

A-level
FRENCH
7652/2

Paper 2 Writing

Mark scheme

June 2021

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.

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

Copyright information

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2021 AQA and its licensors. All rights reserved..

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Assessment criteria

Each assessment objective should be assessed independently.

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

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

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

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

The above examples are neither prescriptive nor exhaustive.

AO4	
17–20	<p>Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
13–16	<p>Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
9–12	<p>Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
5–8	<p>Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
1–4	<p>Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</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

? = unclear

IRRL = irrelevant

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

0 1

Molière : *Le Tartuffe*

0 1

1

Analysez comment Molière traite de la lutte entre les sexes dans cette pièce.

[40 marks]

Possible content

- Orgon and Elmire's relationship is affected by their separate quests for the truth.
- Elmire still loves Orgon despite how Tartuffe affects his behaviour towards her and his family.
- Tartuffe attempts to seduce Elmire to gain power within the family.
- Elmire uses Tartuffe's seduction of her to expose him for the fraud that he is.
- Orgon believes that he is the patriarch of the family but Madame Pernelle is the distant and domineering matriarch.
- Even though Madame Pernelle is domineering, they both believe in Tartuffe.
- When Tartuffe is exposed as a fraud, Madame Pernelle blames Orgon for her being duped.
- Valère and Mariane's relationship is threatened by older men and can be viewed as a battle between different generations.
- Elmire's love for Orgon and Valère and Mariane's relationship are threatened by Tartuffe's influence and they fight for these relationships.
- Dorine striving to influence the decisions her masters make shows a conflict of power of class as well as a battle of the sexes.
- Elmire exposing Tartuffe as a fraud is a victory for truth and a victory over the patriarchy.
- The relationship between Valère and Mariane is not an example of conflict between sexes but an affirmation of true love.

0 1 . 2

« La principale motivation des personnages de cette pièce est le contrôle des autres. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

- Tartuffe attempts to control Orgon's family by controlling Orgon himself.
- Orgon's children become less important to him as Tartuffe's control over him grows.
- Elmire's love for her family forces her to resist Tartuffe's attempts to control it.
- Tartuffe also controls the family by influencing the dynamics of the relationships between Orgon and Elmire and Valère and Mariane.
- Tartuffe strengthens his control over Orgon by ensuring that his domineering mother, Madame Pernelle, believes in Tartuffe's piety.
- Characters' moral authority and religious beliefs are judged by opposing characters to assert control over others.
- Orgon and Tartuffe are patriarchal characters who both try to assert their authority over female characters.
- Elmire usurps Tartuffe and Orgon's attempts to assert their authority by exposing Tartuffe as a fraud and Orgon as being duped by him.
- Orgon's patriarchal authority is undermined by Madame Pernelle's domineering personality.
- Tartuffe ignores and attempts to control the women and people of a lower social class as they attempt to expose the truth about him.
- Characters attempt to control and expose those they consider to be less pious than themselves.
- As Tartuffe is finally exposed as a fraud, Orgon's patriarchal authority is undermined and Elmire develops matriarchal authority over the family.

0 2

Voltaire : *Candide*

0 2 . 1

« En critiquant l'Optimisme, Voltaire nous présente une image pessimiste du monde. » Dans quelle mesure ce jugement est-il valable ?

[40 marks]

Possible content

- Pessimistic view of the world through the negative experiences of the characters.
- The brutality of war and its destructive effects.
- Innocent victims of disasters perish through no fault of their own.
- Abuse of political power and victims of this abuse.
- The negative effects of institutionalised religion.
- Slavery, exploitation and sexual abuse.
- Pessimism may be seen to be counter-balanced by Voltaire's treatment of this negative content.
- His use of humour; irony; satire; exaggeration and hyperbole.
- The more hopeful message at the conclusion of the story – « *il faut cultiver notre jardin* » – is fundamentally a message of hope.
- Practical occupations bring more benefits than philosophising.
- A recipe for living in harmony.

0 2 . 2

Analysez les aspects de cet ouvrage qui le rendent satirique.

