



A-level
FRENCH
7652/2

Paper 2 Writing

Mark scheme

June 2023

Version: 1.0 Final



2 3 6 A 7 6 5 2 / 2 / M S

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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Assessment criteria

Each assessment objective should be assessed independently.

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

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

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

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

The above examples are neither prescriptive nor exhaustive.

AO4	
17–20	<p>Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
13–16	<p>Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
9–12	<p>Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
5–8	<p>Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
1–4	<p>Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

Section A Books

0	1
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Molière : *Le Tartuffe*

0	1	.	1
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Analysez comment Molière traite d'une façon comique des situations, dans la pièce, que nous pourrions considérer comme tragiques.

[40 marks]**Possible content**

- Dorine offers a comical commentary to the events involving her masters.
- Dorine being more perceptive than her masters acts as a comical critique of class and status within the family.
- Elmire being more perceptive and intelligent than Orgon satirises gender roles in seventeenth century France.
- Religion and piety as a means for reinforcing social status is ridiculed.
- Patriarchal roles in seventeenth century France are ridiculed.
- Due to religion, patriarchy, gender and class being ridiculed, the tragic situation seems less relevant and unlikely.
- Tartuffe blaming Elmire for his lust shows his false piety.
- The irony of Tartuffe falling for Elmire's seduction reveals his false piety.
- Elmire's seduction of Tartuffe uses humour to expose his malicious intent.
- The tragic situation of Orgon being duped is presented in a farcical manner.
- The false piety of Tartuffe, Mme Pernelle and Orgon presents them as the fools they are.
- The conclusion of the play where false piety is exposed reinforces the play's comic presentation of the characters who show it.

0	1	2
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« Molière présente les enfants d’Orgon comme faibles et faciles à dominer. »
 Jusqu’à quel point êtes-vous d’accord avec ce jugement ?

[40 marks]

Possible content

- Damis understands Tartuffe’s control over Orgon and the family.
- Damis works with Elmire to deal with Tartuffe.
- When dealing with Orgon, Elmire is tactful whereas Damis is hot-headed.
- Mariane is less confrontational, Damis is confrontational.
- Both Damis and Mariane are confined by the social expectations set by Orgon.
- Both Damis and Mariane attempt to break free from the confines of social expectations.
- Damis and Mariane have strong convictions of true love and the truth, not reputation and false piety in which Orgon believes.
- Orgon and Mme Pernelle are easily controlled by Tartuffe, Damis and Mariane are not.
- Orgon falsely considers himself as a father who is in control of his children’s future.
- Mariane depends on Dorine to defend her interests.
- Mariane is trapped between the wishes of her father and those of Valère.
- Mariane is not as strong as the older female characters.

0	2
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Voltaire : *Candide*

0	2	.	1
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« *Candide* nous montre que, pour Voltaire, il n'y a que le mal dans le monde. »
Dans quelle mesure, à votre avis, ce jugement est-il valable ?

[40 marks]**Possible content**

Candide experiences at first hand many examples of evil in the world.

- The cruelty inflicted upon him by the Bulgarian army.
- The butchery and brutality of the war between the Bulgares and the Abares.
- The Lisbon earthquake and the death of the Anabaptist Jacques.
- Separation, on a number of occasions, from the love of his life, Cunégonde.

Through his meeting with others, Candide learns of more examples of evil in the world.

- Cunégonde's trials and tribulations including rape, slavery, and exploitation by Don Issachar and the Grand Inquisitor.
- The old woman's suffering during the siege and the decision that the women should be eaten.
- The sufferings Pangloss endures through the course of the story.
- Candide meets Martin, who has seen as much evil as he has.

But there are examples too of good in the world.

- The kindness of Jacques the Anabaptist and the eunuch's kindness in helping the old woman.
- The episode in Eldorado and the generosity of its people.

0 2 . 2

Analysez l'importance du si grand nombre de voyages, d'aventures, d'événements et d'incidents dans *Candide*.

