



A-level
FRENCH
7652/2

Paper 2 Writing

Mark scheme

June 2019

Version: 1.0 Final

196A76522/MS

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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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

?

IRRL = irrelevant

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

0	1
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Molière : *Le Tartuffe*

0	1	.	1
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Analysez comment la religion et la raison affectent le comportement des personnages dans *Le Tartuffe*.

[40 marks]**Possible content**

- Tartuffe falsely presents himself as pious to gain favour with Orgon and Madame Pernelle.
- Due to their devotion to Tartuffe, Madame Pernelle and Orgon think they are morally superior.
- Orgon thinks he has strong moral convictions due to his association with Tartuffe, but he allows Tartuffe to marry his daughter against her will.
- Orgon sacrifices his daughter's happiness for personal gain and to earn favour with Tartuffe.
- Mariane needs support from Dorine to strengthen her relationship with Valère.
- Orgon's relationship with Tartuffe changes the relationship with his wife.
- Orgon is duped by Tartuffe and his control over the family is unwittingly given to him.
- Elmire is more perceptive than Orgon and she strives to expose Tartuffe for the fraud that he is.
- Even though Orgon behaves in an unreasonable way, Elmire's love for him does not change.
- Elmire is willing to allow Tartuffe to seduce her to expose him as a fraud.
- As Tartuffe is exposed as a fraud, characters who are rational and reasoned become morally superior and dominant.
- Orgon portrays himself as the victim of Tartuffe's fraudulent behaviour and does not consider the effect of his actions on other members of his family.

0 1 . 2

Analysez comment les personnages dans *Le Tartuffe* réagissent aux événements qui se déroulent.

[40 marks]

Possible content

- Events can include what characters say and how they behave as well as what happens in the play.
- Orgon and Madame Pernelle’s obsession with Tartuffe clouds their judgement of him and his intentions.
- Orgon’s devotion to Tartuffe shows how social conventions of love, faith and reputation can be manipulated for personal gain.
- Characters of a lower social standing perceive Tartuffe’s intentions in a clearer way than those of a higher social standing.
- Orgon’s obsession with reputation and social standing makes him dismissive of others’ opinions and wishes.
- Members of Orgon’s family are less concerned with reputation and more concerned with the truth.
- The interactions between characters highlight their foibles and naïve misunderstandings of others.
- Opposing views of Tartuffe presented by the characters create a conflict of interests between them.
- Characters fighting for what they believe is right creates tension amongst them.
- Elmire’s love for Orgon forces her to expose the truth about Tartuffe.
- When Elmire exposes Tartuffe as a fraud to Orgon, they feel both shock and relief.
- When Tartuffe is exposed as a fraud, characters’ reasoned thought wins.
- Even though Orgon’s opinions of Tartuffe are wrong, he is more concerned about his reputation than with the welfare of others.

0 2**Voltaire : *Candide*****0 2****. 1**

« Cet ouvrage n'est rien d'autre qu'une histoire vaguement amusante. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- Most students will disagree with the statement but justified agreement with evidence to support opinions is acceptable.
- There are elements of *une histoire* - a story of adventures and misfortunes.
- Shipwreck, piracy, cannibalism, slavery, imprisonment, robberies, disguise.
- There is evidence to support the view that it is *une histoire amusante*.
- The *vaguement* in the quotation may or may not be addressed.
- Students will refer to aspects of the work that make it more than *une histoire amusante*.
- The range and appeal of the characters and their varied histories – Candide, Cunégonde, Pangloss, the old woman, Martin, Cacambo, Brother Giroflée.
- The work as a vehicle for strong satirical comment on contemporary values.
- The work as a vehicle for a satirical attack on the philosophy of Optimism.
- Combines philosophical discussion and debate with entertaining narrative.

0 2**. 2**

Analysez la signification du séjour dans le pays d'Eldorado dans le contexte philosophique du conte.

