



---

A-level  
**FRENCH**  
**7652/2**

Paper 2 Writing

---

**Mark scheme**

June 2020

---

Version: 1.0 Final



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

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

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

**Copyright information**

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

Copyright © 2020 AQA and its licensors. All rights reserved.

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

**Assessment criteria**

Each assessment objective should be assessed independently.

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

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

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

**Serious errors are defined as those which adversely affect communication.**

**Minor errors include:**

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

**Serious errors include:**

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

**Complex language includes:**

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

The above examples are neither prescriptive nor exhaustive.

<b>AO4</b>	
17–20	<p><b>Excellent critical and analytical response to the question set</b>                      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><b>Good critical and analytical response to the question set</b>                      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><b>Reasonable critical and analytical response to the question set</b>                      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><b>Limited critical and analytical response to the question set</b>                      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><b>Very limited critical and analytical response to the question set</b>                      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	<p>The student produces nothing worthy of credit in response to the question.</p>

**Annotations for essay marking:**

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

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

0 1

**Molière : *Le Tartuffe***

0 1 . 1

Analysez le rôle comique que joue Dorine dans cette pièce.

**[40 marks]**

**Possible content**

- Dorine’s directness is amusing in its stark contrast with other characters’ false piety.
- Dorine is very perceptive as she sees Tartuffe for the fraudster that he is.
- Dorine understands and judges Tartuffe’s supporters as being easily duped.
- Molière uses Dorine to expose the failings and hypocrisies of other characters.
- Dorine understands that reputation and social standing are important to those who are pro Tartuffe and those who are against him.
- Dorine’s criticism of other characters’ actions provides comic relief.
- The fact that Dorine is of a lower social class than her masters, but criticises them and exposes their foibles, adds to the comic relief.
- Dorine exposing the foibles of her masters adds to the satirical aspect of the play.
- Dorine’s intelligence undermines older male characters’ perception of women as the weaker sex and unable to make sound and informed choices.
- Dorine supports the younger characters in the play exposing the hypocrisies of the older generation.
- Even though Dorine is critical of her masters, she is loyal to them and understands the importance of a strong family.
- It is ironic that Dorine is a servant but plays a key role in creating a strong family.

0 1 . 2

« *Le Tartuffe* est aussi pertinent aujourd’hui qu’il y a trois cents ans. » Dans quelle mesure êtes-vous d’accord avec ce jugement ?

**[40 marks]**

**Possible content**

- *Le Tartuffe* is a play that deals with aspects of the human condition.
- The greed and self-interest of Tartuffe are traits common to all human beings.
- The manipulation of the truth is a common human trait.
- Tartuffe’s false piety rings true with those who claim to have religious and moral authority over others.
- The reasoned behaviour of some characters and the irrational behaviour of others is a human trait that is still common today.
- Moral authority and reputation are prevalent issues amongst social groups and classes.
- Gender inequality and patriarchal authority, as symbolised by Orgon and Tartuffe’s attempts to assert their authority over Elmire and Mariane, are issues which are still important today.
- How people are perceived and the truth about their personalities are common issues today.
- The desire for control and power over others has been and continues to be a common trait in human beings.
- Attaining power by false and deceptive means has been and continues to be a common trait in human beings.
- Strong and loving relationships are more powerful than superficial and cynical relationships which are purely for personal gain.
- Wisdom is not restricted to a certain age or gender.

0 2

Voltaire : *Candide*

0 2 . 1

Analysez pour quelles raisons Voltaire a choisi le titre *Candide ou l'Optimisme* pour ce conte.

[40 marks]

**Possible content**

- Candide of the title is the name of the main character who is central to the story.
- Name suggests innocence and naivety.
- Story follows his adventures and experiences following his expulsion from the *château de Thunder-ten-tronckh* ; he is present throughout.
- Candide encounters a sequence of life-threatening situations – both manmade and natural – and meets up with a range of different characters representing different facets of human misery and suffering.
- Throughout Candide is seeking to be reunited with Cunégonde, the love of his life.
- His function in the story is to test the validity of the philosophy of Optimism (hence *Candide ou l'Optimisme* of the title).
- The mouthpiece for this philosophy is Pangloss, the tutor to Candide.
- Pangloss maintains – despite all the evidence to the contrary that Voltaire piles upon us in the course of the story – that « *tout est au mieux ... dans ce meilleur des mondes possibles.* »
- Candide questions this philosophy when experience seems to disprove it (war, the Lisbon earthquake, the *auto-da-fé*, his killing of Cunégonde's brother, his loss of wealth).
- Candide accepts the philosophy and believes in it when things are going in his favour (the voyage to Buenos Aires with Cunégonde; the news that she is waiting for him in Constantinople).
- Ultimately Candide rejects the philosophy and is the mouth-piece for Voltaire's message: « *il faut cultiver notre jardin* ».



