

AS
FRENCH
7651/2

Paper 2 Writing

Mark scheme

June 2020

Version: 1.0 Final



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

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

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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.

Section A

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 total mark for each sentence.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	It is not	Il n'est pas	Ce n'est pas	Tense other than present
	always easy	toujours facile		
	for ... families	pour les familles		des
	...recomposed...	recomposées		
	to live	de vivre	d'habiter	
	harmoniously.	harmonieusement.	en harmonie	

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	A step-son	Un beau-fils		
	in particular	en particulier	surtout	
	can be	peut être		peut-être
	quite unbearable	assez insupportable	tout à fait	
	with his	avec sa		
	step-mother.	belle-mère.		

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	If he	S'il ne		
	speaks	parle		
	...never...	jamais		
	it becomes difficult	il devient difficile		
	to have	d'avoir		
	a relationship.	un rapport.		une relation

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	Parents	Les parents		Parents tc
	think	pensent		
	sometimes	quelquefois	parfois	
	that they should	qu'ils devraient		Tense other than conditional
	give	offrir	donner	
	lots of presents.	beaucoup de cadeaux.	bien des cadeaux	beaucoup des

[3 marks]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	For this family	Pour cette famille	Quant à	dans
	the situation	la situation		
	changed	a changé		
	when	quand	lorsque	
	the daughter	la fille		
	was born.	est née.		Tense other than perfect

[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.

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

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

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	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.
13–16	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.
9–12	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.
5–8	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.
1–4	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.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

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

0 2

Molière : *Le Tartuffe*

0 2 . 1

Examinez comment Tartuffe manipule les autres personnages dans la pièce.

Vous pouvez utiliser les points suivants :

- comment Tartuffe manipule Elmire
- comment Tartuffe manipule Orgon
- comment Tartuffe manipule Madame Pernelle
- comment Tartuffe manipule Mariane.

[35 marks]

Possible content

- how Tartuffe manipulates Elmire

Tartuffe attempts to persuade Elmire to commit adultery in order to gain more control over Orgon.

Tartuffe uses his false piety and devious nature to manipulate Elmire.

Tartuffe believes he is the dominant character when he seduces Elmire, when in fact he is being manipulated by Elmire.

- how Tartuffe manipulates Orgon

Orgon's obsession with social status leads him to believe in Tartuffe's false piety.

Orgon is so obsessed by Tartuffe that he neglects his family and rejects their concerns.

Tartuffe manipulates Orgon as he knows that he is shallow and not very perceptive.

- how Tartuffe manipulates Madame Pernelle

Madame Pernelle is devoted to Tartuffe and less to her own family.

She believes that her association with Tartuffe will strengthen her social status and reputation.

She believes that due to her association with Tartuffe she has moral authority in the family.

- how Tartuffe manipulates Mariane

Tartuffe sees Mariane as being young, naïve and easy to control.

Mariane is to marry Tartuffe according to her father's wishes, which are manipulated by Tartuffe.

Tartuffe wants to marry Mariane in a cynical plot for personal gain and control over Orgon's family.

0 2 . 2 Examinez les rapports entre les générations dans *Le Tartuffe*.

Vous pouvez utiliser les points suivants :

- Madame Pernelle et Orgon
- Elmire et les enfants
- Orgon et ses enfants
- Tartuffe et les jeunes.

[35 marks]

Possible content

- Madame Pernelle and Orgon

Madame Pernelle is domineering towards her son Orgon. However, she sides with her son to create the pro-Tartuffe group in the play. When she discovers that she has been duped by Tartuffe, she blames Orgon for her own lack of judgement.

- Elmire and the children

Elmire's love for her children and family force her to expose Tartuffe for the charlatan that he is. Elmire and Damis attempt to expose Tartuffe's duplicity whereas Mariane feels trapped between following her own desires and the wishes of her father. Elmire and Damis have different ways to expose Tartuffe. Elmire is more tactful whereas Damis is more hot-headed.

- Orgon and his children

Orgon believes that his children are not as important as his devotion to Tartuffe. Orgon wants to marry Mariane to Tartuffe to further his social standing. Damis wants to reveal Tartuffe's true nature to Orgon, whereas Mariane feels obliged to obey her father's wishes.

- Tartuffe and young people

Tartuffe controls Damis and Mariane via Orgon. The younger characters see Tartuffe for the fraud that he is. Mariane feels partly committed to her father's wish for her to marry Tartuffe, whereas Damis wants to expose him for the fraud that he is.

0 3

Voltaire : *Candide*

0 3 . 1

Examinez comment Voltaire présente les aspects négatifs de la vie humaine dans ce conte.

Vous pouvez utiliser les points suivants :

- la guerre
- les désastres naturels
- l'esclavage et la cruauté
- l'hypocrisie et la religion.

[35 marks]

Possible content

- war

Candide recruited unwillingly into the Bulgarian army.
Realistic depiction of horrors of war.
Celebration of victory with the *Te Deum*.

- natural disasters

The Lisbon earthquake.
The slaughter of innocent victims.
The drowning of the Anabaptist Jacques.

- slavery and cruelty

The experiences of the African slave met on the journey to Surinam.
Cunégonde enslaved and used as a mistress.
The old woman's experience of rape, slavery and cannibalism.

- hypocrisy and religion.