[40 marks]**Possible content**

- This abundance of journeys, adventures, events and incidents is characteristic of the picaresque novel which enjoyed popularity at the time Voltaire wrote *Candide*.
- His readers therefore would have an appetite for this literary genre.
- Some critics maintain that Voltaire is in fact satirising the genre.
- The sequence of journeys, adventures, events and incidents allows Voltaire to have Candide meet a wide variety of characters which serves his philosophical intention to discredit Optimism.
- The experiences these characters recount, serve for the most part as a counter-balance to the claim Pangloss makes that all is for the best, in the best of all possible worlds.
- There is constant reference to the negative and evil aspects of the human condition.
- Humans are motivated for the most part by greed and self-interest.
- Slavery and exploitation.
- Religious and political corruption.
- The intolerance and injustice of rulers and those in power.
- The butchery and brutality of war.
- The indiscriminate suffering caused by natural disasters and the philosophical question of how a just God can allow such events to happen.

0	3
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Guy de Maupassant : *Boule de Suif* et autres contes de la guerre

0	3	.	1
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Analysez comment Maupassant présente les Prussiens dans *Boule de Suif* et un autre conte.

[40 marks]**Possible content**

- The main focus in *Boule de Suif* is likely to be on the Prussian officer in Tôtes.
- He makes clear his status as victor from the first moment he greets the travellers; his is the most luxurious room in the inn.
- He is very dismissive of the French and exercises complete control over their fate.
- He expects Boule de Suif to comply with his wishes and is adamant that she shall.
- He is somewhat arrogant in allowing communication only through the innkeeper, Follenvie.
- He rejects the suggestion that only Boule de Suif should be detained and the others allowed to leave.
- Everything is totally on his terms.
- There are other references in *Boule de Suif* to the Prussians in, for example, the occupation of Rouen.
- Once the French have overcome their fear of them, they find them – at least in the privacy of their own homes – civil, well-mannered and respectful.
- Soldiers in Tôtes are seen to be helping the women with whom they are garrisoned.
- The Prussian officer in *Un Duel* boasts about the number of French he has killed and/or taken hostage and how he would have completely destroyed the country had he been in command.
- He is outrightly arrogant, intent only on insulting and humiliating Monsieur Dubuis and making him his lackey (sending him to get tobacco), and Maupassant, in a sense, gives him his comeuppance by making Monsieur Dubuis the winner of the duel.

0	3	2

« Tous les personnages dans le conte *Boule de Suif* sont motivés par l'égoïsme. »
 Dans quelle mesure, à votre avis, ce jugement est-il valable ?

[40 marks]

Possible content

- Boule de Suif's generosity in sharing her food with her fellow travellers shows that she is clearly not motivated by selfishness.
- It could be argued that her refusal to sleep with the Prussian officer is a selfish decision though equally it could be argued that this is a decision based on patriotism.
- The nuns travelling with Boule de Suif show little, if any, selfishness other than the desire to reach their destination and carry out their unselfish care of sick soldiers.
- Cornudet's behaviour towards Boule de Suif is motivated by a selfish desire to satisfy his lust and his behaviour towards his fellow travellers by a desire to irritate and annoy them.
- The other travellers do not consistently demonstrate that they are motivated by selfishness.
- Self-interest is what has motivated the men to take the decision to make the journey and protect their business interests.
- Madame Loiseau, Madame Carré-Lamadon and the Countess share their charcoal feet-warmers with Boule de Suif and the nuns.
- The reaction of all the travellers when the mystery of Boule de Suif's meeting with the Prussian officer is revealed is one of outrage.
- It is only when the delay in the progress of their journey is prolonged that the travellers' selfish motives take over.
- Their selfishness is most in evidence when the journey resumes: they have thought to pack provisions but Boule de Suif has not. None of the travellers shares any food with her.
- The character who is clearly and consistently motivated by selfishness is the Prussian officer.
- He has only one objective and will make no allowances for anyone or anything in the pursuit of that.