0 2 . 2

« Voltaire illustre dans ce conte combien la poursuite du bonheur est futile. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

- Candide's love for Cunégonde is what, he believes, will allow him to find happiness.
- The quest to be reunited with Cunégonde is thus Candide's quest for happiness.
- Candide experiences much about the human condition that suggests this quest is futile.
- He is recruited unwillingly into the Bulgarian army.
- He experiences at first hand the horrors of war.
- Candide sees the suffering caused by the Lisbon earthquake.
- He witnesses the drowning of the Anabaptist Jacques.
- Candide is constantly faced with evidence that human suffering is far greater than he could ever have imagined.
- Men are much unhappier than they seem.
- However at the end of his adventures when he is finally reunited with an ugly and now cantankerous Cunégonde, Candide feels a certain degree of contentment.
- The secret of this lies in busying oneself with humble, practical activities.

0	3
---	---

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

0	3	.	1
---	---	---	---

En vous référant à *Boule de Suif* et à un autre conte, analysez les aspects stylistiques de Maupassant qui sont les plus dignes d'intérêt.

**[40 marks]****Possible content**

- The simplicity of the plot and structure of *Boule de Suif* following the single line of the journey.
- The story is concentrated around a single theme – hypocrisy.
- The detail of the narrative gives the reader a sense of being physically present and emotionally involved in the story.
- The characters are carefully chosen for the social classes and attitudes they represent.
- Dramatic tension is introduced and explored in the “transitional” sequence in Têtes.
- There is a kind of reverse parallelism when the journey is resumed.
- All of this is achieved in a story of about 13 000 words.
- Other features from another chosen story could include Maupassant’s skill in setting the scene of a story in a very brief introductory paragraph with well-chosen details.
- Economic use of language and the ability to find exactly the right word for a description.
- Precision and brevity which allow a lot to be communicated within his chosen genre of the short story.
- The conclusion to the stories and the ‘twist in the tale’.

03.2

« Ce ne sont pas les victimes de la guerre sur les champs de bataille qui intéressent Maupassant, mais les gens qui souffrent dans leur vie quotidienne. » En vous référant à au moins **deux** contes, expliquez dans quelle mesure ce jugement est valable.

**[40 marks]**

**Possible content**

- Content cannot be precisely defined given that the question allows for a candidate's choice of evidence.
- Explanation/justification of choice of stories.
- Example only – *Deux Amis* – the two friends are not on a battlefield but are enjoying the innocent pleasure of a fishing trip.
- Very much everyday life and by chance, almost, they are caught up in the brutality of the war.
- Example only: *La mère Sauvage* likewise suffers in her everyday life with the news of the death of her son.
- Maupassant examines an extreme reaction to this loss of life.
- Some interest in the victims of war on the battlefields though this tends to be a background or scene-setting perspective.
- Some references to the horror and stupidity of the war of which Maupassant was a fierce critic.
- An interest in people suffering in their everyday lives.
- Two stories need to be chosen to illustrate which people suffer and how.

0	4
---	---

**Albert Camus : *L'étranger***

0	4	.	1
---	---	---	---

Analysez comment la structure de *L'étranger* contribue à son succès.**[40 marks]****Possible content**

- Two part structure to the  *récit*  with each part being of nearly equal length.
- Structure is based upon a framework of three deaths (death is a central theme of the work).
- Death of mother at the opening; death of the Arab as a central, pivotal sequence in Chapter 6, death of Meursault as he contemplates his imminent execution at the end.
- Chapter 6 serves as a bridging sequence representing the culminating point of Part 1 and also providing the logical link with Part 2 (so the structure becomes a 5-1-5 division into chapters).
- Part 1 covers a period of about 18 days; Part 2 a period of about a year; incidents and experiences in Part 1 seem somewhat random but in the light of Part 2 we see they are highly selective.
- The Part 1 narrative comes to assume a crucial importance in Part 2.
- Mother's death and funeral and Meursault's behaviour and attitudes here; his swimming and cinema outing with Marie and sleeping with her; his relationship and conversations with Salamano and Raymond and his involvement as Raymond's witness; the invitation to the beach with Raymond and Masson and the killing of the Arab.
- Part 1 deals with events, happenings and conversations reflecting Meursault as a free man; for much of Part 1 Meursault is with others.
- Part 2 deals more with the thoughts, reflexions and memories of an imprisoned Meursault prior to and during his trial; for much of Part 2 Meursault is alone or with people he would choose not to be with.
- Structure is evidence of a very carefully crafted  *récit* .

