



A-LEVEL French

7652/2 - Paper 2 Writing

Mark scheme

June 2018

Version/Stage: 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 Assessment Writer.

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

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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 A04 mark.

REP = repetition

?

IRRL = irrelevant

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

0 1

Molière : Le Tartuffe

0 1 . 1

Analysez comment le comportement d'Orgon est influencé par son obsession avec le pouvoir et le contrôle.

[40 marks]**Possible content**

Orgon is subjugated by Madame Pernelle and Tartuffe who have stronger personalities than he does.

He has a twisted view of piety influenced by Tartuffe.

He has been dehumanised by Tartuffe's control over him.

He is prepared to sacrifice his daughter for Tartuffe in order to portray an image of a strong and pious family.

He has false piety – he goes to church to be seen and for his own vanity, not for purely religious reasons.

He becomes more obsessed with Tartuffe as the play progresses and has no consideration of the effect on his family.

His power over the household is gradually given over to Tartuffe.

His relationship with his wife changes due to Tartuffe's involvement with the family.

Elmire continues to love Orgon in spite of his obsession with Tartuffe. This is not reciprocated by Orgon.

When Tartuffe is exposed as a fraud, Orgon tries to portray himself as a victim of Tartuffe's duplicity.

0 1 . 2

«**Le Tartuffe** est une pièce satirique.» Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

Social conventions which determine a character's behaviour are portrayed as being selfish, vain and hypocritical.

Characters of a higher class are ridiculed by characters of a lower social class who are more perceptive.

False piety as a means of representing one's social standing is mocked.

False piety as a means of furthering personal gain is exposed, mocked and shown to be ultimately fruitless.

Orgon's patriarchal values are short sighted and put his family at risk.

Elmire's love for Orgon and her family are stronger than Tartuffe's false love and piety. True love wins in the end.

Love for personal gain and a family's reputation ultimately fails.

Reason and truth win in the end as Tartuffe is exposed as a fraud.

Orgon's irrational and exaggerated behaviour is in contrast with the reasoned behaviour of other characters, thus satirising his beliefs.

The structure of the family and the roles of individuals in it are scrutinised, therefore exposing many flaws.

0 2

Voltaire : Candide

0 2 . 1

«Ce conte qui date du dix-huitième siècle a très peu de signification pour les lecteurs d'aujourd'hui.» Dans quelle mesure, à votre avis, ce jugement est-il valable ?

[40 marks]

Possible content

Agreement or disagreement acceptable as long as there is justification.

Agreement: a work from the Enlightenment dealing with a contemporary philosophical issue viz Leibnitz and Optimism.

- Voltaire uses Candide to “rubbish” this philosophy.
- Development of how Voltaire achieves this philosophical goal.
- There could be an argument that the work has some but not much significance for today’s reader.

Disagreement: targets of Voltaire’s satire clearly have relevance today – religious and/or political extremism and intolerance ; brutality of war and the death of innocent victims ; greed and exploitation ; persecution and injustice.

- Such aspects would be well exemplified from a contemporary world perspective.
- Disagreement might also mention aspects of the 18th century relevance.

0 2 . 2

Analysez les techniques que Voltaire utilise pour introduire de l’humour dans son récit.

[40 marks]

Possible content

Answers may focus on one or two key aspects or may cover a broader.

Range ; relevant examples to support judgements and observations are crucial.

Satire and satirical attacks on organised religion especially the Roman Catholic church (Inquisition in Portugal ; Jesuits in Paraguay ; monasticism).

Satirical attack on the horrors and folly of war.

Satirical attack on life in Paris.

Parody of Optimism through the character of Pangloss.

The conte itself as a parody of the episodic novel.

Use of exaggeration to ridicule and make fun of targets under attack by Voltaire; the role of apparently minor characters in this regard.

0 3

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

0 3 . 1

Analysez les aspects positifs et négatifs de la guerre tels qu'ils sont présentés dans **au moins deux** des contes de Maupassant.

[40 marks]**Possible content**

The choice of stories is entirely for the student to decide though this may impact on the scope of points made and examples given in evidence.