[40 marks]

Possible content

- Main target of satire is the philosophy of Optimism represented by Pangloss.
- He doggedly sticks to his belief in this despite all the evidence to the contrary.
- Doubts voiced by Candide are met by counter-arguments from Pangloss defending Optimism.
- The vehicle for philosophical satire allows Voltaire to satirise other aspects of the human condition and human life.
- Attack on organised religion and the Roman Catholic Church – the intolerance of religious sects.
- The abuses and injustices where religious organisations have wealth and power (the Inquisition; the Grand Inquisitor and the Jesuits of Paraguay).
- Monasticism through the character of Frère Giroflée and his life of bitter frustration.
- Horrors and folly of war are a target for satire; Candide's recruitment into the Bulgarian army.
- War is cruel and brutal but Voltaire also attacks the stupidity that causes war and the hypocrisy surrounding it.
- Wars are fought for trivial reasons that make a mockery of the suffering caused.
- Satire of life in Paris, its follies and vices.

0 3

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

0 3 . 1

Analysez comment la structure du conte *Boule de Suif* contribue à son succès.

[40 marks]

Possible content

- An appreciation and understanding of the overall structure.
- The journey to Tôtes; the delay in Tôtes; the departure from Tôtes – the linear structure of the story respects the linear nature of the journey.
- Attention is concentrated on a small community of travellers.
- Introduction of the significantly chosen characters involved in the story.
- Attitudes towards Boule de Suif and her generosity in sharing her food.
- The changing atmosphere in Tôtes; support for Boule de Suif's patriotic stance initially.
- Self-interest takes over and the dynamic changes.
- Tension and suspense are built up within this middle section of the story.
- Boule de Suif's sacrifice and the journey resumes.
- Contrasts between this second and the first stage in the journey – the reversal.
- Hypocrisy and selfishness of Boule de Suif's companions.
- Boule de Suif isolated and abandoned.

0 3 . 2

« Maupassant s'intéresse à des gens ordinaires qui se trouvent dans des situations extraordinaires. » En vous référant à au moins **deux** contes, expliquez si vous êtes d'accord ou pas avec ce jugement.

[40 marks]

Possible content

- Content cannot be precisely defined given that the question allows for candidate's choice of evidence.
- Explanation/justification of choice of stories.
- The ordinariness of the character(s) involved in first choice of story.
- Aspects of everyday life and how this is affected by war.
- In *Deux Amis* the two friends miss their fishing expeditions and see the opportunity to enjoy an outing once more despite the war.
- In *La mère Sauvage* the mother misses her son but gets on with her life.
- Explanation of what makes their situation extraordinary.
- In *Deux Amis* the two friends suddenly find themselves the captives of the German soldiers and show immense courage.
- In *La mère Sauvage* the mother loses her son in the war and displays her bravery.
- How Maupassant explores and exploits this for social and/or political comment.
- What the character(s) represent(s).
- The stories chosen may provide a contrast or may be very similar.

0 4

Albert Camus : *L'étranger*

0 4 . 1

Analysez dans quelle mesure Meursault est responsable de sa propre mort.

[40 marks]

Possible content

- Meursault commits the crime of murder when he kills the Arab at the beach.
- He shoots the Arab five times even if the motive to do so is unclear.
- Initially sees the whole legal process as a game – not taken seriously.
- Does not give his lawyer the answers to the questions that are expected.
- Will not say that he believes in God because he doesn't.
- Meursault is not responsible for his witnesses and how they are manipulated by the prosecution.
- Trial becomes a combat between the prosecution and defence.
- Meursault senses he is not part of his own trial.
- Meursault shows no remorse and is seen as having no soul.
- He refuses the 'help' of the prison chaplain.
- Meursault is responsible for his death in so far as he refuses to follow the rules of society and play by these.
- Meursault's honesty during the trial makes him responsible for his own death.

0 4 . 2

« A cause de son indifférence envers tout, Meursault est incapable de connaître des sentiments humains. » Dans quelle mesure ce jugement est-il justifié ?

[40 marks]

Possible content

- Is Meursault « *indifférent envers tout* » ? – this part of the quotation might be challenged but more likely candidates will offer evidence to support the view.
- Attitude to promotion; attitude to the prospect of marrying Marie; response to Marie's questioning if he loves her.
- Apparently indifferent attitude to mother's death; to relationship with Raymond.
- Meursault however can and does experience human feelings.
- The pleasure of making love with Marie.
- The pleasure of swimming and sunbathing.
- Eating and drinking afford him pleasure.
- Meursault is responsive to physical experiences.
- The effect of the sun and the heat at the funeral and at the beach before he shoots the Arab.
- Meursault experiences fear when confronted by the *juge d'instruction*.
- He is tormented by his desire for women when he is in prison.
- When he hears the sounds of evening he remembers the time when he was happy.
- Meursault admits to the prison chaplain that he feels afraid.