0	4
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Albert Camus : *L'étranger*

0	4	.	1
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Analysez les attitudes envers les femmes que Camus présente dans *L'étranger*.**[40 marks]****Possible content**

- Meursault focuses on Marie Cardona's body and attractiveness when he describes her – there is little or no emotion in the relationship on Meursault's part.
- Meursault sees Marie principally as a sexual partner who can gratify his physical needs.
- When Marie proposes marriage, Meursault accepts but points out that he does not love her.
- Meursault's general insensitivity extends to his relationships with both Marie and his mother. He has no real emotional connection with either woman.
- Meursault lived with his mother until she was admitted to an old people's home. He has visited her only rarely – suggesting a lack of filial devotion.
- Although Meursault's mother dies at the beginning of the novel she remains a significant presence.
- Monsieur Perez displays real grief at the funeral of Meursault's mother. He is referred to jokingly as her fiancé. His response to her death is in stark contrast to that of Meursault.
- Raymond's mistress is objectified. She is un-named and referred to simply as « *une Mauresque* ».
- Raymond treats his mistress appallingly and beats her brutally – she is treated as a sexual object.
- Raymond is believed to be a pimp who lives off the proceeds of prostituting women – women are regarded as a source of income for him.
- The Arab man whom Meursault murders is the brother of Raymond's mistress. He appears to be protective of his sister and confronts Raymond after he has beaten her, challenging Raymond to a fight.
- The brawl on the beach between Meursault, Raymond and the group of Arabs is another example of the brother of Raymond's mistress jumping to her defence.

0 4 . 2

« L'aspect le plus intéressant de ce roman est la présentation de la philosophie de l'Absurde. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

Candidates are likely to argue that they agree with the statement, and that it is through Meursault's behaviour and attitudes that the philosophy of the absurd is presented. The central ideas of the philosophy of the absurd exemplified by Meursault's actions and beliefs are as follows:

- there is no God – Meursault is an atheist
- there is no order or meaning in the universe – no design, no divine plan or purpose
- we have to decide and be responsible for our own actions – with no guidance about what is the right or wrong thing to do
- because the universe has no answers to give it is pointless to try and find meaning or to try and understand things – which leads Meursault to eventually declare in the closing pages of the novel that « *C'est une vie absurde.* ».

If we accept that life is absurd in Meursault's view then this explains why:

- Meursault lives for the moment with no concern for the expectations and demands of society
- he is acutely aware of his physical surroundings and the immediate sensations (whether pleasant or unpleasant) that he experiences – what else, in his view, beyond the present moment has any importance
- his relationship with Marie is entirely physical
- he blames the physical discomfort he feels because of the blazing sun for his actions which lead to the killing of the Arab on the beach
- he makes no moral judgement of the behaviour of others (in particular the despicable and cruel behaviour of Raymond towards his mistress and his morally ambiguous status as a pimp).

Candidates may also argue against the judgement offered:

- *L'étranger* is a novel and not a philosophical treatise.

0	5
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Françoise Sagan : *Bonjour Tristesse*

0	5	.	1
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« Le dénouement tragique du roman est une conséquence inévitable du comportement de Raymond. » Jusqu'à quel point êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- Raymond is not a strong and positive influence on Cécile.
- Raymond has a *laissez-faire* attitude to being Cécile's father.
- Raymond's approach to parenting does not set boundaries for Cécile's behaviour.
- Raymond chooses to be with Anne and is unaware of how his choice may affect Cécile's behaviour.
- Raymond's choice to be with Anne irks Elsa.
- Raymond does not fully understand Cécile and lacks the emotional intelligence to do so.
- Anne attempts to bring structure and traditional values to Raymond and Cécile's relationship, therefore creating a different family dynamic.
- Cécile sees Anne as a threat to the relationship between her and her father.
- Cécile conspires with Elsa and Cyril to remove Anne from their group and return to the status quo.
- Elsa also sees Anne as a threat to her relationship with Raymond and conspires with Cécile to oust her.
- Anne's attempts to change the dynamic between Raymond and Cécile were a risk and had potential for creating more problems.
- The tragic ending is not the result of one person's behaviour, but is the culmination of various characters' selfishness.