There will be examples of positive and negative images presented in the stories chosen.

Positive:

Acts of heroism.

Ordinary people thrown into extraordinary situations because of the war.

How different characters react to the war.

Examples of courage and patriotism.

Negative:

Treatment of women by the soldiers.

Hypocrisy of the characters shown through the situation they find themselves in.

How war changes the behaviour and moral values of the characters.

The people who suffer most are poor people, the rich remain relatively unscathed.

How 'la nature humaine' is revealed through the circumstances brought about by the war. Maupassant's use of exaggerated stereotypes to highlight how normally unacceptable behaviour becomes acceptable during the war.

0 3 . 2

Analysez comment Maupassant utilise les rapports entre Boule de Suif et ses compagnons pour illustrer l'hypocrisie de ces derniers.

[40 marks]**Possible content**

There will be a well-documented analysis of the relationships between the characters and how these relationships develop during the story. There will be clear evidence of how their behaviour shows hypocrisy.

At the start of the journey, Boule de Suif feels inferior to her travelling companions but happily shares her food with them.

From the start they look down on her but are polite because they want her food.

The other travellers appreciate her company and share her political views.

The male travellers find her attractive and charming.

Her generosity is not reciprocated by the other travellers.

They judge her because she is from a different social class and because she is a prostitute.

They see nothing wrong with their behaviour towards her and see no reason why she should not sacrifice herself for them with the Prussian officer.

They judge her and yet she is the better person as she is selfless.

Their own cowardliness leads them to judge her.

They judge her easily and yet are happy to benefit from her actions – hypocrisy.

During the final journey they refuse to share their food with Boule de Suif, looking down on her because of what she has done.

Boule de Suif says nothing, realising that they may judge her but that she has made sacrifices for them and they are unworthy of her.

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| 0 | 4 |
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Albert Camus : L'étranger

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| 0 | 4 | . | 1 |
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Analysez les rapports entre Meursault et Raymond. Dans quelle mesure contribuent-ils à la condamnation de Meursault ?

[40 marks]

Possible content

There will be a well-documented analysis of the relationship between Meursault and Raymond as well as clear analysis of the extent to which this relationship leads to Meursault being found guilty during the trial.

Relationship:

Raymond is keen to become Meursault's friend whilst Meursault is indifferent to Raymond.

Meursault is friends with Raymond because he sees no reason not to be.

He helps him write a letter to his mistress and acts as a witness for Raymond with the police.

He does not judge Raymond like others in the neighbourhood do.

He does not really have any opinion on Raymond's treatment of his mistress (violent/aggressive).

He goes to the beach with Raymond and takes the gun from him after the encounter with the Arabs.

Raymond testifies at the trial and says Meursault's presence at the beach was 'par hasard'.

Verdict:

Meursault associates with Raymond who is 'un homme de moralité douteuse' which goes against him during the trial.

Meursault is found guilty due to his involvement with Raymond – the Arabs were at the beach because of the letter he helped write.

Through his involvement with Raymond he is seen as immoral and criminal.

Without Raymond, Meursault would never have been at the beach and would never have had the gun.

Raymond's testimony during the trial only persuades the jury further that he is guilty.

0 4 . 2

«Meursault est condamné non pas pour son crime mais pour son comportement suite à la mort de sa mère.» Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

There will be a clearly documented analysis of the extent to which Meursault is judged for his behaviour following the death of his mother and a clear response to the second part of the questions with justification.

Behaviour:

He does not behave as expected at the funeral – he does not want to see his mother, he smokes and drinks coffee.

He shows no emotion at the funeral.

He is more affected by the sun and the heat than by the death of his mother.

Prior to her death, he was not a frequent visitor at the home.

He did not know she had a boyfriend or that she wanted a religious funeral.

He did not know her age.

The day after the funeral, he starts a relationship with Marie and goes to see a comedy at the cinema.

He feels guilty when asking his boss for two days off for the funeral.

He becomes involved with Raymond.

The judgement:

Candidates could argue that it is a fair judgement because he killed a man and he showed no remorse, just as he showed no emotion following the death of his mother. They could equally argue that the judgement is unfair because he has been judged for being different rather than for the actual crime.