0 5

Françoise Sagan : *Bonjour Tristesse*

0 5 . 1

« *Bonjour Tristesse* s'intéresse principalement aux expériences des adultes. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

- Raymond's role as a father to Cécile is central to the plot of the novel.
- Raymond and Anne's differing approaches to parenthood are scrutinised.
- Traditional and non-traditional approaches to parenthood, and thus moral authority, is a central theme of the novel.
- The relationships between Raymond, Anne and Elsa are more complex and have more depth than the relationship Cécile has with Cyril.
- The choices that the adults make in the novel show they are more complex and nuanced characters.
- The bad choices Cécile makes are more understandable due to her youth and naivety and are therefore less of a concern for the reader.
- The novel is written from the viewpoint of Cécile which therefore puts her at the centre of the action.
- Cécile is central to all the relationships between the characters in the novel.
- Cécile becoming aware of the consequences of her actions and the possible implications on her future is a focus of the novel.
- Even though the adults influence Cécile, the novel focuses primarily on her actions, not on the causes of the actions.
- The lack of clear parental guidance affects Cécile's behaviour and actions which subsequently affect the lives of all characters, young and old.
- The novel does not focus on the characters' experiences but on the choices they make and the subsequent consequences.

0 5 . 2

Analysez comment Sagan explore le thème de la moralité dans ce roman.

[40 marks]**Possible content**

- At the beginning of the novel Raymond sees 'sin as being the only colour in life'.
- The absence of a strong mother figure for Cécile results in a lack of moral guidance.
- Anne's more traditional views of love and parenthood question the more liberal views of Cécile and Raymond.
- Raymond sees that Anne's traditional values and her love for him could lead to a happier and more stable life.
- Anne represents traditional moral values and tries to break up the relationship between Raymond and Elsa.
- Elsa does not seem to develop moral awareness in the novel. She conspires with Cécile to oust Anne from their lives.
- Cécile admires Anne for her beliefs but sees them as a threat to her relationship with Raymond.
- Cécile reacts to this potential threat to create situations that lead to Anne's death.
- Cécile's regret for the consequences of her actions that led to Anne's death shows some understanding of the morality of her choices.
- Anne's suicide would have been considered immoral at the time.
- After the death of Anne, the characters are aware of the moral implications of their actions, but soon return to being the amoral characters they were at the beginning of the novel.
- Raymond's *laissez-faire* approach to parenthood and superficial relationships would have been considered immoral at the time.

0 6

Claire Etcherelli : *Elise ou la vraie vie*

0 6 . 1

Analysez en quoi consiste « *la vraie vie* » telle qu'Elise la découvre au cours du roman.

[40 marks]

Possible content

- Lucien first uses the phrase « *la vraie vie* » linking it to his sister's inner calm and peace.
- « *La vraie vie* » is a life of happiness and fulfilment which, at this stage in his life, Lucien thinks will be found in marriage.
- The meaning changes as Lucien becomes more politically aware through his association with Henri.
- Lucien leaves for Paris in search of « *la vraie vie* » and Elise follows him.
- The « *vraie vie* » Elise finds there is the punishing regime of the car factory production line.
- Fatigue and exhaustion come to determine how Elise lives her life.
- Her acquaintance and eventual affair with Arezki define another aspect of « *la vraie vie* ».
- The need for clandestine meetings.
- The uncertainty surrounding Arezki's safety and security.
- The suspicion with which Elise and Arezki are viewed as a couple.
- The racism they experience from fellow-workers and from the police.
- « *La vraie vie* » becomes a totally ironic term because of the chasm between the aspiration and the reality.

0 6 . 2

« Ce roman traite principalement des effets déshumanisants de la vie moderne. »
Jusqu'à quel point êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- « *La vie moderne* » in the context of this novel is life in the 1950s but some aspects are still relevant today.
- References to the dehumanising effects of life could include:
 - the exhausting routine of factory-work and of the production line
 - a type of human slavery where workers have scarcely enough time to complete the tasks they are given.
- Mistakes are criticised and money deducted from wages.
- Little time for breaks and the need always to get permission to leave the shop floor.
- Sexist, insulting, humiliating behaviour towards female workers is tolerated as the norm.
- Gender-bias in the workplace – women should be in the offices not on the production line.
- For the Arabs, racism is the norm.
- Verbal abuse is meted out on a regular basis.
- Arabs are seen to be nothing more than animals.
- Lucien is a victim of discrimination because of his political views and influence.
- Moved to the paint-spraying department as a punishment for trying to influence workers.