Voltaire's contempt for organised religion.
Satirical attack on the view that everything is part of a divine plan.
Hypocritical abuse of power by Jesuits.

03.2

Examinez l'importance des personnages féminins dans ce conte.

Vous pouvez utiliser les points suivants :

- l'importance de Cunégonde et son rapport avec Candide
- l'importance de la vieille et son rapport avec Cunégonde
- l'importance de Paquette et ses aventures
- leur importance par rapport aux personnages masculins.

[35 marks]

Possible content

- importance of Cunégonde and relationship with Candide

Being reunited with Cunégonde is Candide's constant quest. Young and beautiful for most of the story she is by the end ugly and cantankerous. She returns Candide's love but betrays him when it is in her interest to do so.

- importance of the old woman and relationship with Cunégonde

Born the daughter of a Pope, she has experienced the death of a fiancé, rape by pirates, slavery, and cannibalism in wartime. The old woman becomes Cunégonde's servant. The old woman is cynical about human nature, but she does not give in to self-pity. She is wise, practical, and loyal to her mistress.

- importance of Paquette and her adventures

Paquette is the chambermaid of Cunégonde's mother. She has an affair with Pangloss and gives him syphilis. She eventually turns to prostitution to support herself. Candide is moved by Paquette's misery and gives her a large sum of money, which she quickly squanders.

- importance of female characters in relation to male characters.

Their role is to illustrate different facets of human misery. A secondary role compared to the male characters such as Candide and Pangloss. Nonetheless an important role in Voltaire's satirical attack on Optimism.

0 4

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

0 4 . 1

En vous référant à **deux** contes, examinez les attitudes de Maupassant envers les femmes.

Vous pouvez utiliser les points suivants :

- expliquez votre choix de contes
- les femmes dans chaque conte : qui elles sont ce qu'elles font
- comment est l'image des femmes
- l'attitude générale de Maupassant.

[35 marks]

Possible content

- explaining choice of stories

Identifying the female character(s) that figure in the stories.

Chosen for similarities and/or differences.

Identifying the importance of the role of the female characters.

- who the women are and what they do

Character portrayal of the female characters, their strengths and perhaps their weaknesses.

Behaviour and actions and what these display of Maupassant's attitude towards them.

How other characters in the stories react to them and what this displays.

- the image that is presented

The reaction these characters provoke in the reader.

The reader's reaction may be to admire and/or sympathise with them.

The reader's reaction may be to criticise and/or condemn them.

- Maupassant's general attitude.

General conclusion that can be drawn from this study.

The place Maupassant sees for women in society.

Maupassant's view may be an enlightened view.

0 4 . 2

Examinez les contrastes dans les rapports entre Boule de Suif et ses compagnons au début et à la fin de leur voyage.

Vous pouvez utiliser les points suivants :

- les rapports au départ
- la générosité de Boule de Suif
- le sacrifice qu'elle fait
- l'hypocrisie de ses compagnons.

[35 marks]

Possible content

- relationships when the travellers set off

Relationships are tense and strained not least because of the social classes the travellers represent.

The bourgeois Loiseau and Carée-Lamadon, the aristocratic Count and Countess de Bréville and the nuns representing the religious class.

Boule de Suif and Cornudet make the women and men close ranks against them respectively.

- Boule de Suif's generosity

She is the only one who has thought to bring provisions with her.

Her sharing of these breaks down the social barriers.

The passengers interact and converse more freely.

- the sacrifice she makes

Initial admiration for the stand she takes gives way to condemnation.

Attitudes towards Boule de Suif's act are motivated purely by self-interest.

Boule de Suif is put under increasing pressure to give way to the demands of the Prussian officer.

- the hypocrisy of the travellers

Total reversal of the first part of the journey.

Boule de Suif is snubbed by the other passengers.

She is left starving when they refuse to share their provisions.

0 5

Albert Camus: *L'étranger*

0 5 . 1

Examinez comment Meursault réagit à sa vie de prisonnier.

Vous pouvez utiliser les points suivants :

- la visite de Marie
- les privations et leurs effets
- la routine de la vie de prisonnier
- le rôle de l'aumônier.

[35 marks]

Possible content

- Marie's visit

Meursault identifies this as a turning-point in how he views his imprisonment. He wants to have physical contact with Marie but is not allowed to do so. Marie writes to him after her visit and this is when prison begins to become unbearable.

- privations and their effects

Meursault is not allowed cigarettes; he cannot stop thinking of women and is tormented by physical desire. He understands now what lack of freedom means. He is sure he will adapt to this life.

- the routine of prison life

Meursault spends a lot of time sleeping. He begins to lose track of time. His isolation leads him to talk to himself aloud.

- the role of the chaplain

Meursault completely rejects Christianity, the notion of his own guilt and the need for forgiveness. He loses patience with the chaplain, refuses to call him "father" and rejects all truths other than that of his own existence. He accepts only his life as it has been and rejects any promise of eternal life.

0 5 . 2 Examinez le rapport entre Meursault et sa mère.

Vous pouvez utiliser les points suivants :

- la réaction de Meursault à la mort de sa mère
- son comportement à l'enterrement
- ses souvenirs de sa mère
- les attitudes des autres envers Meursault et sa mère.

[35 marks]

Possible content

- Meursault's reaction to his mother's death

Seems unmoved by the news of her death.

Has rarely visited her when she was still alive, not wanting to give up his Sundays to go and see her.