[40 marks]**Possible content**

- Eldorado is Voltaire's utopia with no organized religion and no religious persecution. The kingdom has an advanced educational system and poverty is non-existent.
- This world is clearly the best of the worlds represented in *Candide*.
- However, for the suffering inhabitants of the real world, Eldorado might as well not exist.
- It is almost completely inaccessible from the outside.
- Riches enough to end world poverty lie untouched on the ground.
- After some time there, even Candide wants to return immediately to the deeply flawed world outside.
- The fortune that Candide obtains in Eldorado brings him only problems.
- Riches, Candide discovers, bring misfortune.
- Before he becomes wealthy, Candide still repeatedly finds cause to endorse Pangloss's optimism.
- After he acquires wealth his confidence in optimism is shattered.
- Voltaire uses Eldorado to comment on the hopeless irrationality of human priorities and on the power of greed.

0 3

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

0 3 . 1

Analysez le thème de l'hypocrisie tel que Maupassant le traite dans au moins deux contes.

[40 marks]

Possible content

- Choice of *contes* and justification for these.
- Brief context of each story selected.
- Summary of the different ways each story illustrates hypocrisy.
- Hypocrisy of war in general – negative portrayal of war.
- How the characters react to the war.
- Analysis of Maupassant's view and how this is illustrated through the behaviour of characters.
- Reference to *la nature humaine* and how war can bring out the worst in people.
- Hypocrisy of characters regarding patriotism.
- Hypocrisy of characters professing Christianity.
- Hypocrisy of the upper classes.
- Characters talk about patriotism but are not prepared to make sacrifices themselves.
- Patriotic characters (e.g. *Boule de Suif*) are betrayed by upper class compatriots.

0 3 . 2

Analysez dans quelle mesure Maupassant est plutôt optimiste ou pessimiste en ce qui concerne la nature humaine dans le conte *Boule de Suif*.

[40 marks]

Possible content

Optimistic

- *Boule de Suif* is non-judgemental.
- She is sincere in her relations with the other travellers.
- She willingly shares her food and makes sacrifices to help the others.
- She is courageous and acts for the good of the group.
- She represents everything good about *la nature humaine*.

Pessimistic

- The other characters take advantage of *Boule de Suif*'s generosity of spirit.
- *Boule de Suif* is ultimately rejected by society.
- Society is shown as cowardly and cruel.
- War brings out the worst in people and reveals their true nature.
- *Boule de Suif* realises that her sacrifice and generosity means nothing to the other travellers.
- Maupassant illustrates how selfish and cruel human beings can be.
- Ultimately, the superiority of class and respectability is more important to the other characters than anything else.

0 4

Albert Camus : *L'Étranger*

0 4 . 1

Analysez dans quelle mesure la condamnation de Meursault est juste.

[40 marks]

Possible content

- Meursault killed the Arab in cold blood.
- He refused to show remorse for his crime.
- He could give no explanation for his crime other than « c'était à cause du soleil ».
- There had already been a fight with the Arabs during which Raymond was injured.
- Meursault returned to the beach with the gun.
- Meursault condemned for his behaviour prior to the murder rather than the crime itself.
- Friendship with Raymond.
- Reaction to his mother's death.
- Relationship with Marie.
- The crime was not pre-meditated but a moment of madness.
- He was condemned for not conforming to the norms of society.
- He refused to lie in order to help his case.

0 4 . 2

Analysez dans quelle mesure on peut dire que Meursault représente l'absurdité de la vie.

[40 marks]

Possible content

Aspects of Meursault's behaviour and character linked to the absurd could include:

- Meursault does not regret his actions.
- He always tells the truth regardless of the consequences.
- He does not speak unless he has something to say.
- He sees no difference in dying at 30 or 60.
- He is indifferent to many things considered 'normal'.
- He does not see the point in marriage.
- He has no moral compass, for example he sees no harm in helping Raymond.
- He believes people can get used to anything, for example life in the home for his mother, life in prison for him.
- He does not believe in God.
- He rejects religion.
- He does not want to waste time speaking to the *aumônier*.
- He accepts his death as inevitable.

0	5
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Françoise Sagan : *Bonjour Tristesse*

0	5	.	1
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« Il est difficile d’avoir de la sympathie pour les personnages de *Bonjour Tristesse*. » Dans quelle mesure êtes-vous d’accord avec ce jugement ?