0 4 . 2

« Il est difficile, même impossible, de comprendre le caractère de Meursault. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

- Candidates have the opportunity to respond as they choose to this quotation and will probably agree that Meursault's character is difficult to understand but not impossible.
- Some may argue in a quite convincing way that he is impossible to understand.
- Meursault will probably be taken for what he represents and who he is philosophically in the context of the Absurd.
- Meursault rejects God and Christianity and so rejects notions of guilt, repentance, forgiveness and redemption.
- Meursault accepts no 'truth' beyond his own individual experience.
- For him birth, life and death are the beginning, the middle and the end of all existence.
- Meursault rejects the notion that there is a proper way of reacting or a proper way of behaving.
- He rejects any attempt by others to interpret or modify his behaviour.
- Meursault should want to see his mother's corpse but he doesn't.
- Marie feels he ought to love her but he cannot accept this.
- Meursault's boss thinks he should be ambitious.
- Meursault rejects any conventional behaviour that is based upon a suggestion that existence has a meaning.

0 5

**Françoise Sagan : *Bonjour Tristesse***

0 5 . 1

« *Bonjour Tristesse* est une critique des valeurs libérales qui menaçaient la société française des années 50. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]****Possible content**

- At the time of its release, the characters' liberal values were considered scandalous and showing a lack of moral conviction.
- Raymond's non-committal and superficial attitude to relationships lacks the depth and meaning of more traditional relationships.
- Raymond's failure to develop a stronger and more secure relationship with Anne can be seen as a criticism of his liberal values.
- Raymond's '*laissez-faire*' attitude to parenthood and its subsequent effect on Cécile's behaviour can be seen as a criticism of his liberal values.
- Anne's traditional values force Cécile and Elsa to conspire against her in order to preserve their more liberal approach to life.
- Cécile is the most liberal character in the novel, therefore a critique of her actions is also a critique of her values.
- Anne imposing her values on Raymond and Cécile can be seen as immoral. The novel therefore can be seen as a criticism of her traditional values as well as liberal values.
- The main characters in the novel are neither good nor bad so it is not purely a criticism of liberal values.
- The novel represents the change in social attitudes at the time it was written. It does not criticise social attitudes but presents them to the reader to evaluate.
- The novel criticises how intolerance of others' beliefs and the desire to impose one's beliefs on others is wrong.
- The consequences of Cécile's naïve and petulant behaviour, notably Anne's death, can be seen as a criticism of youthful self-obsession and arrogance, not a criticism of liberal values.

**0 5 . 2**

Analysez comment Sagan présente l'adolescence dans son roman.

**[40 marks]****Possible content**

- Cécile is a caricature of a petulant and self-obsessed teenager whose actions result in dire consequences.
- Cécile's relationship with Cyril is derided to expose the superficiality of teenage relationships.
- Cécile's tempestuous relationship with the adult characters in the novel satirises teenagers' often difficult relationships with their parents.
- The fact that Anne dies as a result of Cécile's selfishness and desire for control satirises the self-obsessive nature of teenagers.
- As no adult has an overwhelmingly positive influence on Cécile, the novel also satirises the pitfalls and failures of parenthood.
- As the parenting skills of Raymond and Anne are satirised, so are their respective liberal and traditional values.
- The family unit represented in *Bonjour Tristesse* is dysfunctional and the flaws within the family are satirised.
- Characters' individualism, desire for control and selfishness, which are the source of the problems in the novel, are satirised.
- The characters are in a hell of their own making, therefore satirising the complexities of human relationships.
- Love is satirised in the novel as relationships between men and women and parents and children are complicated and unstable.
- Moral values are satirised as the characters' beliefs help to create dysfunctional relationships.
- The novel can be seen as a criticism of the moral direction of French society after the Second World War.

0 6

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

0 6 . 1

Analysez comment les personnages féminins sont présentés dans ce roman.

**[40 marks]**

**Possible content**

- Elise as the main female character in the novel seems to assume an inferior, almost unworthy place compared to her brother Lucien and to Henri.
- The female characters in the household (Elise, Marie-Louise and grandmother) are subservient to Lucien.
- Marie-Louise works in the *biscuiterie*; spends the entire day in front of her machine; little sense that the work is in any way fulfilling, simply a means of making money.
- Marie-Louise becomes pregnant soon after marrying Lucien; she reads lots of magazines – agony aunt advice, advice to young housewives, how to keep your husband, beauty treatments.
- Marie-Louise is obsessed by the need to please Lucien.
- Attracted by Anna, Lucien begins to lose interest in his wife; he abandons her to go to Paris where Anna joins him.
- Elise is critical of Anna, of her artificiality and superficiality but she also admits to being intimidated by her; there is rivalry between the two women for the affection and attention of Lucien.
- Elise's experiences in the factory show the role of women in the work place; the sexist attitudes of the male workers.
- It is not expected that Elise will survive working on the production-line – women should be in the offices.
- Women are not expected to eat in the canteen where all of the places are taken by men.
- Society is very much male-dominated.