He declines the invitation to see his mother's corpse in the coffin.

- his behaviour at the funeral

Meursault falls asleep during the vigil and declines again to see his mother's corpse.

He doesn't remember how old his mother was.

He is seemingly more affected by the sun and heat than by grief.

- his memories of his mother

His mother is buried so really nothing has changed.

Meursault tells the *juge d'instruction* he loved his mother as everyone does.

In prison he remembers snatches of conversation with his mother; people in the end get used to anything.

- the attitudes of others towards Meursault and his mother.

Marie is taken aback when she discovers Meursault's mother died only very recently but she says nothing.

Raymond says that Meursault's mother's death had to happen one day and Meursault agrees with this sentiment.

Salamano says he understands why Meursault had his mother live in a home.

0 6

Françoise Sagan : *Bonjour Tristesse*

0 6

1

Examinez les attitudes des personnages principaux envers la famille dans *Bonjour Tristesse*.

Vous pouvez utiliser les points suivants :

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

[35 marks]

Possible content

- Raymond's attitudes

Raymond does not have a traditional attitude to fatherhood and the role of the family. Raymond is more concerned with hedonistic pursuits as opposed to the practicalities and responsibilities of parenthood.

Raymond does not set boundaries for what is acceptable behaviour from Cécile.

- Cécile's attitudes

Cécile views her family as consisting of Raymond and herself.

Cécile considers Elsa and Anne as outsiders to her family, even though they have a relationship with Raymond.

Cécile considers Anne as a threat to her relationship with Raymond.

- Anne's attitudes

Anne has traditional views of the role of the family.

Anne tries to influence how Raymond behaves as a parent.

Anne's traditional views of the family cause Cécile to react with dire consequences.

- Elsa's attitudes

Being closer in age to Cécile than to Raymond, Elsa does not have the same parental authority as an older parent would have.

Elsa is hedonistic and not concerned with being a parent to Cécile.

Elsa sees Anne as a threat to her relationship with Raymond, not as a threat to Raymond and Cécile's family unit.

0 6 . 2

Examinez comment les rapports entre les adultes influencent le comportement et les actions de Cécile dans *Bonjour Tristesse*.

Vous pouvez utiliser les points suivants :

- les rapports entre Raymond et Anne
- les rapports entre Raymond et Elsa
- les rapports entre Elsa et Anne
- les rapports entre Charles Webb et sa femme.

[35 marks]

Possible content

- the relationship between Raymond and Anne

Anne has a strong maternal instinct to which Cécile is not accustomed since the death of her mother.

Anne's relationship with Raymond creates a more disciplined family structure for Cécile. Raymond's relationship with Anne makes Cécile feel threatened and thus react in an extreme way.

- the relationship between Raymond and Elsa

Raymond and Elsa's relationship creates a hedonistic atmosphere, free of responsibility. Elsa does not criticise and question Cécile's behaviour.

Cécile sees Anne's relationship with Raymond as a threat and conspires with Elsa to plot against Anne.

- the relationship between Elsa and Anne

Anne is a threat to Elsa's relationship with Raymond and thus Raymond's relationship with Cécile.

Cécile admires and respects Anne despite Elsa being a preferred partner for Raymond. Elsa and Anne together create a toxic environment which makes Cécile react in an extreme way.

- the relationship between Charles Webb and his wife.

Cécile becomes protective of her father when they are shocked to hear Raymond wants to marry Anne.

Cécile argues with Madame Webb when she criticises her love affairs.

During her drunken argument with Madame Webb, Cécile states her admiration and support for Anne.

0 7**Claire Etcherelli: *Elise ou la vraie vie*****0 7****1**

Examinez ce qui motive Elise à quitter Bordeaux pour vivre à Paris.

Vous pouvez utiliser les points suivants :

- les conditions de la vie familiale
- l'idée de la vraie vie
- le départ de Lucien
- le séjour à Paris est un projet à court terme.

[35 marks]**Possible content**

- the conditions of family life

Cramped living conditions and claustrophobic atmosphere of the home where Elise, Lucien, Marie-Louise, grand-mother and baby live together.
 Limited opportunities for the future – Marie-Louise working in the “*biscuiterie*”.
 Shortage of money and struggling to make ends meet.

- the idea of “*la vraie vie*”

Lucien first coins the phrase “*la vraie vie*” which implies a better life.
 Awareness and understanding of what is going on in the wider world.
 Desire to be part of that wider and better world.

- Lucien's departure

Lucien's move to Paris and his letter to Elise.
 Lucien's supposed discovery of “*la vraie vie*” among the factory workers.
 Life in Bordeaux without him means greater isolation.

- the stay in Paris is a short-term plan

Initially Elise plans to stay a few weeks while grand-mother is convalescing.
 Lack of money and sense of duty towards Lucien.
 Elise becomes trapped by her circumstances.

07.2 Examinez le rôle de Lucien dans le roman.

Vous pouvez utiliser les points suivants :

- son enfance
- ses rapports avec Marie-Louise et Anna
- ses rapports avec Elise
- ses rapports avec Henri et son rôle politique.

[35 marks]

Possible content

- his childhood

Lucien is a very demanding and difficult child.
Constant arguments between him and grand-mother.
Completely selfish and everyone gives into this.