0 5 . 2

Analysez l'image de l'amour et du mariage que Sagan nous présente dans *Bonjour Tristesse*.

[40 marks]

Possible content

- Anne's relationship with Raymond could possibly offer a more stable and less superficial situation.
- Anne's presence and the possibility of stability creates a different family dynamic. Cécile sees this as a threat to her relationship with Raymond.
- Anne's love for Raymond and Cécile is selfless and ultimately leads to her death.
- After Anne's death, Raymond and Cécile return to the comfort of a superficial relationship.
- Both Raymond and Cécile's priorities are self-serving as opposed to the devotion to a loved one.
- Anne's maternal instinct is the closest Cécile will get to having a mother figure.
- The grief from the death of Raymond's first wife makes Raymond and Cécile want superficial and non-committal relationships.
- Raymond tries to justify his superficial attitude to love by quoting the Oscar Wilde view of "Sin being the only colour in the world."
- Raymond's relationship with Elsa and Cécile is superficial.
- Raymond does not show traditional fatherly love to Cécile.
- Cécile's relationship with Cyril is equally as superficial as that between Raymond and Elsa.
- Cécile's attitude to love is influenced by Raymond's own attitude.

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

0	6	.	1
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Analysez les différentes attitudes envers l'engagement politique que présente Etcherelli dans ce roman.

[40 marks]**Possible content**

- In the first part of the novel Henri is the catalyst for raising awareness in Lucien and Elise of the political situation in France and its involvement in the war in Indochina.
- He supplies the two of them with books and newspaper articles and encourages their political commitment.
- Henri's own political commitment is seen in somewhat ambivalent terms – he is an anarchist but his lifestyle and career aspirations make this seem like a veneer.
- Lucien is the most fully committed character politically, supporting his fellow workers, attending meetings against the war in Algeria and distributing his posters and tracts.
- Lucien's political activity is seen negatively by those in charge in the factory; he is in conflict with the union delegate because his activity is unofficial.
- Gilles is critical of Lucien and Elise for acting as lone anarchists instead of joining the Communist Party.
- Henri is scathing of Lucien's activity, saying that Lucien could do so much more than this and reminding him of his aspirations to do great things.
- Elise's political commitment evolves gradually, first as almost a disciple of Lucien and then later from her first-hand experience of factory conditions and the treatment of foreign workers.
- She reads newspapers avidly and keeps fully up-to-date with the progress of the war in Algeria, attending the anti-war meeting with her brother.
- She discusses politics with Arezki though he is somewhat dismissive of her political involvement.
- The anti-war demonstration in Paris attracts a lot of support from across the working class and student population.
- Society at large is presented as self-interested and political commitment on this scale is short-lived.

0 6 . 2

« Il n'était pas souhaitable, en ce début de l'année 58, d'être un Algérien dans Paris. » Analysez comment Etcherelli présente la situation des Algériens dans son roman.