He does not conform to the norms of society and therefore is found guilty when in fact his crime was a moment of madness that was not pre-meditated.

0 5

Françoise Sagan : Bonjour Tristesse

0 5 . 1

«Les personnages dans **Bonjour Tristesse** ne sont ni bons ni mauvais.» Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

Cécile loves her father in spite of his flaws – she sees the good in him.
 Cécile's behaviour is due in part to her father not setting boundaries for what is acceptable.
 Cécile's immaturity and insecurity about her father's relationship with Anne leads her to attempt to destroy it, resulting in the tragic death of Anne.
 Elsa is hedonistic and is not concerned with the practicalities and responsibilities of life.
 Elsa conspires with Cécile to destroy Raymond and Anne's relationship, ending in the tragic and unpredictable death of Anne.
 Elsa is unable to act as a positive maternal role model to Cécile.
 Anne has traditional values regarding family and relationships.
 Anne's love towards Raymond and Cécile is selfless.
 Anne sleeps with Raymond and steals him away from Elsa.
 Raymond's attitude to love and women is superficial and non-committal.
 The death of his former wife could be a probable reason why he behaves in a superficial and non-committal way with Elsa.
 Raymond loves Cécile but is weak as a parent.

0 5 . 2

Analysez comment Sagan développe le caractère du personnage de Cécile au cours du roman **Bonjour Tristesse**.

[40 marks]

Possible content

Raymond's poor parenting doesn't keep Cécile's behaviour in check.
 She is a head-strong character.
 She is intelligent yet petulant and immature.
 Her self-centredness leads her to making choices that will have dire consequences. (Anne's death)
 Cécile accepts Raymond and Elsa for who they are as their flawed personalities do not pose a threat to her.
 Her admiration and envy of Anne shows that Cécile respects her strong maternal instincts but sees her as a threat to the relationship between her father and herself.
 Cécile prefers her father to have a shallow relationship with Elsa as opposed to a more meaningful one with Anne.
 Cécile's relationship with Cyril is just as shallow as the relationship Raymond has with Elsa.
 Cécile uses Cyril in the plot to oust Anne from her father's life.
 Cécile realises and deeply regrets that her actions led to Anne's death.

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

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| 0 | 6 | . | 1 |
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Analysez comment Etcherelli présente la recherche par Elise de la vraie vie.

[40 marks]**Possible content**

There will be a clear explanation of what Elise believed «la vraie vie» to be and clearly documented analysis of the extent to which she experiences this when she goes to work in Paris.

At the start of the novel Elise lives a very dull life, trapped in poverty and trying to support Lucien. She has dedicated her life to her brother and has done very little for herself.

Lucien talks to her about «la vraie vie» and about the opportunities they could have to do whatever they want.

Elise respects Marie-Louise for working after having a baby and supporting her family.

When Lucien goes to Paris she feels abandoned and when he writes asking her to join him she is excited by the thought of living her life for the first time.

She takes the train for the first time and feels that the «vraie vie» is about to begin.

In Paris work in the factory is extremely hard and she begins to feel trapped.

The hours are long and leave her so tired there is no time for anything else. It is a vicious circle of work and sleep with very little money left at the end of each week.

She thinks of returning home to her grandmother but wants to stay longer to earn more money and wants to be part of «la vraie vie» with Lucien, Henri and Anna.

She enjoys being part of the meetings about the war in Algeria.

When she meets Arezki this is her first experience of a relationship as her life previously had always revolved around Lucien.

Elise experiences «la vraie vie» but it is not everything she imagined and ultimately she returns to her previous life with her grandmother in Bordeaux. The dream ends with Lucien dead, Arezki gone and Elise all alone and disillusioned.

0 6 . 2

Analysez l'importance d'Henri. Dans quelle mesure est-il responsable de tout ce qui arrive à Elise et Lucien ?

[40 marks]

Possible content

There will be clearly documented evidence of Henri's role in the novel and his relationship with Lucien. Evidence should be presented to show to what extent he is to blame for what happens to Elise and Lucien.