0 6 . 2

« L'impossibilité pour Elise et Arezki de réaliser leur amour est inévitable. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

- Inevitable because of the obvious racism from which the Arabs suffer – racist attitudes are a significant issue for Elise and Arezki to contend with.
- Examples: immigrant workers are told there are no jobs and turned away from the factory.
- The doctor makes fun of an Algerian worker – *Tous les Arabes s'appellent Mohammed*.
- The Arab workers are referred to as *des rats*.
- Against this background of already institutionalised racism there is another factor – the war in Algeria.
- Arabs are everywhere treated with suspicion.
- The police indiscriminately round up Arabs for ID checks.
- Meetings between Elise and Arezki have to be in secret; they roam the streets; they have no place where as a couple they can 'belong'.
- They are constantly on the alert for raids; Elise is never sure that Arezki will be safe when she has left him.
- Arezki's family are suspicious of Elise; Elise is angry when Lucien in the factory openly refers to her relationship with Arezki.
- Their attempt to sleep together ends disastrously with the arrival of the police; Elise is humiliated by their attitude and behaviour.

**0 7****Joseph Joffo : *Un sac de billes*****0 7 . 1**

« Malgré sa situation difficile et parfois dangereuse, Jo connaît des moments de joie et de bonheur. » Dans quelle mesure ce jugement est-il justifié ?

**[40 marks]****Possible content**

- It is expected that both elements in the question will be addressed and not to do so would affect the band in which the answer is placed.
- Evidence to support the claim of a difficult and at times dangerous situation could be:
  - the discrimination in the playground and violence towards the brothers when they appear with their *étoiles jaunes*
  - the journey to Dax and realisation they have no papers
  - the danger of crossing the demarcation line
  - the uncertain fate of their parents
  - the change of regime in Nice and the experience of the Hotel Excelsior.
- Evidence of moments of joy and happiness:
  - their visit to the cinema in Marseille
  - any and every occasion where they are reunited with family
  - three wonderful days in Menton eg football on the beach
  - life in Nice with the Italian soldiers

**0 7 . 2**

Analysez l'effet des voyages et des aventures de Jo sur son caractère.

**[40 marks]****Possible content**

- Initial response to their plight is that of a child – it is all a great adventure; cowboys and Indians; spy story message from Maurice.
- A maturity in his accepting Maurice's decision to make money by helping people cross the demarcation line.
- In Menton Jo takes himself off to find work – first indication of independence.
- Time spent with the Viale – Jo completely on his own.
- Nice – Jo working independently in the trafficking with the Italian soldiers.
- Jo becomes gradually more aware of the political situation – the propaganda and the difficulty of knowing what to believe about the progress of the war.
- The North Africa Campaign; the Allies in Sicily; Mussolini being replaced by Badoglio.
- Jo takes very seriously the need for a consistent backstory for himself and Maurice to keep to.
- Surviving the interrogations at the Hotel Excelsior makes Jo more mature and aware; not disclosing his Jewishness to the nurse that takes care of him.
- Jo becomes more questioning and critical – why is all this effort being put into proving that two boys may be Jewish rather than Catholic.
- Jo is shown to be responsible in getting the message to Monsieur Jean.

0 8

**Faïza Guène : *Kiffe kiffe demain***

0 8

. 1

Analysez comment Guène traite le thème de la marginalisation dans ce roman.

**[40 marks]**

**Possible content**

- Immigrants who live on the outskirts of the city are the main characters in the novel.
- The main characters live in the socio-economically deprived *banlieues*.
- The female characters are often marginalised and are subservient to the male characters in the novel.
- Doria admires Samra who disobeys the expectations of her community and makes her own choice of partner.
- The novel depicts Doria's struggle for her own identity and to not be subservient to male characters.
- The characters live in a community bound by their faith which also puts them at odds with secular French values.
- Doria struggles at school and does not feel as though she fits in. Only when she moves to another school does she feel as though she fits in.
- Doria struggles with her mental health and has help from her teachers to deal with issues.
- Families in the novel are often dysfunctional, where fathers and men are distant from other family members.
- Women are marginalised as men attempt to control their relationships.
- Doria finds true love with Nabil who does not attempt to control her and sees her more as an equal.
- Despite the families having dysfunctional aspects, there is a strong sense of community which forms a traditional sense of community.