[40 marks]**Possible content**

Aspects of the characters that stand in the way of the reader’s sympathy could include:

- Raymond’s relationship with Elsa is superficial and shows a shallow side to his personality.
- Raymond loves Cécile greatly but as a parent Raymond is weak and does not set boundaries for his daughter.
- The death of his former wife and a resulting flaw in his personality could be a probable reason for his superficial relationship with Elsa.
- Cécile’s behaviour is due in part to her father not setting boundaries for what is acceptable.
- Cécile’s failure at school is due in part to her father’s lack of concern for her studies.
- Cécile’s immaturity and insecurity about Raymond’s relationship with Anne are the reasons why she wants her to not be part of his life.
- Anne attempts to bring stability and structure to the family life of Raymond and Cécile.
- The absence of a strong female role model in Cécile’s life leads to a resentful attitude towards Anne when she acts in a more maternal way.
- Cécile does not intend to kill Anne, but her death is a tragic consequence of Cécile’s petulant and immature behaviour.
- Elsa has a superficial relationship with Raymond.
- Elsa conspires with Cécile and Cyril to oust Anne from Raymond’s life.
- Even though Anne would create a more stable and meaningful relationship with Raymond, she still attempts to destroy his relationship with Elsa.

0 5 . 2Analysez comment la jalousie affecte les personnages de *Bonjour Tristesse*.**[40 marks]****Possible content**

- Cécile is the character most directly affected by jealousy.
- Jealous of Anne Larsen and her relationship with her father.
- Feels threatened by Anne's place in her father's life.
- Feels that her relationship with her father will be adversely affected by Anne's influence.
- Anne's intervention in Cécile's relationship with Cyril could be seen to be based on jealousy.
- Cécile's plan is based on exploiting jealousy felt by others.
- Wants to engineer Raymond's jealousy by stage-managing his witnessing of Cyril's relationship with Elsa.
- Engages Elsa's involvement by exploiting her jealousy of Anne Larsen.
- Envisages Anne's jealous reaction to Raymond's infidelity with Elsa will put an end to their marriage plans.
- Raymond reacts exactly as Cécile intended: he is a jealous lover.
- Anne's extreme reaction is not foreseen.
- Jealousy is at the root of what are fatal and tragic consequences for Anne, Raymond and Cécile.

0 6 Claire Etcherelli : *Elise ou la vraie vie*

0 6. **1** Analysez dans quelle mesure le racisme est le thème principal d'*Elise ou la vraie vie*.
[40 marks]

Possible content

Answers that argue with evidence that racism is the main theme and answers that refer to themes other than racism will be of equal value provided points are supported by sound evidence.

- Theme of working conditions in the factories.
- Theme of treatment of women.
- Theme of the search for *la vraie vie*.
- Theme of family relationships.
- Racism a key theme because it affects all areas of life.
- Racism in the factory towards the immigrant workers.
- Racism of the authorities.
- Racism towards Elise and Arezki.
- They cannot be together as their mixed relationship is not accepted by society.
- It is impossible to escape the racism that existed at the time.
- Elise does not understand the racism that surrounds her but is deeply affected by it.
- Elise is rejected by the female workers because of her relationship with Arezki – racism stronger than female solidarity.

0 6. **2** « Je n'avais ni vocation ni ambition. Je rêvais de me sacrifier pour Lucien. » Analysez dans quelle mesure Elise se sacrifie pour son frère.

[40 marks]

Possible content

- At the start of the novel Elise has given up her ambitions to support Lucien financially.
- She is totally devoted to him and would do anything to make him happy.
- She takes on the role of parent and dotes on him, particularly when he is ill.
- When he is married she starts to envy his wife for the fact that she has her own life outside the family home.
- When Lucien leaves for Paris she cannot bear to be separated from him.
- She realises she wants more from her life and goes in search of *la vraie vie*.
- It could be argued that she does this for herself but she is still at the mercy of Lucien
- She works in the factory at his suggestion.
- She stays there despite the harsh conditions to help Lucien.
- Only when he dies is she finally free to make her own decisions.
- She returns to her former life but novel ends on an optimistic note *je me retire en moi mais je n'y mourrai pas.....*
- She has made sacrifices for him but he has helped her see there is more to life.