- his relationship with Marie-Louise and with Anna

Marries Marie-Louise and becomes a father at a very young age.
The life she offers is in stark contrast to his political interests and activity.
Lucien's double-life and his affair with Anna in Paris.

- his relationship with Elise

Lucien knows he can manipulate his sister and takes advantage of this.
Elise's decisions are almost always influenced by what Lucien wants or needs.
Insensitive about the relationship between Elise and Arezki.

- his relationship with Henri and his political role.

Henri influences his interest in politics but is scathing about his political activism.
Lucien is seen as a bad influence on other workers in the factory.
Lucien's political vision is somewhat idealistic and naïve.

0 8

Joseph Joffo: *Un Sac de Billes*

0 8 . 1

Examinez comment Joffo présente les Allemands et les Italiens dans le roman.

Vous pouvez utiliser les points suivants :

- les soldats allemands à Paris
- les soldats italiens à Nice
- les contrastes entre les Allemands et les Italiens
- les événements à l'Hôtel Excelsior.

[35 marks]

Possible content

- the German soldiers in Paris

The SS officers who come into the Joffo barber's shop without realising it is a « Yiddish Gescheft ».

Jo is fearful of how they will react when they find out.

Effects of the Occupation on the Jewish community.

- the Italian soldiers in Nice

The system of trafficking that the Joffo boys are involved in with the Italian soldiers.

Jo on first name terms and very friendly with all of them.

Despite the occupation by the Italians there is almost a holiday atmosphere in Nice but this changes dramatically when Badoglio replaces Mussolini.

- the contrasts between the Germans and Italians

Italian officers were seen on the beach in the company of elegant women.

1000 German soldiers, SS officers and the Gestapo arrive in Nice.

Jews are denounced and arrested and the brothers transfer to Moisson Nouvelle.

- the events at the Hotel Excelsior

Jo's encounter with the soldier and experience of the violence and brutality of the German – a foretaste of what is to come.

The fate of others that have been arrested and the interrogations by the SS at the Hotel Excelsior where the brothers are detained.

Maurice is given 48 hours to bring proof that the brothers are not Jews otherwise Jo will be cut to pieces.

0 8 . 2 Examinez comment le thème de l'enfance est présenté dans le roman.

Vous pouvez utiliser les points suivants :

- l'innocence de Joseph au début du roman
- l'importance des billes au cours du roman
- la manière dont Maurice s'occupe de son frère
- la perte de l'enfance.

[35 marks]

Possible content

- Joseph's innocence at the start of the novel

Reaction to losing his marble to his brother and attitude towards Maurice when he gives him back the marble are typical of a child.

Boys' behaviour is typical of childhood.

Jo cannot understand why his life among friends and in school has suddenly changed.

- the importance of the marbles as a symbol

The marbles are a symbol of childhood – something concrete and tangible about childhood – and a symbol of the bond between the two brothers.

Exchange of marbles for the *étoile jaune* is Jo's first business transaction.

Marbles belong to childhood and do not feature again in the story because Jo's childhood is over.

- the way Maurice looks after his brother

Experiences at school when their Jewishness is made public.

Maurice looks out for Jo throughout their journeys and adventures and keeps him out of danger as much as possible.

Makes sure that they have enough to live on (going back and making money bringing people across the demarcation line).

- the loss of childhood

The last meal shared with their parents prompts Jo to write: *C'en était fait de l'enfance*.

Lessons learned in and about the adult world force Jo (and Maurice) to grow up quickly.

Fundamental values linked to childhood are turned upside down (security provided by grown-ups and their dependability; telling the truth).

0 9**Faïza Guène : *Kiffe kiffe demain*****0 9****1**

Examinez comment les thèmes du roman sont présentés à travers les personnages féminins dans *Kiffe kiffe demain*.

Vous pouvez utiliser les points suivants :

- Doria et ses expériences
- Madame Burlaud et l'aide qu'elle donne
- la mère de Doria et son manque d'éducation
- Samra et son désir d'être indépendante.

[35 marks]**Possible content**

- Doria and her experiences

The story revolves around the experiences of Doria and how she deals with issues of family, gender, education and ethnicity.

Doria is a teenager caught between the immigrant culture of her parents and that of secular French society.

Doria does not want to live the confined and controlled life as her mother does.

- Madame Burlaud and the help she gives

Mme Burlaud is patient and understanding of Doria even though she is often critical of her.

Mme Burlaud tries to engage with Doria to help her break free of the confines of her life.

Mme Burlaud acts as a catalyst for Doria to help her confront issues relating to gender, her family, education and ethnicity.

- Doria's mum and her lack of education

Doria's mum represents the poorly educated first generation immigrants in France.

Doria's mum also represents the older generation and their traditional values.

Doria's mum also represents how women of her generation are oppressed by the patriarchy.

- Samra and her desire for independence

Samra represents how women of the younger generation are oppressed by men of the older generation.

People in Doria's community see her running away with a man from a different ethnicity as scandalous.

Doria admires Samra's independence and sees her as inspirational.

0 9 . 2Examinez les rapports humains tels qu'ils sont présentés dans *Kiffe kiffe demain*.

Vous pouvez utiliser les points suivants :

- Doria et sa mère
- Doria et son père
- Doria et Nabil
- Samra et son amant.

[35 marks]**Possible content**

- Doria and her mother

Doria and her mother represent a single parent immigrant family.