**0 8 . 2**

« Ce qui rend la vie supportable pour les personnages dans ce roman, c'est la qualité des rapports qui existent entre eux. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]****Possible content**

- Doria has a very strong relationship with her mother and supports her emotionally and educationally.
- The female characters in *Kiffe kiffe demain* support one another.
- The characters live in a strong community bound by strongly held values.
- However, the strong patriarchal values restrict the lives of women in the novel.
- The characters feel bound by their strong sense of community and support each other with their problems.
- The school attempts to support its pupils educationally and emotionally.
- Doria does not always agree with how the school supports her, which sometimes makes her life less tolerable.
- Madame Burlaud perseveres with Doria and helps her to cope with mental health issues.
- Doria's teachers move her to a different school where she is happier and gives her hope for the future.
- Doria's father does not live with her family and she does not have a strong bond with him.
- Criminality amongst young men shows that they have the potential to be as distant as their fathers.
- Doria's relationship with Nabil gives her a positive approach to the future.

0 9

**Philippe Grimbert : *Un secret***

0 9 . 1

Analysez dans quelle mesure les problèmes du passé sont résolus dans *Un secret*.

**[40 marks]**

**Possible content**

- The narrator's uncertainty about his true identity leads him to question his family's past and himself.
- Louise feels compelled to reveal the truth about the past to the narrator.
- Discussing past events to some extent strengthens the relationship between Maxime, Tania and the narrator.
- The act of revealing and discussing the past is a therapeutic process, but the extent to which the characters' issues with the past are resolved are not specific.
- Discussing the past with the narrator helps lift some of Maxime and Tania's guilt over keeping the events in the past a secret.
- The revelation of the truth about the past helps to resolve some of the issues between the narrator and his parents.
- The Grimbert family's trauma from the Holocaust is only partially assuaged by revelations of the past.
- The guilt over the death of Hannah and Simon will never leave Maxime and Tania.
- The collective trauma of the Holocaust continues to stay with the Jewish community.
- The narrator discovering the truth about his true identity helps give him a clearer sense of self.
- The narrator becoming aware of his true Jewish identity results in him adopting the collective Jewish experience of the Holocaust.
- The narrator's story makes the reader aware of the long-lasting impact of the Holocaust and that aspects of it may never be fully resolved.

**0 9 . 2**

« Les personnages dans *Un secret* sont motivés par leur culpabilité. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]****Possible content**

- Maxime's guilt about the past forces him to hide his Jewish heritage.
- Maxime and Tania's guilt forces them to finally confront and attempt to deal with the consequences of the past.
- The narrator is ashamed of how Maxime views him and tries to earn his father's love.
- The narrator feels that dealing with the past and his identity will make him a stronger person.
- Louise feels ashamed about the fact that the truth has been hidden from the narrator for so long.
- Louise's guilt forces her to tell the narrator the truth about the past and himself.
- Louise plays an important role in easing the guilt of other characters in the novel.
- By examining the past, the narrator begins to understand his parents' guilt.
- Even though Maxime and Tania are guilt-ridden about their actions in the past, their love for one another keeps them together and helps them to cope.
- By dealing with his guilt over the death of Hannah and Simon, Maxime develops a greater bond between the narrator and himself.
- When Maxime and Tania start their affair, their guilt over leaving Hannah and Simon does not stop them.
- The characters are not purely motivated by their guilt, but they are motivated by their love for each other.

1 0

**Delphine de Vigan : *No et moi***

1 0 . 1

« Dans ce roman, les personnages féminins sont plus forts que les personnages masculins. » Dans quelle mesure êtes-vous d'accord ?

**[40 marks]**

**Possible content**

- No has had to be strong in her childhood because of how she was treated by her mother – who may be seen to be weak because of this treatment.
- No shows strength in her ability to survive homelessness and life on the streets.
- No's dependence on alcohol could be seen as a weakness.
- Lou shows strength and resilience in coping with her isolation at school.
- Lou's home-life also requires her to be strong and independent.
- Lou's persistence and determination in pursuing her friendship with No are a sign of a strong character.
- Lou's mother suffers from depression and shows strength and resilience in carrying on.
- A less sympathetic reader might see the mother's neglect of Lou as a weakness.
- No's father may appear weaker but he has had to cope with difficult times and he has survived these.
- His relationship with Lou and his wife is a sign of strength.
- Lucas has to cope with independence and with managing his own life but his neglect of and indifference towards his education could be seen as a weakness.
- Overall both female and male characters have difficulties in their lives; on balance female characters appear stronger and more resilient.

1 0 . 2

Analysez les problèmes auxquels les personnages dans ce roman doivent faire face et comment ils réagissent à ces problèmes.

