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

Paper 2 Writing

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**Mark scheme**

June 2022

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Version: 1.0 Final



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

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

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## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

**Assessment criteria**

Each assessment objective should be assessed independently.

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

<b>AO3</b>	
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	The student produces nothing worthy of credit in response to the question.

### Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

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

0	1
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**Molière : *Le Tartuffe***

0	1
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1
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« Dans cette pièce Molière montre la nature corrompue des régimes autoritaires. »  
Jusqu'à quel point êtes-vous d'accord avec ce jugement ?

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

- Molière presents « *faux dévots* » as self-serving and hypocritical.
- Molière therefore suggests that devout people are the opposite.
- Tartuffe's authoritarian and devout appearance dupe Orgon and Mme Pernelle.
- Orgon and Madame Pernelle adopt Tartuffe's authoritarian and devout stance, which has a damaging effect on the family.
- Orgon wanting his daughter to marry Tartuffe is based on greed and a desire for social standing.
- The disruption in the family caused by authoritarian religious values represents the damage that can be done on a larger scale in society.
- Other family members are not corrupted by Tartuffe's authoritarianism and take a stance against him.
- The family members who oppose Tartuffe have a keen sense of what is right and wrong.
- The family's love of each other makes them fight against Tartuffe's grip over them.
- The intervention of the King at the end of the play can be seen as being pro-monarchy and supporting the authority of the King.
- Molière can be seen to criticise only religious authoritarianism but not the authoritarianism of the monarchy.
- The characters who oppose Tartuffe support the King's actions and are therefore corrupted by his values and not those of Tartuffe.

0 1 . 2

Analysez comment la dynamique du pouvoir change dans la pièce.

**[40 marks]**

**Possible content**

- At the start of the play, Orgon is the patriarch of the family and attempts to control his family members' choices and destiny.
- Madame Pernelle is the matriarch of the family who believes she controls Orgon.
- Tartuffe manipulates Orgon to control his family.
- The battle between Orgon and Elmire to control the family is based on lies and truth.
- Social standing and reputation motivate Orgon to control the family whereas truth and love motivate Elmire.
- Elmire has a greater control over the family and succeeds in controlling their choices and future.
- Elmire's success in controlling the family represents a shift in power from male characters and Madame Pernelle.
- The scene where Tartuffe attempts to seduce Elmire represents a power shift between male and female characters/gender shift.
- Dorine being forthright about the family's situation shows she has a degree of control and is a valued member of the family.
- The King intervening at the end of the play suggests that control over what is right and wrong ultimately rests with him.
- Love for other members of the family and their freedom to be themselves is stronger than the desire to control them.
- Madame Pernelle shifting sides at the end of the play and blaming Orgon for her bad judgement represents her always siding with power and with what she believes to be right.

0 2

**Voltaire : *Candide***

0 2 . 1

« *Candide* de Voltaire est un conte qu'on ne peut pas prendre au sérieux aujourd'hui. »  
 Dans quelle mesure, à votre avis, ce jugement est-il valable ?

**[40 marks]**

**Possible content**

- Much of the content can be taken seriously as it still has relevance today.
- Aspects of human life that Voltaire satirises are still with us today eg corruption, slavery, hypocrisy, war, and extremism.
- Little about human vice has changed since Voltaire's day.
- Human beings are still driven by selfishness and the quest for power.
- Institutionalised religions still abuse their power and influence.
- The philosophical content of the work with reference to Optimism cannot perhaps be taken as seriously as when the work was first published.
- That said, as a « *conte philosophique* » the work has value in the history of philosophy.
- *Candide* is a serious example of thinking at the time of the Enlightenment.
- Voltaire's humour and use of irony, to make his point, have not lost their impact with today's readership.
- Some aspects of the work may seem a little far-fetched nonetheless.
- The amount of suffering some characters undergo and yet manage to survive is somewhat contrived.
- The pace with which the story progresses and the distance travelled by characters likewise lacks realism.

0 2 . 2

« Pour Voltaire, les personnages dans *Candide* ont un intérêt philosophique et non pas psychologique. » Dans quelle mesure, à votre avis, ce jugement est-il valable ?

**[40 marks]**

**Possible content**

- There is little, if any, psychological depth to any of the characters in the work.
- Some of the characters represent conflicting philosophies or philosophical positions.
- Pangloss is the defender of Optimism while Martin preaches pessimism.
- Cacambo is practical, pragmatic, a man of action and so the direct opposite to the thinkers and philosophers.
- The Anabaptist Jacques is a kind and caring person but nevertheless he is pessimistic about the human condition.
- Some characters and their experiences are used to illustrate how ridiculous the claims of Pangloss are.
- Cunégonde and the old woman are victims of immense suffering and injustice caused by human vice.
- Candide likewise suffers first-hand the butchery of war.
- Candide throughout the work is used to 'test' the claims of Pangloss and to demonstrate in the end that activity and work are more positive than philosophising.
- Some characters are used to represent different vices – Vanderdendur is the cruel slave-owner, the Grand Inquisitor represents the hypocrisy of religious leaders.
- Paquette and Brother Giroflée illustrate the point that money does not guarantee happiness.
- Characterisation in the work lacks depth and detail: the overall impression is that they are not intended to be seen as psychological entities but as serving the philosophical purpose of the work.