Doria and her mother are very protective of one another.

Doria feels as though she must support her mother as she is illiterate, and she has been abandoned by her husband.

- Doria and her father

Doria's father does not live with her.

Her father is a hypocrite as he behaves in a way that he does not expect Doria to behave.

Despite her father being absent, the social norms of patriarchy prevail.

- Doria and Nabil

Doria is at first scathing of Nabil.

Nabil is polite and respects Doria for who she is.

Doria is positive about her future relationship with Nabil.

- Samra and her partner.

Samra running away with a different ethnic group is viewed as scandalous by some. Samra choosing who she loves makes a strong statement about social norms and expectations.

Doria views Samra's choice of partner as an act of freedom.

1 0

Philippe Grimbert : *Un secret*

1 0 . 1

Examinez les rapports entre les adultes et les enfants dans *Un secret*.

Vous pouvez utiliser les points suivants :

- le narrateur, son père et sa mère
- le narrateur et les autres adultes dans sa famille
- le narrateur et Louise
- Simon et les adultes dans sa famille.

[35 marks]

Possible content

- the narrator, his father and mother

The narrator feels that there is distance between him and his parents.

The narrator feels that he is different from his parents and cannot live up to his father's expectations.

The narrator's parents hide the truth about the past from the narrator.

- the narrator and the other adults in his family

There are close ties between the narrator and his grandparents, aunts and uncles.

Traditions and events keep the family united.

The narrator becomes increasingly aware of the tensions that have existed between and across the different generations of the family.

- the narrator and Louise

Louise is integral to revealing the past to the narrator.

Louise feels as though the narrator has a right to know about the past.

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

- Simon and the adults in his family

Hannah protects and cares for Simon up until their death.

Simon enjoys the affection, devotion and attention of all adults in his family.

He is in a sense abandoned by his father when he leaves to cross the demarcation line.

1 0 . 2

Examinez l'importance de l'amour dans *Un secret*.

Vous pouvez utiliser les points suivants :

- l'amour parental envers Simon
- l'amour parental envers le narrateur
- l'amour entre Maxime et Hannah
- l'amour entre Maxime et Tania.

[35 marks]

Possible content

- the love of parents towards Simon

Maxime loves his son almost as an extension of himself (sporting prowess and physicality).

Hannah loves her son as he is all that she has left when she realises Maxime is in love with Tania.

Hannah's action – proof of, or betrayal of her love for Simon?

- the love of parents towards the narrator

Seemingly “no love lost” between Maxime and the narrator.

The parents' love for the narrator is stifled by past secrets.

Tania struggles to fill the void created by Maxime's apparent indifference to his second son.

- the love between Maxime and Hannah

The wedding-day shows how fragile the love is between Hannah and Maxime.

Maxime is completely overwhelmed by Tania's beauty and this impacts on his love for Hannah.

Hannah knows she cannot compete and resigns herself to losing Maxime's love.

- the love between Maxime and Tania

Tania initially rejects Maxime but her feelings towards him change almost despite herself – she is happy to be joining the family in Saint-Gaultier to be nearer to Maxime.

Feelings of grief and guilt are confused when they first learn of Hannah's and Simon's arrest and disappearance.

Maxime's and Tania's relationship is forever tinged with guilt and the sadness of their memories.

1 1

Delphine de Vigan : *No et Moi*

1 1 . 1

Examinez comment les personnages principaux s'entendent les uns avec les autres dans ce roman.

Vous pouvez utiliser les points suivants :

- Lou et No et leur attitude l'une envers l'autre
- Lou et ses attitudes envers ses camarades de classe
- Lou et Lucas et l'amitié qu'ils partagent
- No et Lucas.

[35 marks]

Possible content

- Lou and No and their attitude towards each other

Lou attempts to understand the reasons for No's homelessness.

No understands Lou's kindness and concern for her.

No accepts Lou's kindness but leaves her, knowing that her attempts to change her are in vain.

- Lou and her attitudes towards her classmates

Lou feels intimidated by her classmates as she feels they do not understand her.

Lou feels more accepted by her classmates after they applaud her for her presentation.

Lou feels more accepted and understood as her classmates become friendlier towards her.

- Lou and Lucas and the friendship they share

Lou is attracted to Lucas as she feels she doesn't fit in with the rest of her class.

Lou is attracted to Lucas as he protects her and acts as her guardian.

During the novel, Lou falls in love with Lucas and their relationship gradually changes.

- No and Lucas

Lucas lets No stay at his parents' house and protects her when she leaves Lou's family.

No and Lucas form a strong bond like that between Lou and Lucas.

Lucas becomes angry with No's behaviour resulting in violence between them.

1 1 . 2 Examinez comment le comportement des personnages dans *No et moi* est influencé par la famille.

Vous pouvez utiliser les points suivants :

- la famille de Lou et son influence sur Lou
- la famille de No
- la famille de Lou et son influence sur No
- la famille de Lucas.

[35 marks]

Possible content

- Lou's family's influence on Lou

Lou's parents' grief over the death of Thaïs creates a dysfunctional and distant family unit.

Despite being dysfunctional, Lou's parents allow her to be herself.

When Lou returns home after running away, her parents realise the importance of a strong family.

- No's family

No was raised by her grandparents and had a poor relationship with her mother.

No was taken into care and further distanced from her mother.

