymane's attitude towards:

School.

His classmates.

Monsieur Marin.

The fight in class and the reasons for it.

The school hearing.

Reaction of Souleymane's parents – consequences.

Outcome of the hearing and Souleymane's future.

1 7 . 2 **Laurent Cantet : Entre les murs**

Examinez les rôles et l'importance de Koumba et d'Esmeralda dans ce film.

Vous pouvez utiliser les points suivants :

- leurs attitudes en classe
- leur comportement
- le conflit entre Koumba et Monsieur Marin et ses conséquences
- le conflit entre Esmeralda et Monsieur Marin et ses conséquences.

[35 marks]

Possible content

Description of Koumba including character traits.

Koumba's attitude towards:

School.

Classmates.

Monsieur Marin.

Her actions and their consequences.

Koumba's importance.

Description of Esmeralda including character traits.

Esmeralda's attitude towards:

School.

Classmates.

Monsieur Marin.

Her actions after hearing the teacher discussions and her desire to get Marin 'into trouble'.

Esmeralda's importance in the film.