0 3

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

0 3

. 1

Analysez la représentation des femmes dans le conte *Boule de Suif*.**[40 marks]****Possible content**

- *Boule de Suif* is not from the same social class as the other women.
- The other women think they are superior to *Boule de Suif* and feel uncomfortable in her company.
- *Boule de Suif* is down-to-earth and generous.
- She is non-judgemental and accepts the other women.
- She is brave and sacrifices herself to help the others.
- The other women use *Boule de Suif* to help themselves.
- They show a lack of courage.
- Stereotypical representation of society at the time, reflecting Maupassant's views.
- Pessimistic view of women and how they can be cruel.
- War has highlighted the qualities of the women, whether positive or negative.
- The influence of religion on the women and the attitude of the nuns.
- The hypocrisy of the women.

0 3

. 2

En vous référant à au moins **deux** contes, analysez dans quelle mesure Maupassant représente le réalisme de la vie quotidienne pendant la guerre.**[40 marks]****Possible content**

- Explanation of choice of stories (for example, *Mère Sauvage* and *Deux Amis*).
- In rural areas, the soldiers become part of the realism of everyday life (*Mère Sauvage*).
- While *Mère Sauvage* lodges the soldiers in her home, she almost forgets they are the enemy.
- The soldiers become like four sons to her but after the death of her own son, her attitude towards them changes.
- The realism of the simple daily act of killing a rabbit for food becomes impossible for her; however, she does not hesitate to kill the soldiers.
- In *Deux Amis* realism is shown in the way the friends spend time together doing things they enjoyed before the war.
- They are happy to be able to forget the war for a few hours.
- Reality is that they cannot escape the war.
- They are killed simply for being in the wrong place at the wrong time.
- The new realism of the war is that terrible acts have become a normal part of everyday life for the soldiers.
- After ordering the death of the two friends, the Prussian officer sits down to enjoy a meal and to smoke.
- In both stories, the war has intruded on everyday life to normalise the cruelty and violence of war.

0 4

**Albert Camus : *L'étranger***

0 4 . 1

« Dans *L'étranger*, Camus, à travers son personnage principal, lance une attaque contre la foi chrétienne. » Dans quelle mesure, à votre avis, ce jugement est-il valable ?

**[40 marks]**

**Possible content**

- During Meursault's time in prison both the *juge d'instruction* and the *aumônier* try to impose their Christian interpretation of the world on Meursault.
- Meursault shows through his encounters with both – and particularly with the *aumônier* – that he has no interest in their Christianity.
- The chaplain's so-called certainties are worthless, according to Meursault, and he expresses this in an uncharacteristically angry outburst.
- Meursault rejects totally the fundamentals of Christian belief including:
  - the idea of a divine creator
  - man's guilt and his need for repentance, forgiveness and redemption
  - the existence of an immortal soul and the promise of eternal life in Paradise.
- Meursault's attitude is based not upon what he does believe but upon a rejection of what he does not believe.
- He accepts no meaning to life beyond his own individual experience.
- Death, for Meursault, ends everything and this is a clear rejection of the Christian belief that death is not an end but a beginning.
- Camus thus attacks the Christian idea that death is a barrier between ourselves and the higher order of experience of eternal life.
- Camus attacks Christianity and indeed any religious system that claims to explain humans in terms that go beyond our immediate experience.

0 4 . 2

Analysez dans quelle mesure Meursault est condamné pour ce qu'il est, plutôt que pour le meurtre qu'il a commis.

**[40 marks]**

**Possible content**

- Reference to the murder itself and to Meursault's behaviour throughout the novel.
- Meursault kills the Arab and is therefore guilty of the murder.
- It was not a premeditated murder but « *une minute d'égarement* ».
- Meursault felt disorientated because of the sun and the heat « *c'était à cause du soleil* ».
- He is judged by society for being different.
- He is found guilty because he does not behave in the way society expects.
- He does not take the opportunities offered to him to make him appear less guilty.
- His behaviour prior to and after the murder make him guilty.
- He was involved with Raymond, who is known to be « *de moralité douteuse* ».
- He is seen as lacking in human feeling (behaviour at his mother's funeral/relationship with Marie).
- He refuses to show remorse for his crime.
- He cannot explain why he committed the crime but will not say he regrets what he has done.

0	5
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**Françoise Sagan : *Bonjour Tristesse***

0	5	.	1
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« Sagan, dans ce roman, explore le conflit entre valeurs libérales et valeurs traditionnelles. » Jusqu'à quel point êtes-vous d'accord avec ce jugement ?

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

- The novel is more a critique of teenage petulance as opposed to a critique of liberal values.
- The characters are amoral therefore the novel does not criticise their values but presents them for the reader to decide.
- The characters lack moral direction due to their liberal attitudes to love and family.
- The characters' liberal attitudes to family values create a dysfunctional family unit.
- The characters' mindless hedonism is in stark contrast to traditional family values.
- Raymond does not set boundaries for Cécile resulting in terrible consequences.
- Raymond does not treat Cécile as a daughter but as an equal.
- Cécile's need to control her father's partner is the opposite of what the traditional role of a daughter should be.
- Anne and Elsa's fight for Raymond's love represents the struggle between traditional family and liberal family values.
- Anne's death symbolises the death of traditional family values.
- Raymond has had many lovers and does not believe in traditional ideas of love.
- Raymond considers the pursuit of pleasure as being the only reason for existing as opposed to having some moral guidance.