No copes with her dysfunctional family by running away and becoming homeless.

- Lou's family's influence on No

No views Lou's parents housing her as a kind gesture which gives her the opportunity to change her life.

No becomes more positive and initially wants to change her life.

No has difficulty in adapting to normal life resulting in Lou's parents asking her to leave their home.

- Lucas' family

The absence of Lucas' parents makes him more resilient and resourceful.

Lucas replaces the closeness of his family with his friends Lou and No.

Lucas' friendship with Lou and No is just as dysfunctional as his family and eventually falls apart when he argues with No. However, his relationship with Lou develops.

Section C Films

1 2 François Truffaut : *Les 400 coups*

1 2 . 1 Examinez les rapports entre Antoine et son beau-père dans *Les 400 coups*.

Vous pouvez utiliser les points suivants :

- leur rapport au début
- ce qui provoque l'impatience du beau-père
- la sortie au cinéma
- la réaction du beau-père au vol.

[35 marks]

Possible content

- their relationship at the outset

Step-father tries to compensate for mother's strictness by being more compassionate.
Defends mother's behaviour and attitude towards Antoine.
Cooking scene shows attempt at bonding with Antoine.

- what provokes the step-father's impatience

Incident over the atlas.
Antoine's truancy.
The fire in the shrine dedicated to Balzac.

- the trip to the cinema

An apparently harmonious family of three.
Step-father is good-humoured and entertains both his wife and Antoine.
Something of the calm before the storm.

- the step-father's reaction to the theft

The typewriter is stolen from the offices where he works and thus there is added shame and embarrassment.
This is the last straw for the step-father.
He himself turns Antoine in to the police and the relationship between them completely breaks down.

1 2 . 2

Examinez les facteurs qui expliquent le comportement d'Antoine Doinel.

Vous pouvez utiliser les points suivants :

- sa situation familiale et domestique
- les facteurs psychologiques
- son ennui et son manque d'intérêt à l'école
- son comportement impulsif.

[35 marks]

Possible content

- his family and domestic situation

Tension within the home because of mother's dissatisfaction and infidelity.
Cramped living conditions especially sleeping arrangements.
Antoine feels he is a burden; conversations overheard.

- psychological factors

What is revealed through the interview with the psychoanalyst.
Antoine's knowledge that his mother never wanted him.
Rejection as a baby and brought up by grand-mother.

- his boredom and lack of interest at school

Nothing in the curriculum seems relevant or engaging.
Teachers unsympathetic and critical of their pupils especially Antoine.
Truancy and its consequences offer more excitement and adventure.

- his impulsive behaviour

« *Elle est morte* » excuse for his absence from school.
Decision that running away will solve everything.
Theft of typewriter and subsequent escape from centre for delinquents.

1 3

Louis Malle : *Au revoir les enfants*

1 3 . 1

Examinez comment l'attitude de Julien envers Jean change au cours du film.

Vous pouvez utiliser les points suivants :

- la jalousie de Julien et la menace que représente Jean
- la découverte de la vérité au sujet de Jean
- l'amitié qui se développe
- l'attitude de Julien à la fin du film.

[35 marks]

Possible content

- Julien's jealousy and the threat Jean represents

Julien is respected by the other pupils and is afraid his status will be jeopardised.
Julien is intellectually at the top of the class but clearly Jean is intelligent too.
Julien's reaction is to belittle and humiliate Jean.

- Discovering the truth about Jean

Witnessing him at prayer in the dormitory.

Noticing what he does and does not eat.

Discovery of the books in Jean's locker and of his real identity (Kippelstein).

- The friendship that develops

Shared interest in reading; exchanging books.

Bonding during and after the treasure-hunt experience.

Piano-playing during the air-raid.

- Julien's attitude at the end of the film

Sense that he betrayed Jean to the Gestapo by turning round in class.

Jean is forgiving; final scene in the dormitory shows their closeness.

Julien's obvious sense of loss – he is tearful and his closing message is that he never forgot that day.

1 3 . 2 Examinez l'importance du personnage de François, le frère de Julien, dans ce film.

Vous pouvez utiliser les points suivants :

- l'attitude de François envers l'Occupation
- l'attitude de François envers l'école
- ce que Julien pense de son frère
- comment François traite Joseph.

[35 marks]

Possible content

- François's attitude towards the Occupation

François is openly critical of the French militia in the restaurant.
He purposely misdirects German soldiers who ask him the way to places.
He has little respect for the Germans.

- François's attitude towards school

François is very critical of the religious regime in the school.
He defies the rules and regulations.
He is trying to seduce the piano teacher.

- what Julien thinks of his brother

Julien uses François to better understand Jean Bonnet asking him about Jews.
There is a close relationship between the brothers even though François constantly teases Julien.
Julien relies on having an older brother in the school to improve his status among his peers.

- how François treats Joseph

François makes fun of Joseph's romantic adventures.
He uses Joseph to carry out black market trading.
He is one of the seven pupils responsible for Joseph's dismissal.

1 4

Mathieu Kassovitz : *La Haine*

1 4 . 1

Examinez comment le comportement des trois protagonistes est lié aux banlieues.

Vous pouvez utiliser les points suivants :

- la vie défavorisée des banlieues
- la vie familiale des trois protagonistes
- le manque d'ambition chez les banlieusards
- le manque d'espoir chez les banlieusards.