[40 marks]

Possible content

- An understanding that the novel is set in the context of the war between France and Algeria.
- An active *Front de Libération Nationale* (FLN) network was operating in Paris and Algerians were treated with suspicion and outright hostility – conversation in the café about dropping an atomic bomb on Algeria and the need for all Algerians in France to be sent to camps (*NET-TO-YER Paris*).
- Arezki supports the clandestine fight for independence for Algeria; this activity at times prevents him from meeting Elise.
- He and many of his Algerian 'brothers' are also the victims of frequent checks and controls by the police.
- Arezki and Elise never go back to the same district when they meet for their evenings in Paris; he sees police patrols everywhere.
- Arezki's mysterious disappearance at the end of the novel is because he could not produce a recent pay-slip which was the essential document to show to the police.
- There is institutional racism shown by the police towards Algerians as witnessed in the way Arezki is insulted and humiliated by the police when he is with Elise in his room.
- Elise sees in the same episode the way the police treat Algerians like animals when they are arrested and handcuffed in the street below Arezki's room.
- There is racist abuse in the factory not just towards Algerians but towards all Arab workers (referred to as *ratons, bicots, norafs*).
- Algerian workers are turned away from the factory gates even though they have seen in the newspaper that there are vacancies.
- Algerians are distrustful of other Algerians if they do not belong to the same district; Arezki will not go into an Algerian bar outside his own district because he will be seen as a spy.
- There is a general lack of respect for the Algerians – the factory doctor says all Arabs are called Mohammed; pork is served in the canteen; the women show disdain for any girl who goes out with Algerians.

0 7

Joseph Joffo : *Un sac de billes*

0 7 . 1

Analysez les éléments de ce roman qui nous indiquent que c'est essentiellement un roman autobiographique.

[40 marks]**Possible content**

- The events of the novel are based on real experiences related in the first person through the eyes of the author's younger self.
- The tales with which Jo's father entertains and enthralls his sons at bedtime are a retelling of the real events of his father's, his mother's and his grandfather's flight from Russia and eastern Europe.
- The Paris of the German occupation during World War II is accurately described with its privations and challenges including references to real anti-Semitic propaganda and anti-Semitic legislation.
- Events like the requirement for all Jews in Paris to identify their businesses with signs and to wear the yellow star of David badge to identify themselves as Jews are woven into the narrative.
- The situation of a France divided into an occupied and unoccupied zone by a demarcation line is accurately recorded.
- The difficulties of travelling without official papers and/or permits are true to life during the war years.
- The occupation of Nice by the Italian allies of the Germans until 1943 actually occurred.
- The Gestapo and SS really did set up their headquarters at the Excelsior hotel in Nice on 10 September 1943.
- Under the collaborationist Vichy régime, youth camps (identical to that of *Moisson Nouvelle* in Joffo's novel) were founded for boys aged 15–20 and by 1942/43 were often havens where Jewish boys were kept hidden and safe.
- Joffo disguises the name of the town in which he spends the final years of the war (*La ville de R*) because it really existed and many of the inhabitants of the town were still alive and living there when he wrote the novel.
- Collaborators like those members of the Mancelier family and other inhabitants of the town of R in the novel faced retribution and reprisals like those that Joffo details in the closing pages of the novel.

0 7 . 2

« Dans ce roman, Jo et Maurice doivent apprendre rapidement à se méfier des autres. »
Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- The only way for Jo and Maurice to survive the challenges of living during the German occupation of France is to be constantly alert, wary and suspicious of anyone they meet.
- When the boys are identified as Jews and forced to wear the yellow star, they are treated very differently at school.
- For their safety they must leave Paris and their father warns them that they must never admit to anyone else on their travels that they are Jews.
- On the train to Dax, hungry, thirsty and weary they meet an old lady. She offers them kind words and lemonade but the boys do not reveal their true names or their real background.
- At the railway station in Marseille Jo is questioned by policemen – wary as ever he pretends to be travelling with his father and provides a false address to avoid further questioning and possible arrest.
- When the Gestapo and SS arrive in Nice, Jo and Maurice are enrolled in the *Moisson Nouvelle* youth camp where they continue to hide their true identities as Jews.
- Captured and taken to the Gestapo headquarters at the Excelsior hotel the boys maintain their wariness and continue to maintain that they are not Jews.
- In order to avoid being deported to a death camp they create a story to hide their true origins.
- Even when he is seriously ill Jo is still wary of the nurse, Mademoiselle Hauser, and to protect himself he does not reveal to her that he is a Jew.
- Offered a chance to escape from the kitchen garden, the boys remain suspicious and as a result notice the machine guns trained on them in case they make a run for it.
- In the town of R Jo is forced to hide the fact that he is a Jew and remain on constant guard.
- Even at the end of the novel, in the epilogue which is set 30 years later, the adult Jo is still wary on behalf of his own sons.