0 5 . 2

« Raymond et Cécile sont motivés par la poursuite du plaisir plus que par la recherche de l'amour. » Dans quelle mesure, à votre avis, ce jugement est-il valable ?

**[40 marks]**

**Possible content**

- Raymond would rather not set strict boundaries for Cécile and has a *laissez-faire* attitude to relationships.
- Cécile is more headstrong than Raymond and strongly pursues her hedonistic lifestyle.
- Raymond and Elsa's relationship is superficial and hedonistic rather than having depth and true meaning.
- Cécile has the same superficial attitude to love and her relationship with Cyril as Raymond and Elsa.
- Anne loves Raymond and tries to help him live a more meaningful and less superficial life.
- Anne also considers Cécile to be wayward in her approach to relationships and needs guidance.
- Anne wants to bring a more traditional family structure to the relationship between Raymond and Cécile.
- Anne is selfless in her love for Raymond and Cécile and her wish to change their lives for the better.
- Cécile sees Anne as a threat to her hedonistic relationship with Raymond and conspires to remove her from their lives.
- Although Cécile is intelligent, she deals with the difficulty of relationships in an immature and superficial way.
- Cécile's petulance and immaturity make her act irresponsibly and with dire consequences.
- Raymond and Cécile's return to their hedonistic ways at the end of the novel shows that they would rather not deal with difficult issues head on.

0 6

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

0 6 . 1

Analysez dans quelle mesure Etcherelli fait une description réaliste des problèmes des ouvriers à Paris.

**[40 marks]**

**Possible content**

- Justification of the extent to which it is a realistic portrait of life at the time.
- Poor working conditions in the factory.
- Long working hours leaving little time for leisure.
- Racism towards the immigrant workers.
- Attitude of factory workers towards women.
- The health problems experienced by the workers.
- The hierarchical systems in place in the factories.
- The poor living conditions of the factory workers.
- Institutional racism and anti-immigrant feelings and behaviour.
- Problems faced by couples in mixed-race relationships.
- The treatment of Algerians in Paris due to the Algerian War.
- Constant atmosphere of tension both inside and outside the factory.

0 6 . 2

Analysez dans quelle mesure Lucien est responsable de sa propre ruine.

**[40 marks]**

**Possible content**

- Justification of the extent to which Lucien causes his own downfall.
- He is dissatisfied with his life in Bordeaux and wants more.
- He abandons his wife and starts an affair with Anna.
- Lucien's political contacts draw him to Paris.
- He continues to be politically active in Paris whilst working in the factory.
- He is strongly influenced by Anna and Henri.
- He is very controlling of Elise.
- He finds the factory work physically demanding and suffers from ill health.
- He has to work in the factory to support himself but this leaves no time for other activities.
- He spends his nights putting up posters and painting political slogans on walls.
- He struggles to be involved politically as much as Henri would like.
- He is naive in thinking he can change the world.

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

0	7	.	1
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Analysez les aspects du roman qui montrent que le personnage principal est un garçon de 10 ans.

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

- Jo recounts his experiences as seen essentially through his ten-year-old eyes.
- The language of the novel is the simple language of a ten-year-old, characterised by slang and colloquial expressions.
- For Jo, at the beginning of the novel, nothing is more important than his favourite marble.
- Even the existence of a curfew and lack of access to entertainment for Jews do not prevent Paris becoming an adventure playground.
- Their journey through France provides Jo and Maurice with new and exciting experiences for two young boys who have never left the city.
- When they cross the demarcation line at Hagetmau Jo imagines the experience as a game of cowboys and Indians and is a little disappointed at the lack of spotlights, watchtowers and barbed wire.
- In Marseille the boys are excited to see the sea for the first time in their lives.
- There is a constant focus in the novel on the friendships Jo and Maurice have and establish with other boys their age.
- The boys set up a thriving black market with the Italian soldiers in Nice and make friends with them, enjoying the experience of being children negotiating in a world of adults.
- The horror of the time they spend under arrest at the Gestapo headquarters is emphasised by the incomprehension of Jo, who, as a child, cannot understand the intensity of the hatred shown towards him simply because he is a Jew.
- We witness Jo's first stirrings of love (towards Mancelier's daughter in the town of R.) creating memories which will remain with him for the rest of his life.
- At the end of the novel, only two years after he left Paris at the age of 10, the sadness Jo feels is intensified because we know his childhood has been stolen from him.

07.2

Analysez comment les interventions des inconnus rencontrés par les garçons contribuent à la survie de Jo et Maurice.