[35 marks]

Possible content

- poor quality of life in the banlieues

Physical surroundings are depressing with dilapidated buildings and vandalised amenities.

Young people have little to do.

Poverty and lack of employment seem prevalent.

- family life of the three protagonists

No father figures to provide good role models.

Overcrowding in the apartments – eg Vinz shares a bedroom with his sister.

Family members are or have been in prison – eg Hubert's older brother.

- lack of ambition amongst the residents

No real aspirations – Vinz expects/wants to serve a prison sentence.

No real education.

General acceptance of the situation – though Hubert's refrain is « *Il faut que je parte. Il faut que je parte d'ici* ».

- lack of hope among the residents

Vicious circle – « *la haine attire la haine* ».

Sense of pessimism and impending doom throughout the day – « *jusqu'ici tout va bien* ».

Worldview and character of the banlieusards (particularly Vinz) is overwhelmingly negative.

1 4 . 2

Examinez l'importance des scènes tournées au centre de Paris.

Vous pouvez utiliser les points suivants :

- les scènes chez Astérix
- les scènes pendant la garde à vue
- les scènes à la galerie d'art
- les autres scènes tournées au centre de Paris.

[35 marks]

Possible content

- scenes at Asterix's apartment

Russian roulette sequence provides an example of the precarious and violent lifestyle led by the protagonists.

The apartment provides stark contrast with the living spaces of the banlieue.

As a plot device the incident at the doorbells/intercom attracts the attention of the police leading to the detention of Saïd and Hubert.

- the detention scenes

Focus on the extremely violent and confrontational attitudes and behaviour of the police. Focus on racism.

Provides contrast of the police 'new recruit' witnessing the scene and those carrying out the 'interrogation' of Hubert and Saïd.

- scenes at the art gallery

Stark contrast between life in the centre of Paris and life in the suburbs.

Highlights the awkwardness and lack of social skills of Vinz, Saïd and Hubert when dealing with girls their own age.

Provides further examples of the violent and anti-social nature of the protagonists.

- other scenes shot in Paris

In the streets the polite police officer – a contrast with the majority of the police represented in the film.

The fight with the skinheads reinforces the violence but also highlights the fact that Vinz cannot bring himself to use the gun.

Other scenes: attempt to steal the car, the night scenes on the rooftops, the shooting of the doorman at the nightclub, the 'imagined shooting' of the security guard, the long wait at the underground station where they learn of Abdel's death.

1 5

Cédric Klapisch : *L'auberge espagnole*

1 5

1

Examinez l'importance des deux villes de Paris et de Barcelone dans ce film.

Vous pouvez utiliser les points suivants :

- ce que Paris représente pour Xavier
- Barcelone – ville pleine de découvertes
- comment Barcelone affecte d'autres personnages
- les contrastes entre Paris et Barcelone.

[35 marks]

Possible content

- what Paris represents for Xavier

Initially Xavier is sad to leave because Paris represents Martine.
Paris becomes more than geographically distant for Xavier.
In the end Paris represents a life Xavier has to escape from.

- Barcelona – a city full of discoveries

From when he first arrives Xavier is excited by the city.
Barcelona represents new cultures and new language.
Barcelona, for Xavier, comes to represent a new identity.

- how Barcelona affects other characters

Anne-Sophie is like a fish out of water in Barcelona and makes no attempt to 'engage' with the city.

Martine is ill at ease throughout her time in Barcelona.

The Erasmus students adapt well to the cultural diversity of the city.

- contrasts between Paris and Barcelona

Barcelona is seen to be more vibrant, its architecture more modern and ambitious.
Scenes in Paris are generally tense whereas scenes in Barcelona are more relaxed.
Contrasts between Martine and Xavier come to reflect contrasts between the two cities.

1 5 . 2 Examinez l'importance du personnage de William dans ce film.

Vous pouvez utiliser les points suivants :

- ses rapports avec sa sœur Wendy
- ses attitudes envers les étrangers
- sa présence dans l'appartement
- son amitié avec Xavier.

[35 marks]

Possible content

- his relationship with his sister Wendy

William and Wendy have a close relationship; she finds him funny even when he is being outrageously racist.

Wendy cannot be angry with William for long when he upsets people in the apartment.

William is prepared to pretend to have a gay relationship with the American to save Wendy and Alistair's relationship.

- his attitude towards foreigners

Klapisch is presenting a fairly typical British Europhobe.

William's views and opinions are based on limited contact and acquaintance with foreigners.

William always assumes everyone will agree with what he says including when he insults foreigners.

- his presence in the apartment

When William first meets the residents he upsets Soledad when recounting his 'Spanish' conversation.

His stereotyped views about the Germans and reference to Nazism upset Tobias.

He has no awareness of the effect he has on Wendy's friends.

- his friendship with Xavier

The turning point is William's account of the male fly's mating habits.

Xavier seems to be able to excuse his offensiveness in favour of his humour.

Xavier is the foreign student that William gets closest to.

1 6

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

1 6 . 1

Examinez les rôles de ceux qui aident Mathilde à trouver Manech.

Vous pouvez utiliser les points suivants :

- le rôle de Germain Pire
- le rôle de Célestin Poux
- les rôles de Tina Lombardi et d'Élodie Gordes
- les rôles de Sylvain et de Bénédicte.