0	8
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Faïza Guène : *Kiffe kiffe demain*

0	8	.	1
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Analysez comment l'auteur utilise l'humour dans *Kiffe kiffe demain*.**[40 marks]****Possible content**

- Humour contrasting with the serious issues raised creates a varied narrative and adds momentum.
- The author uses slang to add to the caustic dialogue.
- Doria is often critical of other characters in a humorous way.
- The story often shifts from a dark situation to dark humour to add comic relief.
- Humour is often used to put the issues raised in the novel into sharp relief.
- Characters' flaws and foibles are presented in a humorous way.
- Doria's caustic humour typifies that of teenagers.
- The author can be seen to be satirising the attitude of teenagers in general.
- Humour is used to criticise the supposedly superior middle-class professionals in the novel.
- The critique of the middle class coupled with Doria's wit portrays the class to which she belongs as being just as intelligent.
- Doria being just as intelligent as middle-class people highlights the tragic situation in which she lives.
- Doria's humour gives depth to her character and shows her to be sharp and perceptive.

0	8	.	2

Analysez l'importance du titre *Kiffe kiffe demain*.

[40 marks]

Possible content

Kiffe kiffe meaning 'Same old, same old' in Arabic.

- The socio-economic situation in the *banlieues* is the same and does not change.
- There is a continued lack of opportunities and prospects from the education system.
- Doria's family situation and the lack of a strong father figure does not change.
- The role of women in her community does not change and they are oppressed by the patriarchy.
- Teenage angst in relation to relationships with boys.
- Teenage malaise from which she appears to escape at the end.
- No one listening to make a change to her situation and that of the people who live in her community.

kiffer meaning 'To like someone' in French slang.

- Doria looking for love and a stable future.
- A pessimistic view of her current situation.
- An optimistic view of her future.
- An attempt to be accepted and loved for who she is.
- An attempt to accept others for who they are.

0	9
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Philippe Grimbert : *Un secret*

0	9	.	1
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Analysez les attitudes des autres personnages envers ce qui arrive à Hannah et à Simon avant qu'ils essaient de traverser la ligne de démarcation.

[40 marks]**Possible content**

- Esther and Louise, who are to cross the demarcation line with Hannah and Simon, are incredulous that Hannah deliberately shows both sets of papers and that she betrays her son.
- Although they see it to have been an act of suicide, they report to Maxime that Hannah must have had a temporary loss of memory about her papers.
- Maxime takes the arrest of Hannah and Simon badly and, isolating himself from the others, he goes into a long period of silent grief.
- Maxime feels guilty because he is free and because he left Hannah and Simon in Paris to cross the demarcation line with Georges.
- The first time Maxime feels he can weep for the loss of his wife and son, Tania is there to console him.
- Maxime comes to realise he can no longer resist the strength of his desire for Tania and they sleep together.
- Esther takes their liaison as a betrayal of the memory of Hannah and Simon.
- Louise is more understanding and tolerant, seeing this as the will of God.
- On returning to Paris, Tania says to Maxime, that should Hannah and Simon return from the concentration camp she will accept the reunion of the family.
- Maxime goes every day to Sèvres-Babylone, where the crowds of deportees return to the capital from the camps.
- Maxime believes every woman he sees returning is the shrunken silhouette of his wife; he realises he has forgotten how his son's voice sounded, how Hannah and Simon laughed, their favourite expressions, their scents.
- Eventually Maxime and Tania share a life together but their happiness seems never to be complete as they are plagued by guilty memories.