0 7

Joseph Joffo : *Un sac de billes*

0 7 . 1

Analysez les rapports entre Joseph et Maurice et comment leur relation change au cours de leurs aventures.

[40 marks]

Possible content

- At the start typical brothers – play together but fight.
- Maurice looks after Joseph.
- Joseph is scared and needs his older brother – panics when he is not there.
- The brothers do not want to be separated.
- They work together to support each other.
- Joseph begins to become more independent.
- Joseph has grown up and does not need Maurice as much.
- The brothers separate and find their own jobs.
- Joseph learns to look after himself.
- By the end he is no longer a child.
- He helps the resistance.
- He protects Mancelier at the end – shows his maturity.

0 7 . 2

« A présent, nous sommes condamnés au mensonge. » Analysez l'importance du mensonge pour la survie des garçons.

[40 marks]

Possible content

- Père Joffo tells them never to admit they are Jewish.
- They follow this advice throughout the novel.
- Even when they think they can trust someone they still do not admit they are Jewish (Grandmother and priest on the train, Subinagui, Ferdinand, nurse at the Hotel Excelsior).
- They realise they cannot trust anyone.
- They realise their lives depend on keeping their secret.
- They understand that lies are necessary for them to survive.
- They learn to lie easily and it becomes natural.
- At the Hotel Excelsior even when under pressure and when Joseph is ill they still lie.
- They survive because of this.
- Without the advice of père Joffo they would probably not have managed to hide their identity.
- Even Mancelier is completely taken in by Joseph and does not suspect he is Jewish.
- The brothers manage to maintain their lies right until the end of the war.

0	8
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Faïza Guène : *Kiffe kiffe demain*

0	8	.	1
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« *Kiffe kiffe demain* examine le conflit des générations dans cette communauté d'immigrants. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- The younger generation attempts to live in a multicultural society, but the older generation generally lives in a monocultural society.
- Doria considers the ability to choose a spouse as *la chance de notre génération*.
- Both generations live in a community bound by faith, family and gender roles.
- Issues relating to the younger generation are community issues and are dealt with by the older generation.
- The younger generation struggles to free itself from traditional family values and gender roles.
- The younger generation's aspirations are quashed by the older generation's values.
- Family and community life is dominated by the patriarchy.
- Doria's father tries to control her sexuality by not allowing her to have posters of boy bands on her bedroom wall.
- Samra leaves her community to be with the man she loves as it is against her community's cultural beliefs.
- Doria supports her mother and Tante Zohra, who she believes are victims of the older male generation's attitude to women.
- Men of both generations generally have the same authoritarian approach to relationships and family.
- Doria appreciates the help from Madame Burlaud even though at first she was sceptical and she is from the older generation.

0 8 . 2

Analysez comment Faïza Guène explore les soucis de Doria dans ce roman.

[40 marks]**Possible content**

- Madame Burlaud resolves issues concerning Doria's education and relationships.
- Doria initially has a negative attitude to education, but changing schools makes her more positive.
- Doria is optimistic about her future career and relationship with Nabil.
- There is a strong, protective relationship between Doria and her mother.
- Doria views the ability to choose one's spouse as *la chance de notre génération*.
- The values of the older generation dominate the behaviour of the younger generation.
- Doria doesn't view her mother's life positively, she is illiterate and the victim of male authority.
- Tante Zohra has a son in prison and Yousef is awaiting a prison sentence which upsets Doria greatly.
- Doria admires Samra for leaving her community to be with the man she loves.
- Doria's father was domineering before he left the family.
- Male characters are hypocritical and do not behave in the way they expect female characters to behave.
- Doria considers Nabil to be different from other men and sees him as a perfect future husband.

0 9

Philippe Grimbert : *Un secret*

0 9 . 1

Analysez comment les personnages principaux sont affectés par la révélation du passé.