Henri is from a different social class and has never had to experience poverty

He encourages Lucien with revolutionary talk and makes him realise there is more to life than the limited life Lucien has experienced so far.

Henri sees Lucien as a victim of society (an orphan, poor, married too young) who is trapped by circumstances.

He perhaps also sees that Lucien can be easily manipulated by him.

In Paris Henri is there encouraging Lucien and Elise to live «la vraie vie» and to carry out the anti-war demonstrations/propaganda.

Henri is part of the life they are living in Paris without having to experience it first hand as he does not have to work in a factory to support himself. «entre lui et nous il y avait tout un océan de différence».

Henri becomes frustrated with Lucien because he has become an «ouvriériste» and is too exhausted to write about the war. He feels the factory workers don't care about the war in Algeria.

Henri does not understand that Lucien is trapped in a vicious circle of life as a factory worker. He has no time or energy for anything else.

Lucien is doing what Henri wanted by coming to Paris but is unable to help as Henri had expected.

Henri could be blamed for everything that happens as without him Lucien and Elise would never have had the courage to go to Paris. However, it could also be argued that it was their choice. Lucien became obsessed with working in the factory and being part of the campaigns and therefore the blame lies with him.

0 7

Joseph Joffo : Un sac de billes

0 7 . 1

Analysez les effets de la guerre sur l'enfance des frères Joffo.

[40 marks]**Possible content**

Before the war the boys are typical boys who like playing with their friends and are unaware of what it means to be Jewish.

Joseph cries easily when Maurice wins his marbles – a normal 10 year old.

The boys have to grow up fast and learn to support themselves and cope in an adult world without the help of their family.

The day they leave Paris marks the beginning of their journey and effectively the end of their childhood as they know it.

They learn not to show emotion.

They learn the importance of 'les affaires' to survive.

At the end of the novel Joseph prefers to work in the bookshop rather than playing childish games or going to school.

In conclusion the war does take away their childhood. However, despite having to behave like adults in many ways they remain children.

Use of humour often to break the tension at difficult points in the story.

Still enjoy games.

When crossing into the Zone Libre Joseph imagines a game of cowboys and Indians

At first the journey is all a big adventure.

During the day they spend in Marseille they rediscover their childhood for a few hours.

0 7 . 2

«Vous êtes juifs mais ne l'avouez jamais.» Analysez dans quelle mesure les conseils du père Joffo sont importants pour la survie des deux frères.

[40 marks]**Possible content**

Joseph does not understand what it means to be Jewish.

Joseph is shocked when his father hits him for the first time, which makes him realise how serious the situation is.

Even though Joseph does not fully understand what his father is telling them throughout the journey he follows his father's advice and never admits he is Jewish.

Joseph realises that they cannot trust anyone and that they have to lie to survive.

Even when they feel they can trust people (the old lady on the train, the priest on the train, Subinagui) they never admit they are Jewish.

When they meet other Jews during their journey, they still do not say they are Jewish (Ange at Moisson Nouvelle).

Throughout the novel the boys survive because no one discovers that they are Jewish – at Moisson Nouvelle, the Hotel Excelsior and with the Mancelier family.

Even when they are interrogated repeatedly at the Hotel Excelsior, they never admit it.

They survive because they follow their father's advice but also because they are 'débrouillard' and they learn quickly how to look after themselves without their parents.

0 8

Faïza Guène : Kiffe kiffe demain

0 8 . 1

«**Kiffe kiffe demain** présente une image totalement négative des immigrés.» Dans quelle mesure êtes-vous d'accord avec ce sentiment ?

[40 marks]

Possible content

Positive portrayal of immigrants.
 A strong community bound by faith and the role of the family.
 The younger generation generally tries to live in a more multicultural society.
 There are strong family ties between female characters.
 Educational opportunities can help free young immigrants from traditional family constraints.
 Negative portrayal of immigrants.
 The younger generation of immigrants has a struggle to free itself from traditional family values and gender roles.
 The younger generation's aspirations are often quashed by the older generation's values.
 Criminality is high in les banlieues.
 Male characters are often violent and controlling of female characters.
 Family and community are dominated by the patriarchy.
 Multicultural values are not always adopted by the older generation of immigrants.