[40 marks]

**Possible content**

- There are several characters in the novel who are strangers that the boys meet on their travels who offer very welcome and sometimes vital, but entirely unexpected, assistance.
- What is clear is that without the assistance given to the boys they would almost certainly not have survived.
- The priest in the train to Dax who saves Jo and Maurice by protecting them from the German police.
- Doctor Rosen, the medical examiner for the Gestapo, who, even though he is convinced that the boys are Jews, admires their conviction in constantly denying it and confirms that their circumcisions are « *chirurgical gemacht* ».
- The *curé* from La Buffa, who provides fake baptism certificates for Jo and Maurice and then turns up at the Gestapo headquarters every day until he secures their release.
- *La grand-mère à la limonade*, the first of the strangers that they meet who offers them kind words and a drink to quench their thirst on the train to Dax.
- Raymond *le passeur*, who arranges for them to cross the demarcation line into unoccupied France in exchange for help with deliveries, and the farmer who lets them sleep in his barn.
- *Le Comte de V.* who offers them a lift in his horse and trap in exchange for listening to his stories.
- The waitress in Menton who gives them better food and the shopkeeper in Montluçon who provides them with scarves and offers them a bed for the night.
- Monsieur et Madame Viale who provide Jo with a job at their mountain farm.
- Mademoiselle Hauser, the nurse at the Gestapo headquarters who takes personal care of Jo when he is ill and confides in him that she herself is a Jew.

0	8
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**Faïza Guène : *Kiffe kiffe demain***

0	8
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1
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« Les personnages dans *Kiffe kiffe demain* ne peuvent pas s'échapper de leur vie dans les banlieues. » Jusqu'à quel point êtes-vous d'accord avec ce jugement ?

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

- The optimistic ending of the novel shows that people can escape from their lives in the banlieues.
- Doria choosing an education and a career path she wants to follow shows that the characters can escape from their lives in the banlieues.
- Nabil and Doria starting a new relationship gives a sense of optimism and a means by which they can escape the difficulties of the banlieue.
- Samra leaves the banlieue to be with the man she loves.
- Samra running away from home to be with the man she loves is considered as scandalous and defying the rules of her community.
- Doria admires Samra for having the conviction to do as she wishes and she also does not want to have her relationships controlled by others.
- Doria's mother's illiteracy and poor French skills make it difficult to escape her life in the banlieue.
- There is a strong patriarchal control over the female characters in the novel.
- Female characters are expected to behave in traditional patriarchal ways.
- The socioeconomic situation in the banlieues does not create much social mobility.
- The community in which Doria lives has a strong influence on her family life and it is difficult for her to escape from this community.
- Doria's family and other families in the banlieue are insular and do not want to integrate with other groups.

0	8	.	2
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Analysez le conflit entre la vie moderne et la vie traditionnelle dans *Kiffe kiffe demain*.

**[40 marks]**

**Possible content**

- The younger generation wants to break free from the constraints of the older generation.
- The values of the older generation dominate the values of the younger generation.
- Samra rebels against the traditional values of her community by running away with the man she loves.
- Doria's father attempts to control her sexuality by not allowing posters of boy bands on her bedroom walls.
- Doria has mental health issues due to some of the conflicts between the traditional and modern attitudes.
- Doria does not want to be constrained by the same traditional values as those that constrain her mother.
- Most male characters are hypocrites as they do not behave in the traditional way in which they expect female characters to behave.
- Traditionally, male characters are dominant and female characters are subservient.
- There are strong family ties between the female characters which transcend modern and traditional values.
- Traditional patriarchal values are the basis of Doria's community.
- Doria sees the ability to choose one's spouse as « *la chance de notre génération* ».
- Doria lives in a community bound by traditional religious values.

0 9

**Philippe Grimbert : *Un secret***

0 9 . 1

Analysez comment le passé tel que le narrateur l'imagine est différent de la réalité.  
Qu'est-ce qui explique ces différences ?

**[40 marks]**

**Possible content**

- Candidates may start with the second part of the question.
- The past is rarely talked about within the narrator's family and he is therefore relying on piecing together snippets of knowledge.
- There is a mix of Catholic and Jewish symbols and traditions in his young life.
- The family name Grinberg has been changed to Grimbert.
- The narrator invents a brother for himself, completely the opposite in character.
- The narrator's parents are visibly very troubled when he finds the toy dog in the attic and names it Sim.
- Chapter 2 recounts how the narrator believes his parents met and their happy and tranquil years in Saint-Gaultier; throughout the imagined past there is no hint of suffering or persecution.
- The narrator's violent reaction to his classmate's mocking of the victims of the Holocaust, as witnessed during the film at school, is the turning point of the novel.
- In conversation with Louise, the narrator discovers how the past really was and he has to rewrite what he has imagined.
- Maxime was married to Hannah and Tania to Robert; Maxime and Hannah had a son called Simon – the brother was not an imaginary one.
- Hannah and Simon were arrested and taken to Auschwitz where they died.
- Maxime and Tania have suffered from their guilt ever since the disappearance of Hannah and Simon.
- The narrator searches for the truth about Hannah and Simon's fate and shares this with his parents.