[40 marks]

Possible content

- Louise feels that she needs to break her silence about the past and that the narrator has a right to know what happened.
- She feels this strongly enough to break her promise to keep the past a secret.
- Louise revealing the truth about the past helps to heal the rift in the family.
- The narrator becomes more self-aware when he uncovers his family history.
- The fact that the narrator had a brother confirms his suspicions that he had always had one.
- Knowing that he had a brother makes the narrator insecure about who was the favourite child.
- Understanding the traumatic events involving Maxime, Tania, Hannah and Simon makes the narrator understand his parents' guilt.
- As the past is revealed, the narrator becomes closer to his father and frees him from his secret past.
- Although the true events of the past are revealed, the narrator must deal with the trauma for the rest of his life.
- Discovering that he had a brother pushes the narrator to discover more about his family and Jewish heritage.
- Discovery of the past is the narrator's motivation for writing this account of his family.
- Even though Maxime is in love with Tania, he forever mourns the loss of Hannah and Simon.

0 9 . 2

Analysez comment le roman montre l'expérience d'être juif pour les membres de la famille Grimbart.

[40 marks]**Possible content**

- Jewish life during the Nazi occupation of France was based on lies and deception.
- Maxime is optimistic about his family's future and falls for the lie of there being a "free zone" in France.
- The Grimbart family suffers from the Nazi's persecution of Jews.
- Rumours of concentration camps and the rounding up of Jews cause the Grimbart family to panic.
- Maxime and Tania decide to flee to the "free zone" thinking they will be safe from Nazi persecution.
- Maxime and Tania escape Nazi persecution but Hannah and Simon do not.
- The events surrounding Hannah and Simon's death are so traumatic for Maxime and Tania that they conceal the truth and cannot discuss them after the war.
- The trauma and guilt about the death of Hannah and Simon forces Maxime to deny and conceal his Jewish heritage.
- The narrator questions the inconsistencies about himself – his surname and reasons for his circumcision – and thus discovers his true Jewish heritage.
- Louise's guilt about the death of Hannah and Simon forces her to tell the truth to the narrator.
- The revelation of the past regarding Hannah and Simon help the Grimbart family deal with the trauma of their death.
- Even though the Grimbart family are aware of the past, they must deal with a burden of guilt for the remainder of their lives.

1 0**Delphine de Vigan : *No et moi*****1 0 . 1**

« *No et moi* est un roman pessimiste. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- There is an uncertainty about Lou and her family's future after No leaves.
- There is an uncertainty about No's future at the end of the novel.
- No's friendship with Lou is superficial.
- Lou has failed to change No's life for the better. No returns to her former life on the streets.
- Despite Lou's efforts, homelessness is still an issue in France and Lou is naïve to think that she can change this.
- It is hard to change the lives of people who are damaged psychologically.
- No's presence in the family for a short while helps Lou's mum become more able to deal with the loss of her daughter Thaïs.
- Lou's mum can show her love for Lou when she returns home after having run away with No.
- Lou's experiences with No help her to develop emotionally and become more self-aware.
- The relationship between Lou and Lucas develops into a positive relationship at the end of the novel.
- At the end of the novel, Monsieur Marin encourages Lou to continue being herself despite the problems with No and her parents.
- The novel ends on a positive note with the reconciliation between Lou and her parents.

1 0 . 2Analysez les complexités des personnages principaux dans *No et moi*.**[40 marks]****Possible content**

- No's homelessness is a result of her disruptive childhood and the negative influence of adults in her life.
- No is physically and emotionally fragile and relies on Lou for help.
- No attempts to change her life by accepting Lou's offer to live with her, however, she finds it difficult to adapt.
- The difficulties No faces in adapting to a normal life force her to return to homelessness.
- Lou is above average intelligence for her age but is emotionally naïve.
- Lou is idealistic about the issue of homelessness, yet at the end of the novel, she understands that changing the life of a homeless person is difficult.
- The events surrounding Lou's relationship with No help her to become less afraid of being herself.
- Although Lou argues with her parents she understands how difficult it is to be a parent.
- Lou's parents asking No to leave the family home makes Lou question her loyalty to her parents and No.
- Lou's parents understand that she is intelligent and idealistic but at the same time want to protect her.
- Lou's family is dysfunctional and Lou looks to others to find support.
- The absence of Lucas' parents makes him resilient, however, he does not feel supported by his teachers.