0 8 . 2

Analysez comment les différents aspects de l'amour sont présentés dans **Kiffe kiffe demain**.

[40 marks]

Possible content

Doria sees the ability to choose a spouse as «la chance de notre génération».
 There is often gender inequality in relationships.
 The relationship between Doria's parents is toxic. Doria's mother is subservient to her father.
 Doria's father attempts to control her sexuality by forbidding her to have posters of boy bands on her bedroom wall.
 The older generation's relationships are marred by domestic violence and male authority.
 Doria is initially sceptical of Nabil as a potential boyfriend – «Nabil le nul».
 Towards the end of the novel, Doria appreciates Nabil's kindness and consideration and is positive about her future with him.
 Doria considers Hamoudi as a brother and there is strong bond between them.
 Doria does not approve of Hamoudi's girlfriend.
 Doria considers Samra finding love with a man outside of her community as positive and her finding freedom.

0 9

Philippe Grimbert : Un secret

0 9 . 1

«L'intérêt de ce roman se trouve dans le fait que le narrateur essaie de découvrir le passé et les autres personnages essaient de le lui cacher.» Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

Maxime and Tania try to forget about the truth of what happened to Hannah and Simon due to their guilt.

Maxime and Tania hide the truth about the past from the narrator.

The narrator questions inconsistencies about himself, e.g. his surname and the reason for his circumcision.

The narrator invents an imaginary brother to help him cope with the true and stressful reality of his life.

The narrator discovers that he had a brother, Simon.

Louise, a family friend, has concealed the truth about the narrator's family for many years.

Louise feels that the narrator has a right to know of the past and she plays a key role in revealing the truth.

Maxime falls in love with Tania at his marriage to Hannah.

Maxime and Hannah then continue to hide their true feelings.

The revelation of the truth about Hannah and Simon to the narrator is a cathartic experience.

The revelation of the true events of the past strengthens the relationship between the narrator and his parents.

Jewish life during the Occupation was based on lies and untruths. The narrator not only uncovers the truth about his family's past but also their experience of the Occupation.

0 9 . 2

Analysez comment Grimbert utilise les générations différentes dans sa présentation de la famille du narrateur dans **Un secret**.

[40 marks]**Possible content**

Both generations of the Grimbert family are traumatised by the Holocaust.

Maxime and Hannah's relationship is founded on traditional Jewish family values.

Maxime betrays Hannah, and thus traditional family values, by having an affair with Tania.

The revelation of the past helps to heal the rift between the narrator and his parents.

There is a stronger bond between Simon and Maxime than Maxime and the narrator.

The narrator and his parents are very different physically and mentally.

The narrator has always felt that he had a brother and that there was a missing link between him and his parents.

The narrator uses an imaginary brother to cope with family stresses.

Louise deals with the past in such a way as to partly heal the problems which are the source of the family's issues.

1 0

Delphine de Vigan : No et moi

1 0 . 1

Analysez comment les rapports familiaux affectent la vie des personnages principaux dans ce roman.

[40 marks]

Possible content

Past events involving their parents affect the behaviour of both No and Lou.

Lou's family and No's family are dysfunctional and they both have to deal with the nature of their families.

Their dysfunctional parents make No and Lou insecure.

The absence of Lucas' parents makes him more resilient as opposed to making him insecure.

In spite of their faults, Lou's parents are very understanding and supportive of her.

Lou is more forgiving of her parents' faults, whereas No is less so of her parents.

No has had very little parental support in her life and sees being part of Lou's family as regaining family structure.

Lou's parents become No's adoptive parents.

No being part of Lou's family is initially a positive move, but they continue to be a dysfunctional family unit and it ultimately falls apart, leading to No's departure.

Lucas, Lou and No form their own family unit where they support one another.

However, it is dysfunctional and falls apart.

1 0 . 2

L'histoire de **No et moi** est racontée à la première personne. Quels sont les avantages et les inconvénients de cette approche ?