**0 9 . 2**

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

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

- Maxime has little about him that can be seen as admirable except, perhaps, his defiance towards the occupying force and refusal to obey its rules.
- This could be seen, however, as endangering his family.
- He does nothing to censor his feelings towards Tania when they first meet on the day Maxime marries Hannah.
- On the night of the wedding Maxime has to make a huge effort not to imagine he is with Tania.
- His decision to go on ahead of his wife and son could be seen as abandoning them and so as something not to be admired.
- The narrator's grandfather and uncles are depicted as more admirable male characters and Robert shows patriotism in fighting for his country.
- Hannah will probably be seen as not deserving of admiration because she reveals her Jewish identity by showing the wrong papers and by her 'betrayal' of Simon.
- She could also be seen as a victim; her life is shattered by Maxime's letter and the knowledge that he and Tania are together as well as the news of the arrest of her own parents.
- Louise is a truly admirable character and, though she breaks a promise in revealing the truth about the past, it is in the interests of the narrator that she does so.
- Tania is a more complex character to make a judgement about; she is a loving mother; she resisted giving into her feelings for Maxime for as long as she could; their life together has been marred by feelings of guilt.
- The narrator's aunts are generally portrayed as characters worthy of our admiration, especially Elise, who stays in Paris to work for the Resistance.

1 0

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

1 0 . 1

« Ma mère a raison. C'est la vie qui est injuste et il n'y a rien à ajouter. » Dans quelle mesure est-ce que *No et moi* reflète les injustices de la vie ?

**[40 marks]**

**Possible content**

- The injustices suffered by different characters will be well documented.
- No's present situation as a homeless person is not her fault. She is the victim of her mother's decision to abandon her.
- No's mother herself is a victim of injustice in that the pregnancy was as a result of rape.
- No's homelessness leads to her being a victim of other injustices – society's attitudes mean her situation is a stigma; homelessness leads to alcohol abuse.
- Lou's mother lost her second baby daughter and this is an injustice.
- Her depression results in her neglect of Lou, so both mother and daughter become victims of injustice.
- Lou's father suffers from his wife's depression and from the loss of their child.
- Lou's high IQ is an injustice of a different order in that she feels out of place in school, has difficulty making friends, is misunderstood by her peers, but her project is admired by teacher and peers eventually and gives her a real sense of self-worth.
- Lucas is also a victim of injustice through the absence of his parents, who have made selfish decisions.
- Life is perhaps not totally unjust, however: though it is short-lived, there is a friendship that develops between Lou and No.
- This friendship for a time leads to an improvement in No's life.

**1 0 . 2**

Analysez les circonstances de la vie de Lou qui expliquent pourquoi elle a si peu de confiance en elle-même.

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

- Nearly everything about Lou's life marks her as different, as a misfit.
- She is a highly gifted student (« *meilleure élève de la classe* ») but « *asociale et muette* ».
- She is a target for Léa and Axelle; she senses they make fun of her shyness and timidity.
- She dreads having to tell her teacher what her project will be about and dreads even more having to stand up and present her *exposé* to the class.
- She has lost the maternal affection and support she needs because of her mother's depression.
- She needs her mother's affirmation to give her the confidence to go to the party but she does not receive it and so does not go.
- She is full of self-doubt in spite of, or perhaps because of, her high level of intelligence.
- She thinks about things too much – how to kiss in the right way.
- She lacks the confidence to make Lucas aware of her true feelings for him and so settles for his friendship and protectiveness.
- This lack of confidence is not a fixed state for Lou, however, as after meeting and making friends with No, her self-confidence increases.
- She can be herself with No and is accepted for who she is.
- She can express her true feelings, her doubts and uncertainties, without fear of being mocked or ridiculed.

1	1
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**François Truffaut : *Les 400 coups***

1	1	.	1
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Analysez l'importance de la dernière scène du film dans le contexte de tout ce qui la précède.

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

- The last scene can be interpreted as the entire sequence from when Antoine escapes to the freeze-frame image of his face at the very end or just that final image.
- The scene represents escape and freedom finally.
- Much of the context that has gone before is to do with Antoine's experience of repression.
- This is witnessed in his life at school with the strictness of the teachers and their punishments.
- School is represented visually by enclosed spaces – in the corner behind the blackboard, in the classroom, in the playground where the boys are supervised.
- Likewise in his homelife Antoine is seen as trapped and repressed.
- Spaces are again restricted – the space where Antoine sleeps, the narrowness of the kitchen.
- There is the very real imprisonment following the theft of the typewriter – Antoine in the cell, the ride in the police van, and his transfer to the detention centre.
- Where freedom has been experienced previously it is fleeting – the rotor; the boys' truanting and having the freedom to explore Paris.
- This final scene is ambiguous: yes, Antoine is free but he is also completely alone.
- The freeze-frame captures this duality.

1	1	.	2
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« La vie problématique d'Antoine Doinel n'est pas entièrement la faute de ce jeune garçon. » Dans quelle mesure, selon vous, ce jugement est-il valable ?