**[40 marks]**

**Possible content**

- Lou befriends No to help her no longer be homeless.
- No struggles with being homeless but also with attempting to reintegrate into society.
- No's struggle with homelessness represents its greater issue in society.
- Lou finds it difficult to mix with and be accepted by her classmates at school.
- Lou's classmates become more understanding and accepting of her.
- Lou cares strongly about the injustices of homelessness but finds it difficult to live in a world where it is acceptable.
- Lou's friendship with No is strained, as she doesn't fully understand her complex needs.
- Lou and Lucas have a difficult and distant relationship with parents.
- Lou's parents struggle to overcome the death of their youngest child.
- Lou's family is not a cohesive unit and they struggle to be close together.
- Lou's family does become more cohesive and stronger towards the end of the novel.
- Lou is less naïve and more aware of herself at the end of the novel and seems more able to cope with problems.

1 1

**François Truffaut : *Les 400 coups***

1 1 . 1

Analysez dans quelle mesure le tournage du film en noir et blanc contribue à sa qualité artistique.

**[40 marks]**

**Possible content**

- Candidates may make the point that this was more a financial decision than an artistic one.
- Nonetheless this being a black and white film does contribute to its quality.
- Heavy and oppressive atmosphere of the classroom is conveyed through the contrasts of greys and black.
- Antoine's home is drab and cramped; the staircase badly lit.
- The busy streets of Paris and the traffic are dismal for the most part.
- Some lighter scenes with the Punch and Judy show and the rotor.
- Scenes shot at night show a hostile city of dark and threatening spaces for a young boy.
- Antoine is dressed in dark, sombre colours reflecting the life he leads.
- Scenes in the police station cell and in the police vehicle have a heaviness about them.
- A tearful Antoine looks out from the darkness of the police vehicle into the brightly lit streets of Paris – a clear contrast between his imprisonment and freedom.
- Greyness and drabness again in the scenes in the remand centre.
- Escape scenes and the final scene at the estuary are much lighter than what has gone before and Antoine's face is captured in full light when he turns to the camera for the freeze-frame at the end.

1 1 . 2

Analysez dans quel sens Antoine Doinel est présenté comme une victime.

**[40 marks]**

**Possible content**

- The opening scene in the classroom shows Antoine as the scapegoat, the victim for punishment for the pin-up incident.
- He has certain chores to carry out within the home.
- Antoine is presented as the child in a loveless marriage; he witnesses at first-hand his mother's infidelity.
- Antoine is a victim in the sense that he was an unwanted baby; he has always been a burden.
- Antoine is a victim of his own impulsiveness as seen through his truanting.
- A victim too in that he seems always to be the one who gets caught out; anything he does turns out for the worse.
- Antoine's passion for Balzac is not appreciated as something positive; he doesn't fit the teacher's view of a model pupil.
- The theft of the typewriter is a badly thought-out scheme and one that backfires.
- Antoine becomes a victim of the French judicial system thanks to his step-father's actions.
- A victim of physical abuse at school, in the home and in the remand centre.
- In the end, in a sense, he becomes a victim of his own freedom and escape; he is confused and lost.



1 2

**Louis Malle : *Au revoir les enfants***

1 2 . 1

Analysez la signification du titre du film *Au revoir les enfants*.

**[40 marks]**

**Possible content**

- *Au revoir les enfants*. *A bientôt !* is the final message of the film, spoken by Père Jean to his pupils.
- Individual pupils return the priest's message *Au revoir mon père*.
- The farewell to the children is also a farewell to childhood.
- The arrival of the Gestapo and arrest of the Jewish boys bring home the stark reality of war – the end of childhood battles on stilts.
- No more games of combat as all of the pupils are faced with the consequences of the 'real thing'.
- Julien is the key-character representing the loss of the innocence of childhood.
- Julien's impulsive reaction – turning to look behind him at Jean Bonnet in the classroom – means he inadvertently betrays his closest friend.
- The *au revoir* is the most painful for Julien.
- Irony in the final message and so in the title.
- For the Jewish boys this will not be an *au revoir* as the voice-over at the end of the film illustrates.
- The exchange between Père Jean and the boys is also a continued act of defiance against fascism and anti-semitism.
- The bond between priest and pupils will not be broken by the enemy occupation.

1 2 . 2

« Sur le plan technique, *Au revoir les enfants* est un chef-d'œuvre du cinéma français. »  
 Dans quelle mesure ce jugement est-il valable ?

[40 marks]

**Possible content**

- Technical aspects that could be covered include:
  - naturalness of performances by the pupils in particular Julien and Jean
  - realism in the depiction of the setting of the school – the crowded dormitories, poor food, freezing classrooms and stern discipline
  - realism in the scenes around the school – playground combat with the boys on stilts; older pupils smoking and somewhat pretentiously discussing philosophy
  - practical jokes and bullying between the pupils add to the realism
  - choice of camera shots etc – emotions of characters clearly depicted and audience sense of being present witnessing this – Julien's sadness on the train journey at having to leave his mother
  - the fear of the two boys out in the forest at nightfall following the treasure hunt
  - Jean's constant fear especially when the boys are picked up by German soldiers and taken back to school
  - the German presence is conveyed with subtlety – soldiers coming to the priests to make their confession
  - music is used sparingly and to very good effect – the opening sequence on the train reflecting the desolate landscape outside and Julien's inner desolation
  - the boogie-woogie duet played by Julien and Jean – their genuine sense of fun and enjoyment
  - the poignant melody of the piano and violin accompaniment to the Chaplin film and the ambivalence of those scenes.