[40 marks]

Possible content

Pros:

There is more intimacy between Lou and the reader.

The use of the first person lets the reader experience Lou's thoughts and perceptions more deeply.

The reader gets a more detailed understanding of Lou's relationship with No.

The reader gets a more reliable account of Lou's emotions and feelings.

How Lou views her parents and the effect they have on her life is told in detail.

Cons:

The story is limited to a representation of what Lou perceives.

Even though the reader is given a detailed description of No's life and background, the reader does not get a full understanding of No's feelings, emotions and points of view.

The lives and feelings of Lou's parents are not developed fully.

Even though Lou portrays other characters' emotions well, she is not an omniscient narrator and therefore events are not described as well as they could be.

The relationship between Lou and Lucas is not developed and Lucas's feelings are not explored.

1 1

François Truffaut : Les 400 coups

1 1 . 1

«La vie d'Antoine Doinel est en fait la vie de François Truffaut.» Dans quelle mesure, à votre avis, ce jugement est-il valable ?

[40 marks]**Possible content**

Most answers will agree with the statement and present a range of evidence to show that this is an autobiographical film or a film heavily influenced by Truffaut's own life and experiences.

Mention perhaps of the Nouvelle Vague "film d'auteur" and how Truffaut draws for inspiration on his own story.

Doinel-Truffaut links might include:

Both only children and their relationship with mother;

Truffaut's father's obsession with camping mirrored in Doinel's step-father's obsession with car rallies;

Experience of school and truancy and clandestine cinema visits;

Friendship with René based on Truffaut's friendship with Robert Lachenay;

Discovery of and passion for Balzac;

Both commit petty crimes, run away from home, are turned over to the authorities;

Both sent to reform school.

Answers might argue that **Les 400 coups** offers more than mere autobiography : universality of themes makes it a film everyone can identify with.

1 1 . 2

Analysez les techniques cinématographiques que Truffaut utilise dans **Les 400 coups** pour créer un film réaliste.

[40 marks]**Possible content**

Filmed on location in Paris; realism of settings including apartment, school, playground and classroom, streets, René's home etc.

Particular scenes will be used as examples of these settings.

Camera angles and shots – enclosed space of apartment; police cell; police vehicle and streets of Paris; reform school at Villejuif; escape and running to estuary – length and timing of this sequence and its significance; final freeze frame and its significance.

Dialogue and use of improvisation or semi-improvisation – interview with Psychiatrist.

The choice of Jean-Pierre Léaud to play the role advertised in France-Soir – no formal training as an actor; the "ordinary" 13-year old boy.

1 2

Louis Malle : Au revoir les enfants

1 2 . 1

Analysez l'importance du thème de l'enfance dans ce film. A votre avis est-ce le thème le plus important ?

[40 marks]

Possible content

Significance of the title and thus childhood as a key theme which will then be explored and exemplified across the answer.

The setting of the boys' boarding school and the normal childhood interaction and pre-occupations (playground games are competitive, aggressive).

Relationship between pupils and figures of authority in the school ; different attitudes in older and younger pupils; influence of the former on the latter.

Childhood, however, is not "normal" in this film given the background – the presence of the German occupying force in France, the Gestapo and militia.

Contrasts between Julien and Jean in terms of experience of childhood (relative security for Julien versus constant threat and danger for Jean).

The loss of childhood as a key theme for both Jean (loss of life) and Julien (loss of innocence, friendship, sense of guilt for inadvertently betraying Jean).

A judgement as to whether childhood is the most important theme, with arguments, if necessary, to justify a different most important theme.

1 2 . 2

Analysez l'importance des personnages féminins dans ce film.

[40 marks]

Possible content

A number of approaches are possible and provided answers are fully justified the possible range of responses is acceptable.

The female characters – Madame Quentin, Mademoiselle Davenne (piano teacher), the nurse and Madame Perrin (cook) – may be grouped together and treated as secondary characters with some detail about each but with a general conclusion that they are significantly less important than the male characters with the answer then switching focus to these male characters. Such a response is perfectly justified and if well presented could achieve full marks.