END OF SECTION A

1 1

François Truffaut : *Les 400 coups*

1 1 . 1

Analysez les aspects du film qui expliquent pourquoi *Les 400 coups* reste pertinent en 2019.

[40 marks]

Possible content

- Universal, timeless themes with which we can all in some way identify.
- Childhood, friendship, escape and freedom.
- Appeal of main character, Antoine Doinel, and his struggle to understand his situation.
- Truffaut identifies universal characteristics of human behaviour in adults.
- Deception, selfishness, frustrated hopes and aspirations.
- Truffaut identifies universal characteristics of human behaviour in children.
- Need for love and affection, for guidance and discipline, for consistency and fairness.
- Nostalgic evocation of Paris and France of the 50s.
- A film that was innovative for its time.
- Thematically and technically ground-breaking.
- Captured the essence of New Wave cinema.
- Heralded a new era in French cinema.

1 1 . 2

« Truffaut utilise son premier long métrage pour faire une critique de la société française. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

- Truffaut criticises some aspects of French society.
- An education system that failed to address the needs of children.
- Learning that was irrelevant and meaningless for many pupils.
- A society that condoned physical abuse (parental, teachers, authority figures).
- Parents that failed to fulfil their responsibilities.
- Parents failing to accept the consequences of their actions.
- Discrepancies between adult behaviour and adult expectations of children.
- One-size fits all judicial system – juvenile delinquents treated as full-blown criminals.
- Shortcomings in custodial arrangements for minor offenders.
- Film is not just a critique of French society however.
- Autobiographical elements and links with Truffaut's own experience of life.
- Use of film to illustrate a passion for cinema and film-making and to set a new direction for French cinema.

1	2
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Louis Malle : *Au revoir les enfants*

1	2	.	1
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« Une atmosphère sombre, lourde, tendue, parfois difficile à supporter, voilà ce qui caractérise ce film. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- Dark elements visually in terms of most scenes and locations.
- A sombre atmosphere sustained throughout the film conveyed through predominantly grey, colourless settings.
- Countryside on the way back to school, streets in the town, school environment especially dormitory scenes.
- Darkness of the treasure-hunt scenes and the threatening atmosphere created here.
- Dark elements thematically in terms of the war, the threat to Jean's life and that of other Jews, the presence of the German soldiers and the Gestapo.
- Heavy elements possibly linked to the slow pace of the film, the rare lighter moments – the piano playing, the shared interest in books and reading.
- A tense atmosphere created through the initially hostile relationship between Julien and Jean.
- The tension increasing when Julien discovers Jean's true identity and begins to understand his fear and anxiety.
- The tension from the uncertainty about the lives of Jean and the other Jewish boys.
- The tension for the adults in the school community arising from Père Jean's actions.
- A judgement as to whether this atmosphere is difficult to bear.
- Scenes where Malle introduces a lighter mood and atmosphere to compensate.

1 2 . 2

Analysez les similarités et les différences entre Julien et Jean dans le film *Au revoir les enfants*.

[40 marks]

Possible content

Similarities

- Intellectual equals and both enjoy the challenges of their learning and education.
- Shared interest in reading; exchange of books.
- Both are competitive.
- Both are wary of each other at the outset but greatly value their friendship eventually.
- A shared sense of humour and sense of fun.
- Both are experiencing the awakening of their sexual awareness.

Differences

- Family circumstances: Julien has contact with his mother and brother whereas Jean is alone with only occasional communication.
- Julien has a relatively secure life but Jean's life is insecure and threatened.
- Julien can be open and honest about his identity but Jean has to hide his identity and origins.
- Jean seems more resigned to his fate; Julien seems more rebellious.
- Jean seems more modest and self-sufficient; Julien needs the approval of his peers.
- Jean is quieter, more timid, more forgiving; Julien is more outgoing, more self-confident, more critical of others.

1 3**Mathieu Kassovitz : *La Haine*****1 3 . 1**

Analysez dans quelle mesure la phrase « la haine attire la haine » résume tout ce qui se passe dans ce film.