0 7

Joseph Joffo : *Un sac de billes*

0 7 . 1

« Sans l'aide de son frère Maurice, Jo n'aurait pas pu survivre. » Dans quelle mesure ce jugement est-il valable ?

[40 marks]

Possible content

- Most will present evidence to support the view that Jo is initially dependent on Maurice but that he becomes more independent.
- Age-difference of two years between the brothers.
- Maurice looks out for his brother on the journey to Dax, hiding their real identity when quizzed by the old woman in the carriage.
- Maurice earns money helping people cross the demarcation line leaving Jo to catch up on his sleep.
- Maurice takes responsibility to earn money to pay back the brothers in Menton.
- Jo takes himself off to find work – first indication of independence.
- Nice – Jo working independently in the trafficking with the Italian soldiers.
- Moisson Nouvelle: Jo chooses pottery and Maurice agrees so that they won't be separated.
- Maurice takes the initiative about the need to invent and rehearse an account of their past lives in case of interrogation.
- Jo realises the importance of having a consistent story to tell.
- Maurice made responsible for getting proof of their Catholicity – Jo very dependent on his brother here.
- Jo develops skills and knowledge that allow him to be independent.
- Jo returns to Paris a very different person from the one who left the capital.

0 7 . 2

Analysez comment les adultes sont présentés dans ce roman.

[40 marks]

Possible content

- The candidate's response will depend upon their choice of adult characters.
- Papa Joffo – wise, sympathetic, supportive but also realistic and pragmatic.
- Adults are often seen to be kind, helpful, understanding – priest on the train to Dax; old woman that gives Jo lemonade, le comte de V and the ride to Aire-sur-l'Adour.
- Madame Viale's kindness and company.
- The Italian soldiers befriend Jo in Nice.
- Subinagui's support and help at Moisson Nouvelle and not just for the Joffo brothers.
- The doctor who conducts the medical examination at the Hotel Excelsior.
- The priest at the church and his persistence in helping the boys.
- The woman in the shop at Montluçon who feeds them and lets them stay the night for nothing.
- The Mancelier family.
- Contrast all of the above with the brutality and aggressiveness of the SS and the Gestapo.

0	8
---	---

Faïza Guène : *Kiffe kiffe demain*

0	8
---	---

1

Analysez comment Doria lutte contre le contrôle des autres pour établir son indépendance.

[40 marks]**Possible content**

- Doria finds it difficult to escape the socio-economic confines of her working-class life in the banlieues.
- Doria does not want to have the life her mother and other women in her community have had.
- Doria sees the chance to choose one's partner as the opportunity of a lifetime.
- Doria wants to escape from the controlling patriarchy of her community.
- However, Doria has a strong bond with and supports the matriarchal characters in the novel.
- Doria lives in a community bound by religious norms and she finds it difficult to reconcile those religious beliefs with the values of modern secular France.
- At the end of the novel, Doria is optimistic about her future and seems to have more control over her relationships and career.
- Doria struggles with the teachers and the education system which she is initially in.
- Once Doria moves to a school better suited to her educational needs she seems more settled and more in control of what she wants to do.
- With the help of Madame Burlaud, Doria is better able to cope with her problems.
- Doria's father attempts to control her view of relationships, and possible future relationships, by ripping up posters of boy bands in her room.
- Doria develops a relationship with Nabil that will possibly blossom in the future.

0 8 . 2

« *Kiffe kiffe demain* décrit avec précision la vie des adolescents dans les banlieues. »
Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- The story is a personal account of a young girl's life and not a story which portrays every young person's life in the banlieues.
- The story of *Kiffe kiffe demain* is not necessarily an accurate depiction of a teenager's life in the banlieues but one can relate to it.
- Doria's story can be seen as showing all the issues and complexities of an archetypal teenager.
- *Kiffe kiffe demain* can also be seen as reinforcing stereotypes about immigrants' life in the banlieues.
- *Kiffe kiffe demain* portrays the socio-economic constraints of living in the banlieues.
- *Kiffe kiffe demain* also portrays the poor life chances and criminality of certain people in the banlieues.
- *Kiffe kiffe demain* also portrays accurately the patriarchal values of the community in which she lives.
- The roles of men and women in Doria's community and the conflict created between these and the values of secular France are depicted accurately.
- The novel shows truthfully the struggles that a young woman faces when living in a strongly patriarchal community.
- The novel shows the struggles that a teenager may have at school.
- The novel also shows the lengths that teachers go to in order to ensure the best for their pupils.
- The novel is optimistic at the end and shows that a young woman can overcome difficulties.