Another approach would be a more detailed analysis of each of the female characters and their individual importance within the film:

Madame Quentin : mother of Julien and François. Important in how Julien's relationship with his mother illustrates his sensitivity and vulnerability ; the opening scene of the film and then the letter Julien receives ; her visit and the meal in the restaurant ; Madame Quentin comes across as a rather shallow character.

Mademoiselle Davenne : the piano teacher – a small but quite significant role in that she is the focus of attention of the older pupils and Julien acts as go-between for his brother François. Julien fantasises about her too and is jealous of Jean because he is an accomplished pianist. Young, attractive female in a very male-dominated community.

The cook Madame Perrin: illustrates the injustice (at least as Joseph perceives it) of the way Joseph is punished as he claims she has stolen food from the school kitchen to sell on the black market but she keeps her position.

The nurse: ambivalence in her betrayal of the Jewish boys and her Christian values.

1 3

Mathieu Kassovitz : La Haine

1 3 . 1

Analysez la représentation de la banlieue et des banlieusards dans ce film et combien cette représentation est réaliste.

[40 marks]

Possible content

Monotony of life, lack of opportunity.
 Ethnic/racial mix, tensions.
 Attitudes and relationships between banlieusards.
 Lack of father figures, antagonism towards authority (and the police).
 Evidence of drug culture (including hard drugs).
 Strained family relationships (Hubert's brother in prison).
 Crime - fencing stolen goods etc.
 Physical surroundings: empty spaces, urban decay.
 Mindless destruction (aftermath of the riot – destruction of the gym), vandalism etc.
 Police: attitudes towards 'banlieusards', behaviour, mediation, antagonism etc.
 Evaluation and justification of whether this representation is realistic/true to life/believable.
 Candidates are free to criticise the representation as stereotypical, exaggerated for dramatic effect (as long as the points they make are justified with appropriate evidence).

1 3 . 2

Analysez les moyens par lesquels Kassovitz présente le thème du conflit dans le film. Comment jugez-vous son traitement de ce thème ?

[40 marks]

Possible content

(Candidates are free to criticise the representation as stereotypical, exaggerated for dramatic effect (as long as the points they make are justified with appropriate evidence).
 Racial tensions in the banlieue.
 Conflict with authority (esp. police).
 Riots and violence.
 Vandalism and aggression.
 Social conflict (clash between life in banlieue and in Paris itself cf. scene at art gallery).
 Conflict between youth groups (Said, Vinz and Hubert v. skinheads).
 Revenge killing(s).
 Mexican stand-off.
 Mindless/pointless violence (destruction of Hubert's gym).
 Constant conflict and argument even between friends.
 Evaluation of the representation of conflict. Is it realistic/believable/true to life.

1 4

Cédric Klapisch : L’auberge espagnole

1 4 . 1

Analysez comment ce film illustre l’originalité de Klapisch comme réalisateur.

[40 marks]

Possible content

Answers may offer thematic originality, technical originality or a combination of both;

Answers may argue there is not a lot of originality about Klapisch.

All acceptable as long as points of view and arguments are justified.

Thematic originality:

The film is based on personal experience of Klapisch’s visit to his sister on Erasmus programme in Barcelona; inspiration for film is thus original; development of characters around this theme and the microcosmic view that life in the apartment provides; relationships across different nationalities is an original approach.

Technical originality:

The film is shot using digital technology; contributes to realism and spontaneity; Klapisch makes a lot of use of the split screen (examples and to what effect); superimposed images giving blurred vision in scenes outside night-club; bureaucracy of Erasmus registration seen in forms and documents filling screen; accelerated movement (Xavier walking the corridors of office-blocks); circular structure of film – starts and ends with plane.

1 4 . 2

«L’auberge espagnole est avant tout l’histoire d’un jeune homme qui découvre son identité.» Dans quelle mesure, à votre avis, ce jugement est-il valable ?

[40 marks]

Possible content

Answers need to do more than narrate Xavier’s adventures and experiences in the course of the film;

The notion of searching for identity needs to be addressed but answers may agree or disagree with judgement.

Justification is critical. Best answers will address the “avant tout” element in some way.