0 9 . 2

Analysez l'importance de la structure du roman en ce qui concerne la découverte du passé.

[40 marks]

Possible content

- The novel consists of five chapters, of which the longest and most revealing is Chapter 4, and an epilogue.
- Grimbart is a psychiatrist as well as a novelist and it is no coincidence that the structure of the novel reflects the gradual process of evoking and piecing together the past in a similar way to therapy sessions.
- The structure also reflects and reinforces the theme of secrecy and the revelation of the truth.
- The content of Chapter 2, how the narrator's parents met and fell in love and the period during the war that Maxime and Tania spent in Saint-Gauthier, is what the narrator imagines on the basis of what little evidence he has of the past.
- The film of the liberation of the death camps shown at the narrator's school in Chapter 3 and his violent reaction to his classmate's obscenely insensitive remarks is the catalyst for Louise, despite her promise to remain silent, to reveal the truth of the past.
- This truth forces the narrator to review the version of events presented so far and thus Chapter 4 is the longest and most revealing.
- The structure of the narrative thus seems to mirror the stages of discovery by the narrator.
- This is not consistently the case, however, in that the narrator uses his full knowledge of the past for dramatic effect in recounting the past.
- In recounting what became of Hannah and Simon, the narrator makes reference to the death camps even though it is only later in his life that he discovers this.
- The chronology of the structure is therefore manipulated at times for stylistic reasons.
- The epilogue serves to contextualise the significance of the past in the narrator's adult life and to give an additional dimension to the novel.
- The link with Pierre Laval and the latter's decision to deport Jewish children is what motivates the narrator to write this novel in memory of those innocent victims.

1 0

Delphine de Vigan : *No et moi*

1 0 . 1

« *No et moi* est un récit d'adolescence sur une question de société. » Dans quelle mesure, à votre avis, cette opinion est-elle valable ?

[40 marks]**Possible content**

- Nothing controversial about the quotation and it is expected that candidates will agree with it.
- The adolescence element will focus mainly on Lou with possibly some comments on Lucas.
- Lou is very much the teenager suffering the normal angst of adolescence (relationships with boys, relationships with peers) which is aggravated by aspects of her personality (she has a high IQ that means she is a younger pupil in with older peers; she is shy and lacking in self-confidence; she has quite a quirky way of seeing the world).
- Aggravated too by aspects of her family life; her mother suffers from depression having lost her second daughter when she was a baby; she has little time and shows little affection or love for Lou.
- Lou's father tries to make up for his wife's shortcomings and to hold the family together.
- Lucas lacks any parental influence or control but is left pretty much to fend for himself; he is rebellious and, as a student, very challenging.
- The *question de société* element will focus on Lou's chosen research topic, homelessness, and thus primarily on No.
- No is an innocent victim of an uncaring mother and an uncaring society.
- Monsieur Marin gives the statistics early in the novel: estimated to be between 200 000 and 300 000 homeless people in France of which 40% are women and among the homeless aged 16 to 18 the proportion of women is 70%.
- The plight of the homeless is seen from the inside through the character of No.
- No reveals the everyday conditions of homelessness – the dangers, the lack of stability or security, poverty, loneliness.
- Despite Lou's efforts and those of her parents, No's situation is unchangeable.

1	0	2
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« Dans ce roman, No n'est pas le seul personnage qui manque d'amour et d'affection. » Jusqu'à quel point, selon vous, ce jugement est-il valable ?