0 9

Philippe Grimbert: *Un secret*

0 9 . 1

Examinez comment Grimbert explore le thème de la survie dans *Un secret*.

[40 marks]

Possible content

- Survival of the Holocaust is one of the main themes of the novel.
- The characters attempt to survive the moral choices they make and how they affect the lives of others.
- The adult characters not only survive the Holocaust but attempt to survive its legacy.
- The characters strive to deal with the guilt of not succumbing to the fate of many from the Jewish community in the Holocaust.
- As well as dealing with the legacy of the Holocaust in general, the adult characters attempt to deal with their guilt over the death of Hannah and Simon.
- The adult characters attempt to survive the past by revealing and sharing the pains of past events.
- The adult characters do not fully survive the Holocaust and its aftermath; they attempt to cope with it as best they can.
- The narrator attempts to deal with the revelations about his parents' past.
- The revelation of the past imposes the legacy of the Holocaust onto the narrator. The narrator then attempts to deal with the collective pains of the past.
- The narrator attempts to survive the conflicting aspects of his identity – the person he always thought he was and the person he is.
- The narrator does not survive the legacy of the Holocaust, he copes with it by discussing the truth of the past.
- The author writes the novel as a means of coping with and surviving the events of the past.

0 9 . 2

« *Un secret est avant tout un roman historique.* » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- The *avant tout* in the quotation may not be addressed in most responses and this would affect the band in which the response is placed.
- The historical context of the novel is of major significance – post-war France at the outset but the family history of the narrator's Jewish family extends back to the war and the occupation.
- Historical references are subtly woven into the fabric of the narrative (Hitler's rise to power; the Nazi occupation of France; the increasingly threatened fate of the Jews, primarily in Paris).
- The novel deals also with the conflicting reactions of the Jewish family to the changing political situation.
- There is historical accuracy in the detail of the treatment of the Jews.
- The persecution of the Jews eventually leads the narrator's family to plan to cross the demarcation line to settle in the Free Zone.
- This is done in two stages – the first (Maxime and his brother Georges) successfully, the second (Louise, Hannah, Esther and Simon) resulting in Hannah and Simon being arrested and sent to Auschwitz.
- This, however, does not make the work *un roman historique* as the emphasis is more on loss, grieving, guilt, love and secrecy.
- The narrator discovers the truth of his family's past which until that discovery he has imagined and pieced together as best he could.
- For the narrator this is a novel of discovery including the discovery of what exactly happened to Hannah and Simon in Auschwitz.
- He shares the truth of this with his father and mother thereby unburdening them of their uncertainty.
- Psychology and human emotion are more important than history in this novel.

1 0

Delphine de Vigan : *No et moi*

1 0 . 1

Analysez dans quelle mesure les personnages principaux du roman peuvent être considérés comme des exclus.

[40 marks]

Possible content

- No is homeless and lives on the streets.
- No is distanced from her dysfunctional family.
- No is welcomed into Lou's family but then leaves as she is unable to adapt to normal family life.
- Like No, Lou comes from a dysfunctional family where she feels distanced from her parents.
- No finds reintegrating into normal life difficult and so returns to living on the outskirts of society.
- Lou and No form a friendship that temporarily alleviates their sense of exclusion.
- At school, Lou does not fit in as she is advanced beyond her age intellectually but is less emotionally secure than her peers.
- Lou's relationship with Lucas helps with her sense of exclusion at school.
- At school, Lou's peers are sceptical at first but finally accept her for who she is.
- Lou's mother is reserved and distant from other members of the family.
- Lou and her father try to help Lou's mother deal with her depression which thus makes their relationship strained and difficult.
- Lou running away and then returning home makes Lou's mother aware of the importance of her family and the bond between them strengthens when she returns.