Theme of nationality and national identity as discussed and explored by students and illustrated through characters in apartment;

Xavier’s childhood ambition / aspiration to be a writer is rediscovered in Barcelona; life with mother and Martine in Paris seen in a different way because of experiences in Barcelona;

New relationships and new discoveries cause Xavier to review his life;

Return to Paris and “claustrophobia”;

Impulsive decision to escape from the office job that had prompted the stay in Barcelona at the outset.

1 5

Jean-Pierre Jeunet : Un long dimanche de fiançailles

1 5 . 1

Analysez les actions et le comportement de Mathilde dans ce film et comment les autres personnages y réagissent.

[40 marks]

Possible content

Mathilde's response to Manech's court martial and subsequent punishment
 Her determination to find out the truth.
 Uses her disability to get sympathy and assistance (cf. visit to Rouvière's office).
 Uses wheelchair to get access to documents and hides them in the wheelchair .
 Corresponds with those linked to each of the other soldiers condemned alongside Manech.
 Employs Germain Pire.
 Visits graveyard and battlefield ('Le fil est rompu mais je renonce pas').
 Contacts other soldiers/officers who can provide details of what happened.
 Tracks down Elodie Gordes.
 Befriends Célestin Poux who will help her track down the truth.
 Visits Tina ('On se ressemble').
 Discussion of how other characters in the film react to Mathilde's actions.
 (Candidates are free to choose which characters they focus on for their reactions but should include more than one other character)

1 5 . 2

Analysez les techniques cinématographiques et leur contribution au film **Un long dimanche de fiançailles**.

[40 marks]

Possible content

Use of colour – to contrast 'past' and 'present', battlefield and home.
 Use of sound, silence, music, sound effects – to create sense of realism, mood, feeling.
 Use of specific imagery – choice of elements included in scenes.
 Shots/scenes repeated from different characters' points of view – to emphasise (un)reliability of memory.
 Close ups of faces – to reinforce emotional response and reaction.
 Use of 'fake' newsreel of Tina's execution – to suggest reporting of 'reality'.
 Costumes – to recreate a sense of period and locate the action in a particular time.
 Focus on detail.
 Narration – to establish framework for storytelling.
 Dialogue – to create tension, reveal plot details (especially of reported events).
 Contrast and juxtaposition of scenes – to make a specific point, to vary tempo, to echo/foreshadow key events.

1 6

Laurent Cantet : Entre les murs

1 6 . 1

Analysez comment Cantet présente la scolarité dans ce film. Comment jugez-vous son traitement de ce thème ?

[40 marks]

Possible content

Disruptive classes with poor relationships between students.
 Conflict with each other as well as with teachers.
 Disengagement – no purposeful working atmosphere in classroom.
 Poor discipline.
 Disaffected teachers.
 Inappropriate/irrelevant curriculum and classroom activities.
 Pointless emphasis on French grammar.
 Lack of parental support in most cases.
 Violent outbursts in the classroom.
 Disrespect for the views of other students.
 Lack of social integration.
 Conflict between educational demands and life outside school.

1 6 . 2

«Grâce aux moyens que Monsieur Marin utilise pour éduquer ses élèves il connaît une réussite totale en tant que professeur.» Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]

Possible content

Marin's approach to teaching.
 Attempts to provide a more relevant curriculum.
 Builds students' self-confidence and self-belief.
 Listens to student views.
 Fair and supportive, yet firm.
 Maintains discipline.
 Creates atmosphere of mutual respect.
 Deals with disruption.
 Supports individual students.
 Creates a positive working atmosphere.
 Creates better relationships between students.

BUT

- Mishandles conflict with Koumba.
- Cannot prevent Souleymane's outburst and subsequent expulsion from school.
- Deals badly with Esmeralda and Louise – they want him disciplined for using inappropriate language to address them when they behave badly.
- What has he achieved at the end of the film? («Je n'ai rien appris»).

Candidates must decide whether they feel the evidence in the film suggests Monsieur Marin's methods are successful or whether they are ultimately a failure. Candidates have a completely free choice – but MUST justify their answers with relevant supporting evidence.