[35 marks]

Possible content

- the role of Germain Pire

A private detective whose daughter has also suffered from polio – predisposes him to help her. He is ultimately the one who informs Mathilde that Manech is still alive. Tries to track down Tina Lombardi on Mathilde's behalf – finds out she has disappeared since the end of the war. Reveals details of the argument between Bastoche and Benjamin Gordes and of their last sightings at Bingo Crépuscule.

- the role of Célestin Poux

Célestin has been kind to Manech at the war front and was there when the condemned men were put into no-man's-land – so is a key witness. Célestin provides details of what he saw on the day Manech was shot. He accompanies Mathilde in search of clues.

- the role of Tina Lombardi and Élodie Gordes

Tina is in a similar predicament to Mathilde – although in search of revenge rather than the truth. Tina gives Mathilde key details that assist her in her search particularly concerning the incident of the soldier wearing German boots and carrying a wounded man. Élodie is at first reluctant to speak with or help Mathilde but eventually sends her a letter outlining her life with Benjamin Gordes and Bastoche which provides key details that Mathilde needs.

- the role of Sylvain and Bénédicte

Look after Mathilde following the death of her parents. Initially think Mathilde should give up her attempts to find Manech. Become a constant source of support for Mathilde.

1 6 . 2

Examinez la vie des soldats telle qu'elle est représentée dans ce film.

Vous pouvez utiliser les points suivants :

- la vie dans les tranchées
- l'expérience des batailles pendant la guerre
- l'automutilation
- la vie des deux soldats qui survivent à la guerre.

[35 marks]

Possible content

- life in the trenches

Representation of the war pulls no punches – it is brutal and realistic. We see the privations of the soldiers close up – the cold and the suffering. There are small tokens of friendship and assistance – Célestin Poux provides the comfort of hot chocolate and a slice of bread and honey for Manech.

- the experiences of battles during the war

Raw and brutal scenes.

Battlefields are depicted as a mess of destruction.

Manech witnesses at first hand a soldier next to him being blown apart in an explosion – which leads to his shell shock.

- self-mutilation

Seen as a way out of the war – but regarded as a serious crime.

A common occurrence – so the accidental wounding of Bastoche and Six-Sous is viewed as self-inflicted.

Life on the front line is so bad that soldiers are driven to this kind of desperation.

- the life of the two soldiers who survive the war

Both have suffered the trauma of war and its long-lasting effects.

Benoît Notre Dame lives in « *la ferme du bout du monde* » having assumed the identity of another man to escape the war and find peace.

Manech still suffers – he has amnesia and does not even know his own name – believing himself to be Desrochelles. Does he even recognise Mathilde?

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

Examinez comment ce film provoque de la sympathie pour certains personnages.

Vous pouvez utiliser les points suivants :

- la sympathie provoquée pour Monsieur Marin
- la sympathie provoquée pour Souleymane
- la sympathie provoquée pour Wei
- la sympathie provoquée pour les autres élèves.

[35 marks]**Possible content**

- sympathy for Monsieur Marin

Marin is fighting an educational system that he knows provides an inappropriate curriculum for the students he teaches.

The behaviour of students in class and their attitude to work causes constant disruption which he finds difficult to control.

Esmeralda and Khoumba create massive conflict on a personal level.

- sympathy for Souleymane

Has no parental support and has a fractured home background.

Is unable to control his violent outbursts which lead him to injuring Khoumba – a situation exacerbated by the behaviour of other class-members.

Ends up being the subject of disciplinary measures which result in exclusion from school.

- sympathy for Wei

Struggles to speak French and finds it difficult to express himself clearly.

Does not fit in with the rest of the class – Wei is intelligent and has a thirst for learning.

Wei's mother faces imminent deportation as an illegal immigrant.

- sympathy for the other pupils

Candidates are likely to choose a range of other pupils. This may include:

Khoumba – a typically misunderstood teenage girl who is reluctant to read aloud in class and feels disrespected by Monsieur Marin.

Henriette – the silent girl who tells Marin at the end of the film that she has learned nothing this school year and is afraid of the future.

Carl – already excluded from a previous school and expected to fit in without trouble.

1 7 . 2

Examinez comment Cantet explore le thème de l'échec dans ce film.

Vous pouvez utiliser les points suivants :

- le rôle de Monsieur Marin
- les rapports entre les élèves
- la situation familiale des élèves
- d'autres aspects de l'échec.

[35 marks]

Possible content

- Monsieur Marin's role

Despite Monsieur Marin's best efforts the situation barely improves by the end of the film.

Monsieur Marin unwisely confronts Esmeralda and Louise and loses the moral high ground (and his position of respect and authority) by referring to them as « *pétasses* ». Monsieur Marin has taught Henriette 'nothing'.

- relationships between pupils

The classroom is full of conflict and argument.

The students have little if any respect for each other.

Verbal abuse eventually becomes physical and results in Khoumba being injured.

- the pupils' family situations

Most families are immigrant families – many do not speak French at home.

We learn that many families are fractured and offer the students no support.

Souleymane comes from a family with a violent father who will probably send him back to Africa when he is expelled.

- other aspects of failure

The school system fails the students by offering an inappropriate curriculum.

Many of the teachers are reluctant to engage with the students and have a poor opinion of them – leading to poor teacher/student relationships.

Lessons lack structure – difficult situations quickly get out of control.