1 0 . 2

« Il serait difficile, même impossible, pour les personnages dans *No et moi* de changer leur mode de vie. » Jusqu'à quel point êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

- No attempts to live a normal life with a home and a job but finds it difficult to reintegrate back into society.
- Lou is naïve to think that she can help No to live a normal life as she fails to change her.
- At school, Lou is precocious yet emotionally immature, but she changes to become less naïve and emotionally stronger.
- Lou has a strong friendship with Lucas and it affects how they relate to one another and other characters.
- Lou and Lucas' friendship develops with the potential for it to become more than a friendship.
- Lou's parents seem unable to free themselves from their depression and be closer to Lou.
- The inclusion of No in their family and Lou running away from home stresses the importance of family and strengthens the bonds between them.
- The events that surround Lou and her parents show that it is difficult to change their way of life but essentially it can be done.
- For No, changing her way of life is more difficult than for other characters.
- Monsieur Marin sees potential in Lou and even though she learns from the events surrounding No, he urges her not to change and to continue having the same core values.
- Lou's attempt to raise awareness of the plight of the homeless is appreciated by Monsieur Marin and her peers, but the extent to which she changes their points of view is unclear.
- Lou is naïve to think that she can change society's approach to battling homelessness.

1 1

François Truffaut : *Les 400 coups*

1 1 . 1

Analysez l'importance du thème de la liberté dans ce film.

[40 marks]

Possible content

- Various approaches possible to this question.
- Antoine's feeling of being trapped.
- Confined spaces in the classroom and in particular behind the blackboard.
- Confined space in the apartment – narrow kitchen when cooking with step-father.
- Antoine sleeps in the passageway on a camp-bed.
- Claustrophobic atmosphere and locations throughout.
- Sense and experience of freedom on the rotor, attraction of truancy and freedom to roam the streets of Paris and go to the cinema.
- Confined space when he sleeps in the printing works and again in René's room.
- Theft of typewriter (weight of it to carry round Paris) adds to sense of entrapment.
- Confined spaces after being taken to police-station – cell, police vehicle.
- Looking out onto the freedom of Paris streets.
- Escape at the end of the film and sense of freedom.
- But equally sense of being lost and alone.

1 1 . 2

« L'image de la France des années 50 que Truffaut nous donne ici est fondamentalement négative. » Dans quelle mesure ce jugement est-il justifié ?

[40 marks]

Possible content

- Antoine's domestic circumstances.
- Accommodation is cramped and inadequate.
- Antoine sleeps on make-shift bed in corridor.
- Lack of space causes tension and friction within the family.
- Regime at school is punitive.
- Curriculum does not meet the needs or interests of the pupils.
- Truancy among many pupils (EPS lesson, Antoine and René).
- Petty crime and delinquency.
- Children not treated with sympathy and support.
- Punitive system for dealing with petty crime and small scale criminality.
- Physical abuse and corporal punishment.
- Judicial system not sympathetic towards young offenders.
- A certain solidarity nonetheless among the various 'victims' of these social ills.

1 2

Louis Malle : *Au revoir les enfants*

1 2 . 1

Analysez l'importance de la religion dans la vie de Julien et dans celle de Jean.

[40 marks]

Possible content

- Julien is a pupil in a Catholic school.
- Priests and brothers responsible for his education and a strong influence on Julien.
- Regime of prayer (before bed in the dormitory and rosary recited when air-raids take place) and worship (morning Mass).
- Julien goes to confession and takes communion.
- Mass for parents and boys.
- Julien believes he has a vocation to be a missionary priest.

- Jean is Jewish and his religion is a strong part of his life.
- Prays secretly during the night.
- Victim of persecution because he is Jewish.
- Refrains from eating any foods containing pork.

- Beliefs and faith are a shared 'interest' and religion unites the friends.
- Perhaps reference to 'shared sinning' with the reading of the Arabian Nights.

1 2 . 2 Analysez les techniques qu'utilise Malle pour créer le suspens dans ce film.

[40 marks]

Possible content

- Common technique is the juxtaposition of dramatically conflicting characters in a scene or sequence of scenes.
- The Jew Herr Meyer, the militia, the German officers, and the sympathetic restaurateur in the restaurant scene.
- Suspense created by the interaction between these characters.
- Another example – the priest teaching the class of boys, the anti-German map displaying the progress of the fighting, the arrival of Muller (Gestapo).
- Tension builds as Muller moves around and looks around the classroom.
- Suspense created by not knowing if Jean will be identified and sustained right up to the point that Julien turns round to look at him.
- Suspense created by dialogue: Francois' outspoken comments in the restaurant and how those present will react to him.
- Suspense created by lighting and sound effects: suspense is built up during the treasure hunt scenes and increases as night falls and the sounds of night-time are heard (including the rustle caused by the wild boar).
- The air-raid scenes in darkness are a source of suspense.
- Suspense is created when the focus is on the situation of a single character – Jean's reaction when the German patrol finds him on the forest road.
- The final scene – suspense created through not knowing what is going to happen to the pupils and what will become of those who are arrested.