1 3

**Mathieu Kassovitz : *La Haine***

1 3 . 1

Dans quelle mesure est-ce que l’assertion « jusqu’ici tout va bien » est une phrase appropriée en considérant le déroulement du scénario de *La Haine* ?

**[40 marks]**

**Possible content**

- Suggests a sense of the inevitable... « *l’importance c’est pas la chute, c’est l’atterrissage* ».
- For much of the film nothing much actually happens.
- We see several scenes of inactivity and boredom in the empty spaces of the city.
- Confrontations – until the final confrontation – are resolved without tragedy (the eviction from the rooftops and the eviction from the art gallery).
- Suggests a sense of waiting for something to happen while Abdel lingers in a coma.
- Threats are based on what might eventually happen: « *Si Abdel meurt je vais tuer un keuf* ».
- Tension constantly builds and is then dissipated.
- The three protagonists seem to wander aimlessly about the *banlieue*.
- Vinz eventually gives the gun to Hubert – suggesting tragedy has been averted.
- Vinz proves incapable of following through on his violent threats. (He cannot bring himself to kill the skinhead).
- Hubert continually manages to placate Vinz and therefore keeps potential violence under control.

1 3 . 2

« Kassovitz présente une tragédie moderne des banlieues contemporaines. » Dans quelle mesure êtes-vous d’accord avec ce jugement de *La Haine* ?

**[40 marks]**

**Possible content**

- The protagonists of the film are fatally flawed heroes typical of classic tragedy.
- The ending of the film is tragic in the extreme.
- Throughout the film circumstances conspire against the protagonists in an increasingly more vicious circle.
- The downward spiral culminates in the death of Vinz – and possibly also of Hubert.
- There is a lack of hope that things will improve.
- There is a sense of inevitable and impending doom « *Jusqu’ici tout va bien* ».
- Characters are motivated by aggression and violence.
- Vinz’s actions are fuelled by hatred of the police and a perceived need for revenge.
- The emptiness of the milieu in which the characters live echoes the tragic emptiness of their lives.
- There seems to be no way out of the situation for any of the characters – they are trapped without choice or opportunity.
- The setting of the film is primarily within the contemporary *banlieue*.
- Despite being filmed more than 20 years ago the film retains a relevance to contemporary life.

1	4
---	---

**Cédric Klapisch : *L'auberge espagnole***

1	4	.	1
---	---	---	---

« Au fond, Xavier est un personnage égoïste. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]****Possible content**

- Xavier is selfish in the way he treats Martine – leaving her to go to Barcelona in the first place and then being unfaithful.
- He is selfish in the way he exploits Anne-Sophie and Jean-Michel's generosity and hospitality.
- Xavier is selfish in the affair he has with Anne-Sophie having no consideration either for her husband or for Martine.
- He is selfish in the way he reacts when Martine ends their relationship – wallowing in self-pity.
- Xavier is selfish in the way he treats his mother and the lack of respect he shows her.
- He is selfish in the way he simply abandons his job at the end despite the help he has been given to get it.
- However there are aspects of Xavier's character that are not selfish – he is genuinely concerned about his flatmates.
- Xavier negotiates on their behalf with the landlord and avoids their being evicted.
- Xavier brings Isabelle into the 'community' – though this may be construed as done for selfish reasons.
- Xavier does his share of chores and cooks for his flatmates.
- Xavier looks out for Wendy and is probably the most sympathetic of all the flatmates towards William.

1 4 . 2

Analysez les aspects techniques dans ce film qui sont, à votre avis, les plus dignes d'intérêt.

**[40 marks]**

**Possible content**

- Use of digital cameras makes for greater immediacy, spontaneity and realism.
- Digital technology allows for fewer artificial lighting devices and effects.
- Accelerates the action for both dramatic and comic effect.
- The scene where Xavier reports to his father's friend and has to go down endless corridors.
- Superimposing details to the shots shown on the screen – the scene where all the documents needed for Erasmus gradually fill the screen.
- The scene where Xavier crosses Barcelona laden down with luggage and the arrow appears to show where Xavier is in the busy scene.
- Superimposed and out of focus images of the friends leaving the night-club to reflect their drunken state and effects of drugs.
- Much use made of the split-screen in the scenes involving Alistair's unexpected arrival and the efforts of the flatmates to get back to warn Wendy.
- The progress of different flatmates is shown simultaneously.
- Soundtrack and use of music especially to convey the Spanish identity of the film and in the flamenco scene.
- Music also reinforces the cultural background of the film.
- Soundtrack to heighten dramatic tension – the flight announcements in the airport scenes.