[40 marks]

**Possible content**

- Not entirely Antoine's fault suggests that his problematic life is in part of his making.
- Antoine acts impulsively, without thinking through the consequences of his actions.
- His decision to play truant because he hasn't written his lines; his excuse for being off school (« *ma mère est morte* »); his decision to run away from home; his theft of the typewriter.
- These impulsive actions lead every time to compounding Antoine's problems.
- However, there are other factors to consider – a fairly meaningless and irrelevant education system that is not child-centred but treats children as “mini-adults”.
- The strictness of the teachers and their physical abuse of pupils.
- An unloving, uncaring, self-centred mother and a step-father who seems to be inconsistent and ambivalent in his attitude towards Antoine.
- Antoine's experience, through school, of the adult world shows it to be contradictory and one of double standards – copying a poem from the blackboard is acceptable, copying an extract from Balzac is not.
- Likewise, the example set by his parents: his mother's lying and infidelity are acceptable, Antoine's lying is not.
- The juvenile criminal justice system is harsh and aggressive: again inmates are physically abused when they break the rules. (Antoine takes a small piece of bread before the meal and is hit for so doing).
- Antoine is an unwanted child and knows himself to be this. The interview with the psychologist reveals his confusion about life.
- It reveals too the effects on Antoine of his strained relationship with his mother.

1 2

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

1 2 . 1

Analysez comment Malle utilise les contrastes dans son film *Au revoir les enfants*.

**[40 marks]**

**Possible content**

- Contrasts can be linked to themes or characters, to technical aspects of the film, or indeed to both.
- There are contrasts between the Catholic pupils in the school and the Jewish boys in terms of the threat of the Occupation.
- Jean admits that he is constantly afraid and this is shown in the way he reacts when the German soldiers find them in the woods.
- There are contrasts between Julien and Jean in terms of their experience of family life.
- Jean has little news of his parents; Julien sees his mother and receives letters from her.
- There is a strong contrast between the life the pupils lead and Joseph's life – privilege versus subservience.
- There is a contrast between the behaviour of the German soldiers (the soldier wanting to make his confession; the humour shown when Jean and Julien are returned to school) and the Gestapo.
- This same contrast is seen in the restaurant scene between the militia and the German officers.
- There is the contrast between the way the priests treat the boys and how Herr Muller behaves towards them.
- There are contrasts in Julien's change of attitude towards Jean – initial hostility, jealousy and mistrust give way to friendship.
- There are contrasts in terms of the atmosphere in the school – the danger of the air raids compared to the fun and laughter of the Chaplin film.

1 2 . 2

Analysez les techniques qu'utilise Malle pour évoquer la période de l'Occupation. Selon vous, dans quelle mesure ces techniques sont-elles efficaces ?

[40 marks]

### Possible content

- The judgement about the effectiveness of techniques used might come with each technique or might come as a conclusion at the end of the answer. Either approach is acceptable.
- Visual elements that situate the film in the period of the Occupation include:
  - the presence of German soldiers on the platform in the opening sequence of the film which is further reinforced by German words spoken on the soundtrack.
  - the presence of German soldiers in the street when the boys walk in procession from the railway station to the school.
  - the German soldier who comes to make his confession and the soldiers that rescue and bring back Jean and Julien after the treasure hunt.
  - the restaurant scene captures in a microcosmic form the state of occupied France.
  - there is the presence of the German officers and the militia.
  - we witness the persecution of Herr Meyer and Jean's obvious sympathy for this victim of the Occupation.
  - Madame Quentin suffers the effects of rationing and food shortages.
  - Malle, through the conversations in the restaurant, brings out the different attitudes towards the Germans as an occupying force.
  - the notice banning Jews from the public baths is another detail that Malle introduces.
  - the absence of colour and the predominance of grey reflect the mood of the time.
- Aspects of daily life that are woven into the narrative of the film include:
  - the vitamin biscuits the boys are given; the « *barbe de maïs* » used as a substitute for tobacco.
  - the black market deals between the pupils and Joseph play a significant role in evoking the period as does Joseph's betrayal and collaboration at the end of the film.

1 3

**Mathieu Kassovitz : *La Haine***

1 3 . 1

« *La Haine* est un film pessimiste et sans humour. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

- The film is a bleak representation of life in the banlieues.
- The lives of the three protagonists seem to have little direction and little hope for improvement despite Hubert's firm conviction that he will leave the banlieue.
- There is a monotony of existence in the banlieue and its empty spaces that offers little hope for those who live there.
- Constant conflict seems to permeate the lives of the three *banlieusards* and even the rather volatile friendship that exists between Vinz, Saïd and Hubert.
- A theme of social exclusion runs through the film and we see no hope of the *banlieusards* fitting in.
- The *leitmotif* of the film « *la haine attire la haine* » suggests a never-ending vicious circle.
- The refrain « *Jusqu'ici tout va bien* » itself suggests an ominous eventual outcome.
- There is a sense of inevitability that the ending of the film will be tragic for at least one of the three protagonists, emphasised by constant references to the gun and revenge « *si Abdel meurt* ».
- The volatile and violent personality of Vinz and his gangster persona offer little hope for redemption – he, himself, is a pessimist and has a pessimistic outlook.
- Humour can be seen in Saïd's constant joke-telling throughout the film and his impression in the mirror of Senor Canardo.
- Also in the scene where Vinz gives Saïd a haircut.
- The reaction and expression on the faces of the protagonists when they are told the story of Grunwalski by the old man in the toilets bring humour into the film.