1 3

Mathieu Kassovitz : *La Haine*

1 3

1

Analysez comment Kassovitz présente la mort de Vinz comme le dénouement inévitable du film.

[40 marks]

Possible content

- Vinz’s personality is negative, violent and aggressive.
- Vinz’s outlook on life is pessimistic and extreme.
- Vinz has no ambition other than to serve a prison sentence.
- Vinz has a personal agenda for revenge allied to a pathological hatred of the police « *Si Abdel meurt je vais tuer un keuf* ».
- He has an inability to be civil even towards his friends.
- He is obsessed with the gun that he has found and now carries it with him everywhere.
- His aggression in front of the mirror at the beginning of the film foreshadows the tragic finale.
- Vinz’s behaviour and attitude towards the Russian roulette game with Astérix highlights his recklessness and volatility.
- The leitmotiv of « *Jusqu’ici tout va bien* » suggests that ultimately something will go wrong.
- Vinz’s life is lived within a vicious circle where « *la haine attire la haine.* »
- The key line of Hubert’s ‘joke’ is « *L’importance c’est pas la chute, c’est l’atterrissage.* »
- Vinz has no guidance – there are no good role models for him to follow.

1 3 . 2

« *La Haine* est un film anti-autoritaire et non pas un film anti-flic. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

- The representation of the police throughout the film is generally negative.
- The catalyst driving the storyline of the film is a « *bavure policière*. »
- Notre-Dame despises the *banlieusards* – he is responsible for the death of Vinz.
- The scene during the *garde-à-vue* portrays police violence, aggression and racism.
- The police are often needlessly confrontational (the scene on the rooftop with Saïd's brother).
- The riot scenes which open the film show armed police and unarmed rioters.
- The police are aggressive in stance and demeanour (the police line up outside the police station).
- The police are seen as murderers « *N'oublie pas que la police tue.* »
- The police are seen as perpetrators of injustice « *Que justice soit faite pour Makomé.* »

BUT:

- Not all conflict in the film is directed by or generated by the police (cf. social clash at the art gallery and the fight with the skinheads).
- Samir is seen as a good cop – tries to ease relationships in the banlieue.
- The police in the Paris streets are polite and helpful.

1 4

Cédric Klapisch : *L'auberge espagnole*

1 4 . 1

« L'image du mariage et de la vie de couple en général que Klapisch nous donne ici est plutôt négative. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

- The question will probably prompt most candidates to agree.
- Xavier's parents are either divorced or separated.
- Anne-Sophie and Jean-Michel are, on the surface, happily married but Anne-Sophie is unfaithful.
- Jean-Michel is preoccupied by work and neglects his wife.
- He is also a very chauvinistic husband.
- Xavier and Martine have a very strained relationship because of their circumstances.
- Their reunion in Barcelona is disastrous.
- Xavier is unfaithful to Martine; Wendy is unfaithful to Alistair.
- Isabelle is unfaithful to her lesbian partner through her affair with the flamenco dance-teacher.
- Lars has abandoned a former girlfriend whom he made pregnant.
- All relationships seem to be strained and difficult and no couple finds true happiness together.

1 4 . 2

Analysez dans quelle mesure les personnages de ce film sont des stéréotypes plutôt que des personnages individuels.

[40 marks]

Possible content

- Main characters are more fully-developed than secondary characters.
- Character studies to demonstrate this could include:
 - Xavier – the main character and the one who undergoes the most change.
 - Martine – though she tends to be fairly thinly drawn as the over-possessive, jealous girlfriend.
 - Xavier's mother – dotes on her son.
 - Anne-Sophie – insecure, very dependent on others and increasingly on Xavier.
 - Jean-Michel – very chauvinistic and possessive but also focussed on his career and work.
 - Isabelle – self-assured but insecure in her relationships.
- The remaining characters – the flat-mates – will probably be seen to be stereotypes:
 - Tobias, Soledad, Alessandro, Wendy, Lars.
 - William endorses this view but he is also a vehicle through which stereotypes and stereotyping are challenged.
 - Flatmates are not intended to be fully developed individuals.
 - The interaction and dynamic between them is more significant than individual personalities.
 - The characters are united by their Erasmus identity.

1	5
---	---

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

1	5	.	1
---	---	---	---

Analysez dans quelle mesure les actions de Mathilde à la recherche de Manech sont justifiées.