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

Analysez les actions et le destin des cinq soldats condamnés. Pour lequel ou lesquels avez-vous le plus de sympathie et pourquoi ?

**[40 marks]****Possible content**

- All five condemned men are punished unjustly because the orders setting out their pardon never reach the front line – so all are likely to attract the sympathy of the film audience.
- Manech – likely to be the character attracting the most sympathy.
- Literally loses himself and his identity.
- Traumatized by what he witnesses first-hand in the trenches and becomes amnesiac.
- Separated from Mathilde by the war and kept from her by the enduring consequences of his war experience.
- Ange – possibly the character attracting least sympathy.
- He is a pimp and has a background of violence towards women.
- He is conscripted as an alternative to serving a prison sentence.
- He is shot by Thouvenel (a soldier on his own side) because he is Corsican and ‘not French’.
- Six Sous – innocent of self-mutilation; wrongly accused and convicted; he burnt his hand on a hot rifle.
- Bastoche – also innocent of self-mutilation; accidentally shot himself whilst trying to kill a rat.
- Has a troubled and tragic ‘love triangle’ relationship with Benjamin and Élodie Gordes.
- Benoît Notre Dame – survives the events at Bingo Crépuscule by adopting an assumed identity.
- He rescues the injured Manech and carries him from the battlefield.

1 5 . 2

« *Un long dimanche de fiançailles* est un film anti-guerre plutôt qu'un film romantique. »  
 Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

- Offers a brutal and realistic portrayal of the war at the front line.
- Scenes in the trenches are presented as scenes of extreme physical discomfort, deprivation and privation.
- The effects of the war on individuals are seen to be devastating both physically and mentally.
- Scenes on the battlefield are uncompromising in the detail of violence and horror – bodies literally being blown apart.
- The focus of the film is on the destructive power of the war which endures into people's post-war lives.
- The war colours the post-war years (literally in terms of the colour palette used in the film) – muddied by the devastation it has caused.
- Plot revolves around the love between Manech and Mathilde which is interrupted and then compromised by the war.
- Love is the motivating factor behind Mathilde's search for the truth.
- Manech and Mathilde's code for their love (MMM) is key in eventually unravelling key details of what happened at Bingo Crépuscule.
- Tina Lombardi's love for Ange is the motivation behind her search for revenge.
- A subplot of the film presents the doomed, complicated and troubled triangular love relationship between Élodie, Bastoche and Benjamin Gordes.
- The ending of the film reunites Mathilde and Manech romantically.

1 6

**Laurent Cantet : *Entre les murs***

1 6 . 1

Analysez la contribution du style documentaire au film. Est-ce qu'il y a d'autres éléments qui ajoutent aussi au réalisme d'*Entre les murs* ?

**[40 marks]**

**Possible content**

- Realistic setting of inner-city school.
- Non-actors playing versions of themselves.
- Improvised dialogue providing realistic language.
- Improvised scenes providing realistic and natural responses.
- Authentic scenes and believable real-life situations.
- Naturally developing drama.
- Contemporary issues presented and explored.
- Non-romanticised scenario.
- Unobtrusive camera mitigates against a staged effect.
- Events based on the autobiographical experiences of François Bégaudeau.
- Natural lighting and sound.
- A real school without artificial décor.

1 6 . 2

« *Entre les murs* est un film banal avec un dénouement plutôt prévisible » Dans quelle mesure êtes-vous d'accord avec ce jugement du film ?

**[40 marks]**

**Possible content**

- It is possible to see the film as a dull movie cliché: idealistic teacher versus troubled and underprivileged kids.
- Students are possibly stereotypical 'types'.
- The storyline is mundane and unexciting.
- The outcome is predictable because the view presented is negative from the outset.
- The insurmountable conflict of the classroom suggests a downward spiral which will lead to ultimate disaster.
- There is a sense of inevitability that Marin will fail without support.
- The scenes which show how Marin deals with his class are both fascinating and not in the least predictable.
- The potentially tragic and doomed situations become compelling viewing as the audience becomes increasingly invested in the fate of individual students, which is never a foregone conclusion.
- There is a sense of real shock at some of the outcomes:
  - the exclusion from school of Souleymane
  - the illegal immigrant status which jeopardises Wei's education
  - the revelation at the end that Marin has been able to teach Henriette absolutely nothing.