1 3 . 2

Analysez comment Kassovitz explore le thème du conflit dans ce film.

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

- The opening montage sets the theme and tone of the film with its focus on violent conflict and rioting on the *Cité des Muguets* housing estate in the banlieues.
- Violent outburst is met with violent response as the *banlieusards* come into conflict with police.
- We learn that as a result of the conflict Abdel is in a coma, which engenders further violent reaction and response – « *la haine attire la haine* ».
- The theme of conflict is embodied in the character of Vinz, who is the most violent member of the trio and wants revenge.
- The initial conflict of the film and its results provide a catalyst for the subsequent behaviour and actions of all three protagonists in the film.
- The attitudes of the media towards the banlieue and the *banlieusards* generates further conflict – particularly when the protagonists feel they are being viewed as animals.
- The ugliness of strong feelings inherent in the personalities of the three protagonists provokes conflict at almost every turn – even between each other.
- We witness conflict between social groups – particularly in the scene at the art gallery where Vinz, Saïd and Hubert are completely out of place.
- The theme of conflict is also reprised during the attack and assault on the group of skinheads in Paris.
- The gun that Vinz carries is a symbol of the conflict that exists.
- Conflict is also present in the form of (institutionalised) racism and the physical abuse of Saïd and Hubert at the police station.
- The conflict which runs throughout the film eventually ends in the final fatal scene where Notre Dame, fuelled by hatred and humiliation, shoots Vinz and then ends up in a Mexican standoff with Hubert.

1 4

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

1 4 . 1

« Les personnages français dans ce film semblent être mal à l'aise quand ils sont hors de la France. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

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

- The characters the answer will focus on are Xavier, Martine, Anne-Sophie and Jean-Michel. Reference to Isabelle, the French-speaking Belgian, will be allowed.
- Xavier is initially overwhelmed by the city of Barcelona but is also excited by the novelty of this experience.
- He quickly adapts to the Spanish way of life and is very comfortable living in the apartment.
- The quotation would not apply to Xavier; once he makes the acquaintance of the Spanish bar-owner, he totally embraces the Spanish way of life and culture.
- He is very sad to leave Barcelona at the end of his Erasmus year.
- Martine makes only a very short visit to Spain but it is clear she is not comfortable there.
- She is critical of the apartment, Xavier's room, his flatmates.
- She seems eager to return to her familiar life in Paris and subsequently ends her relationship with Xavier.
- Anne-Sophie, likewise, seems ill at ease in Barcelona. She is there because of her husband's work and, were it not for Xavier, she would not have ventured out of their apartment.
- The pace of life is not one that suits her; she is in a sense too 'up-tight' to be able to adapt to it.
- Jean-Michel has fond memories of his Erasmus year and we sense that he took to Spain in very much the same way that Xavier has done.
- He has clearly made the choice to work and live there; he adapts well to the Spanish way of life though his work is very demanding.

1	4	.	2
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Analysez les caractères des trois personnages de ce film qui sont, à votre avis, les plus dignes de notre admiration.

**[40 marks]**

**Possible content**

- It is expected that candidates will address the « *dignes de notre admiration* » element in the question and offer some justification for their choice of three characters. Provided they do so, any characters are acceptable.
- Wendy has some admirable qualities: she is generally tolerant of her flatmates' behaviour even though it creates work for her.
- She reprimands her brother for his ill-chosen remarks about the Germans and Hitler.
- Despite her 'fling' with the American, she is genuinely fond of Alistair.
- She takes her studies seriously and seems to have the right balance between her studies and her social life.
- Isabelle also has many good qualities and, despite his somewhat childish attitude towards her sexuality, she manages to develop a deep friendship with Xavier.
- She speaks up for the foreign students in the lecture theatre when the class is delivered in Catalan.
- She fits in well when she joins the other flatmates and is an amiable person.
- She makes a serious effort to educate Xavier in the art of seduction and in understanding women.
- Xavier is, for the most part, an admirable person though some aspects of his character are annoying.
- He is pleased to keep Anne-Sophie company and to see the sights of Barcelona with her.
- He is clearly embarrassed when Jean-Michel insists on Anne-Sophie confessing to a 'love at first sight' moment when she first saw him.
- He successfully negotiates with the landlord on behalf of the other flatmates and makes every effort to use the language he has learnt.

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

1	5	.	1
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« *Un long dimanche de fiançailles* est essentiellement un film de contrastes. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

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

It is most likely that candidates will agree with the judgement.

- The film contrasts three major time periods: the pre-war years, the events of the war from Manech's perspective and the post-war years featuring Mathilde's search.
- Each time period has its own cinematic colour palette and style.
- The film contrasts the nature, personality and attitudes of Mathilde and Manech.
- Mathilde and Manech contrast and often reverse what are usually seen as traditionally male and female personality roles, traits and characteristics.
- The film contrasts the different approaches taken by Mathilde and Tina Lombardi.
- These different approaches contrast a search for the truth and a search for revenge as major themes running through the storyline.
- The film contrasts the plight of the five condemned men.
- The film contrasts those who survive and those who do not.
- The film offers a contrast in relationships between Mathilde and Manech, Tina and Ange and the love triangle of Bastoche, Benjamin and Élodie Gordes.
- These contrasts offer different perspectives on romantic and sexual relationships.
- The film contrasts the roles of men and women before, during and after the Great War.
- The film outlines and contrasts the different ways in which men and women help and/or hinder Mathilde in her attempts to discover what happened at Bingo Crépuscule.