[40 marks]**Possible content**

- Mathilde's enduring love for Manech is the motivating factor for her actions.
- Mathilde's search for her fiancé is both reasonable and completely understandable.
- Mathilde is in search of the truth.
- Injustice has been done to the five condemned men – they were pardoned.
- 'Officialdom' has sought to cover up the events at Bingo Crépuscule by hiding the truth.
- Mathilde is fighting against corruption at the highest level.
- Manech is an innocent victim who has been traumatised by the war and deserves justice.
- Mathilde is Manech's only hope of returning to himself and to a normal life.
- Mathilde does not seek revenge for the injustice committed against Manech (unlike Tina Lombardi in her search for Ange). Her motives are pure.
- There is a 'heroism' about Mathilde who is portrayed as a determined and courageous single woman fighting for what is right in a predominantly man's world.
- We sympathise with Mathilde's plight and her struggles against the obstacles she must face physically and emotionally.
- The Great War and its enduring legacy (both emotional and physical) is presented in such a negative way to further provoke the sympathy of the viewer for Mathilde – and the 'rightness' of her actions.

1 5 . 2

Analysez la contribution au film de la voix narratrice. À votre avis est-ce qu'elle est nécessaire ?

[40 marks]**Possible content**

- The narrative voice provides a consistency and coherency to the scenario.
- Provides background information – particularly at the beginning of the film to give the spectator the backstory of each of the condemned men.
- Guides the spectator through the developing plot-lines without making moral judgements or taking a moral stance.
- Connects and links the different parts of the storyline.
- Allows the spectator access to Mathilde's inner feelings.
- Provides access for the spectator to knowledge and events that would otherwise be hidden.
- Allows the spectator to gain access to some of the information needed to make sense of events.
- Allows the spectator to gain access to Mathilde's inner thoughts.
- Means that the scenario maintains coherency and consistency.
- The background information provided about each of the characters means we sympathise with them and their circumstances.
- We could not do without the information the narrative voice provides.
- Narrative voice is an important element of this film without which the film would lose its impact.

1	6
---	---

Laurent Cantet : *Entre les murs*

1	6	.	1
---	---	---	---

Il y en a qui disent que ce film n'a pas de mérite. A votre avis qu'est-ce qui rend *Entre les murs* un film d'intérêt et d'étude ?

[40 marks]**Possible content**

- Although the film is a fiction, it provides insight into and reflection upon the state of contemporary education in the inner city.
- It focuses on real situations.
- It is honest in its approach and in its representation of school life and experience.
- The film is cleverly constructed to provide compelling drama out of 'the everyday'.
- The individual students are presented in such a way as to evoke sympathy and concern and interest in the outcome of their lives.
- Film techniques such as hand-held cameras, improvised dialogue and the use of untrained actors adds interest to the way the story unfolds and is presented.
- The audience really wants to know if Marin and his methods will succeed or not.
- The audience is cleverly manipulated by the developing plot-lines to become invested in the plight of the students in the class.
- Real drama is created out of the student conflicts which have potentially devastating consequences on their lives.
- The setting and situations in the film can be easily related to by spectators.
- The film is intentionally provocative and causes the audience to consider some particularly thorny issues.
- The characters are all believable, credible and identifiable adding to the sense of reality of the film.

1 6 . 2

« C'est l'histoire d'un professeur piégé dans une situation volatile et pleine de conflit. »
 Dans quelle mesure êtes-vous d'accord avec ce jugement du film ?

[40 marks]

Possible content

- Relationships between the students in Marin's class are poor and fuelled by conflict.
- The general atmosphere of the classroom lacks calm and purpose.
- The individual students in the class have strong personalities which clash with each other most of the time.
- The students have poor self-discipline and often speak/shout out of turn and inappropriately.
- At any moment we expect the worst to happen because of the volatility of the classroom environment.
- Marin has little or no support from other staff at the school and has a job to do despite the challenges – so is trapped in a very real sense.
- Souleymane's outburst leads inevitably to a tribunal to decide on his exclusion – which turns out to be a tribunal where Marin is powerless to intervene on Souleymane's behalf.
- Marin's methods do not work in the long-term – despite his attempts to modify the curriculum to make it more relevant for his students.
- Marin himself creates conflict by demanding that Khoumba read aloud in class and by demanding an apology when she refuses.
- Marin exacerbates conflict with Esmeralda and Louise by referring to them as « *pétasses* » - losing respect and losing the moral high ground.
- The family circumstances of the students generate stress and conflict in the students' lives which leads to the conflict in the classroom.
- Individual arguments soon spiral out of control.