[40 marks]**Possible content**

- Pertinence of the title of the film itself.
- Hatred leads to unrest and protest which descend into hatred in the form of violent outburst and violent response.
- Initial montage of conflict between *banlieusards* and police – results in the *bavure policière* which puts Abdel in a coma.
- Abdel's hospitalisation is the catalyst for the subsequent behaviour and action of the three main protagonists.
- Hubert verbalises to Vinz and Saïd the vicious circle in which they find themselves with the actual quotation *la haine attire la haine*.
- Hatred in the form of mindless violence.
- The ugliness of such strong feelings as hate inherent in the three main protagonists provokes conflict at almost every turn – even between each other.
- Hatred leads to hatred in the form of prejudice.
- Hate leads to hatred and conflict between groups simply because they are different.
- Hatred leads to hatred in the form of revenge.
- Hatred leads to further hatred in the form of vicious and violent racism.
- Notre Dame's hatred leads to the fatal final scene.

1 3 . 2

Analysez les techniques que Kassovitz utilise dans sa représentation des scènes en banlieue et dans Paris.

[40 marks]

Possible content

Scenes in suburbs

- Empty spaces and empty scenes emphasise boredom and hopelessness of a life without purpose.
- Bleak and cold exteriors for the most part juxtaposed with cramped interiors.
- Graffiti, burned out cars, vandalised buildings and stairwells.
- Realistic dialogue; use of *verlan*; semi-improvised and unscripted scenes; sense of authenticity; crude language.
- Use of black and white intensifies sense of drama and/or creates a sense of realism with documentary feel.
- Use of music; Burnin' and Lootin' – emphasises conflict/violence/youth protest; *Nique la police* – reinforces theme of conflict against authority.
- *Travellings* used to keep viewer part of the action; '*plans séquences*'.
- *Tic-tac horloger* heightens the sense of impending doom *une bombe à retardement*.
- Sound in stereo in the *banlieue* – captures atmosphere of the *banlieue* where the protagonists are fully integrated with their surroundings.

Scenes in Paris:

- Direct contrast with scenes in suburbs – full of life and activity and traffic noise.
- Most scenes in Paris are night scenes – darkness and obscurity amplify the gravity of the drama of the situation.
- Luxury of surroundings – Asterix's apartment – art gallery: protagonists are totally out of place.
- Sound in mono in Paris – which enhances a sense of disconnect between characters and surroundings.

1 4

Cédric Klapisch : *L'auberge espagnole*

1 4 . 1

« Pour Xavier, le programme Erasmus signifie une année totalement gaspillée. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

- Initially the year in Barcelona is a means to an end, part of Xavier's career-plan.
- He fulfils the basic aim of his year out which is to perfect his Spanish.
- The year's experiences are generally positive and enriching.
- The friendships he makes with other Erasmus students.
- Close relationships he develops with Isabelle, Wendy and Anne-Sophie.
- Xavier at the end of the year in Barcelona is a different individual from at the start.
- He loses Martine but the security of this relationship is questionable anyway.
- He is more certain about what he wants from life and especially from work.
- His time in Spain allows him to take stock of his life and remember his early aspirations to be a writer.
- It convinces him that the job his father had set up for him is not what he wants.
- The film ends ambiguously: Xavier rejects and escapes from the routine of work.
- Clear uncertainty about which direction his life will now take.
- Overall judgement might be agreement, disagreement with the judgement or a mixture of both.

1 4 . 2

Analysez comment Klapisch explore les rapports humains dans le film *L'auberge espagnole*.

[40 marks]

Possible content

- The range and variety of relationships the film deals with.
- Relationships within the family (Xavier and mother; Xavier and father briefly).
- Some tense scenes between son and mother but also some tender scenes.
- Relationships between couples especially among Xavier's flatmates.
- Wendy and Alistair; Soledad and Lars; Isabelle, her partner and her flamenco teacher.
- Infidelity and secrecy within these relationships.
- Relationships that are based on and thus explore the theme of friendship.
- Xavier and Isabelle, Xavier and Wendy, friendship between flatmates.
- Marriage in the relationship between Anne-Sophie and Jean-Michel and how this is threatened.
- Breakdown of the relationship between Xavier and Martine.
- All of these make this a very modern film that studies the complexity of human relationships in many forms.