**1 5 . 2**

Analysez comment la guerre affecte les personnages principaux dans le film.

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

- The war affects all of the main characters in the film in one way or another.
- Mathilde and Manech are the central characters whose engagement is extended by the fact that Manech goes to war.
- Manech's experiences at the front traumatise him to the extent that he is prepared to self-mutilate to escape the horrors of the war.
- As a result of the self-mutilation Manech and four of his comrades-in-arms are sentenced to be abandoned in No-Man's land.
- The film focuses primarily on Mathilde's search for what happened at Bingo Crépuscule when Manech fails to return from the war, especially when she learns that Manech and the other men were pardoned.
- The storyline which involves Tina Lombardi closely follows (and mirrors in some ways) that of Mathilde as Tina seeks revenge for the death of her lover Ange.
- Tina tracks down the officers and soldiers in charge at Bingo Crépuscule and is eventually convicted of murder and executed.
- We witness the impact of the war which engenders the love triangle between Bastoche (one of the condemned men), his best friend Benjamin Gordes and Benjamin's wife Élodie, which originates in a plan to have more children so that Benjamin Gordes can be excused military duty.
- The film focuses on how individual lives are destroyed and how those who survive cope with/face up to the loss of the loved ones that they have lost.
- We witness graphic and explicit scenes which depict the effects of the war on the front line as well as scenes causing devastating loss of life when there is an explosion at the hospital in Combles.
- Jeunet depicts in detail the experiences of the condemned men in No-Man's land on the day they are sentenced.
- The film ends with Manech, who suffers from amnesia and has complete identity loss, being reunited with Mathilde – but with no real certainty that he will recognise her and who she is.

1 6

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

1 6 . 1

Dans quelle mesure est-ce que ce film nous donne une représentation réaliste de la scolarité française contemporaine ?

**[40 marks]**

**Possible content**

- There are several aspects of the cinematography which lend a realism to the representation of contemporary school life.
- The documentary style and total focus on school events maintains a sense of reality from the outset.
- Many scenes are filmed using cameras which focus on natural and unexaggerated action and response/reaction.
- The fact that many scenes are unscripted lends a genuine and natural feel to the dialogue.
- Sound effects are those which naturally occur in school classrooms, playgrounds, offices and corridors.
- The screenplay itself, and the situations it depicts, are based on the real-life teaching experiences faced by François Bégaudeau (the actor who plays Monsieur Marin).
- The focus on the diverse mix that makes up Marin's class is completely natural and typical of a contemporary French school classroom in a ZEP.
- The rhythm of the film naturally follows a school year and the developing and deteriorating relationships in Marin's classroom.
- The conflict generated in the classroom is natural – and stems ultimately from the fact that the 'national curriculum' has little relevance in the lives of inner-city teenagers.
- Marin's limited successes and individual failures are entirely believable.
- The representation of problems caused by home life which impact on behaviour in school is also completely natural – with insight given into the background of individual pupils at the parent-teacher meetings that we witness.
- The classroom scenes are intentionally provocative to provide interest and drama, but none are beyond the realms of plausibility – they mirror real scenes of confrontation and conflict in contemporary French school classrooms in the inner city.

1 6 . 2

« Il est difficile d’avoir de la sympathie pour Monsieur Marin dans ce film. » Dans quelle mesure êtes-vous d’accord avec ce jugement ?

[40 marks]

### Possible content

Aspects of Monsieur Marin’s behaviour that don’t provoke sympathy might be:

- He lets arguments escalate and spiral out of control in his classroom.
- He chooses not to tackle students who use mobile phones in the classroom, chat amongst themselves, or do not follow instructions.
- He tends to respond to pupils with sarcasm, which they either do not appreciate or do not understand – which does nothing to improve his relationship with them.
- He fails to appreciate or consider the fact that his students are growing up (his relationship with Khoumba, which has deteriorated since the previous year).
- He does not appreciate or consider the home background of his students (it is Khoumba who points out to him the likely consequences of Souleymane being expelled).
- He often underestimates the capabilities of the pupils and reacts with some disbelief when he learns that Khoumba and Esmeralda often travel into different parts of Paris, supposing them entirely fixed in their own neighbourhoods.
- He lets his anger and frustration get the better of him when he refers to what Esmeralda and Louise do as the behaviour of « *pétasses* ».

Aspects that do provoke sympathy might be:

- He tries to adapt the curriculum to fit the interests of the pupils (getting them to write self-portraits based on study of *The Diary of Anne Frank*).
- He has to deal with a class of widely differing ethnic backgrounds and widely differing abilities.
- He tries to focus on the bigger picture by picking his battles and letting minor things slide.
- There are times when the work in his classroom has purpose and the pupils work with focus and without distraction or chatter.
- He tries to support Souleymane and argue in his favour to prevent him being expelled at the disciplinary hearing.