1 5**Jean-Pierre Jeunet : *Un long dimanche de fiançailles*****1 5 . 1**

« La reconstruction du passé est à la fois le thème primordial et la technique principale dans ce film. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- Reconstruction of past events is essentially what Mathilde is attempting in her search for Manech.
- Key witnesses of the events at Bingo Crépuscule reconstruct their versions of what they saw.
- The letters belonging to the condemned soldiers that Mathilde reads offer their own reconstructions of the past.
- Germain Pire attempts to reconstruct events.
- Mathilde accesses army archives to read the 'official' reconstruction of events.
- Élodie Gordes provides her own testimony of events.
- Benoît Notre Dame reconstructs the past (and his own identity) by stealing the German boots from Biscotte.
- Manech's amnesia at the end of the film represents a very real inability to reconstruct the past accurately.
- Jeunet pays attention to historical detail in order to provide a faithful and accurate portrayal of life in the trenches of the first World War.
- Jeunet uses newspaper reports and 'newsreel' footage to convince the audience that his reconstruction of the past is accurate.
- Flashbacks are used throughout the film.
- Uses the different perspectives of key witnesses to present the scenario as it develops and to reconstruct events.

1 5 . 2

Analysez la représentation des années de la guerre et des années avant et après dans ce film.

[40 marks]

Possible content

Years before the war:

- Narrative focus deals with Mathilde's childhood and relationship with Manech.
- Filmed in warm tones evoking nostalgia.
- Focuses on developing love between Manech and Mathilde.

The war years:

- Filmed in stark contrast to the pre-war and post-war scenes; more realistic; different, harsher colours.
- Historically accurate and graphic images of the brutality of war.
- Reinforces the sense of trauma experienced by the 5 condemned men.

Years after the war:

- Main narrative focus of the film dealing with Mathilde's search for Manech and the truth.
- Warmer colours which marks this out in contrast to the flashbacks of the war years
- Sense of melodrama and suspense created in the scenes featuring Tina's quest for revenge.
- Consequences of the war shown from personal perspective of female partners of the soldiers.
- Consequences of the war seen from soldiers' personal perspective.

1 6

Laurent Cantet : *Entre les murs*

1 6 . 1

« Malgré les méthodes d’enseignement de Monsieur Marin, l’échec scolaire de ses élèves est inévitable. » Dans quelle mesure ce jugement est-il justifié ?

[40 marks]

Possible content

Teaching methods

- Establishes routine and a sense of calm and purpose in his classroom.
- Makes the curriculum more relevant to his students.
- Allows for creativity in the classroom.
- Praises the efforts of students and compliments their talents.
- Makes a real effort to get to know his students.
- Joins in the football game with students – shares time with them outside the classroom.

Inevitability of students’ failure

- Monsieur Marin cannot prevent the violent outbursts in his classroom.
- He ruins his relationship with Koumba by trying to force her to read something she sees as irrelevant.
- His authority at the *conseil de classe* is undermined by the behaviour and attitude of Esmeralda and Louise.
- He loses the respect of Esmeralda by referring to her and Louise as *pétasses*.
- He is unable to combat home-life influences and circumstances of his students.
- His efforts amount to nothing in some cases.

1 6 . 2

Analysez comment les techniques cinématographiques du réalisateur contribuent à la représentation de la vie scolaire en France dans ce film.

[40 marks]

Possible content

- Filmed in a documentary style – entirely focused on events in the school environment.
- Many scenes are filmed simply using three cameras to establish location creating a sense of intimacy.
- Scenes are often unscripted and played out with natural dialogue.
- Young unknown actors.
- Improvisation from a 'given situation' generates the focus and drama of many scenes and maintains realism.
- Sound is natural and realistic – with no special effects.
- Maintains a focus on the diversity of inner city classrooms in France.
- Filmed entirely within the school and its precincts.
- Presents the conflict generated in the classroom as a result of an irrelevant curriculum.
- Offers a bleak picture of contemporary education.
- Focuses on the difficulties of teaching students where there is little or no parental support and where home background is far from 'normal'.
- Classroom scenes are intentionally provocative.