[40 marks]

Possible content

- An acknowledgement that No is a character who lacks the love and affection of a mother.
- She was conceived following her mother's rape and thus abandoned as an unwanted child.
- She was brought up by her grandparents; her mother wanted nothing to do with her.
- Her mother, Suzanne, went to live in Paris with a man she met and she never came back.
- No went to live with her mother at Choisy-le-Roi but her mother had no time for her.
- When the man left Suzanne, she started drinking and No was physically abused.
- Clearly No's situation is the most extreme; Lou lacks the love and affection of her mother because of her depression following the death of her baby Thaïs.
- Lou's shyness and lack of confidence are aggravated by her mother's neglect of her emotional needs.
- Lou's father tries to compensate for the effects of his wife's mental illness.
- He too lacks the love and affection of a wife.
- Lucas has been abandoned by both parents though his mother visits and sees to his material needs.
- His father sends him money from Brazil.

Section B Films

1 1

François Truffaut : *Les 400 coups*

1 1 . 1

Analysez dans quelle mesure nous pouvons considérer ce film comme un ouvrage autobiographique.

[40 marks]**Possible content**

- Possible reference to the similarities between the fictional character Antoine Doinel, the actor playing the role Jean-Pierre Léaud and the director François Truffaut.

Clear similarities between Truffaut and Antoine Doinel:

- like Antoine, Truffaut had a difficult relationship with his mother
- he was cared for by his grandmother until the age of eight
- when he returned to his parents, there was a clear lack of maternal affection, as is the case with Antoine
- Antoine's step-father's obsession with car rallies echoes Truffaut's father's obsession with camping
- Truffaut was expelled from a number of schools for truanting from school
- with his friend Robert Lachenay he would go to the cinema as Antoine does with René
- the cinema became a refuge for Truffaut and we have a glimpse of this with Antoine in *Les 400 coups*
- Antoine and Truffaut are both fired with an enthusiasm for Balzac
- Truffaut committed petty crimes as a boy, ran away from school and home and spent time with his friend's family
- he was also turned over to the authorities by his father and sent to a Reform School at Villejuif and he ran away
- a strong case for seeing this then as an autobiographical film
- Truffaut himself said "one is always autobiographical but one is so to a greater or lesser extent".

1 1 . 2

« Truffaut nous montre dans *Les 400 coups* combien le comportement des adultes est plein de contradictions. » Dans quelle mesure, à votre avis, ce jugement est-il valable ?

[40 marks]

Possible content

- Above the school gateway there is the Republican *devise* of *Liberté, Égalité, Fraternité*; within the classroom we see Petite Feuille ruling by force, sadism, sarcasm and sixth sense.
- This same teacher then expects to be able to change from petty tyrant into a teacher in whom Antoine can confide when he is told the news that Antoine's mother has died.
- Pupils are encouraged to copy from the board and learn by heart the love poem about the hare.
- When Antoine copies into his essay a short extract from Balzac, he is accused of plagiarising and is ridiculed.
- Antoine is punished for telling lies but Gilberte sees her infidelity as excusable and Julien, his step-father, regularly fiddles his expenses.
- Petty theft is a criminal offence for which Antoine's punishment is severe yet Gilberte spends money given to her for the *gosse* on herself.
- Adults accept injustice inflicted on children as the norm – Petite Feuille is only interested in there being a culprit not in it being the right person.
- Gilberte neglects Antoine for the most part but shows excessive maternal affection when she feels threatened that he will disclose her infidelity.
- She effectively blackmails her son to buy his silence.
- Parents show no real sense of responsibility towards their children, whether it is Gilberte and Julien with Antoine, or René Bigey's alcoholic mother and carefree father.
- Antoine, the juvenile delinquent, is treated by the police in the same way as prostitutes, pimps and criminals.
- All of this contradictory behaviour means the audience's sympathy for Antoine is increased as there is no adult figure in the film worthy of our admiration.

1	2
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Louis Malle : *Au revoir les enfants*

1	2	.	1
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Analysez les valeurs que le Père Jean essaie de faire accepter et dans quelle mesure il y réussit.

[40 marks]**Possible content**

- Père Jean is in charge of a Catholic boarding school for boys and so the values are those of the Catholic/Christian faith.
- He believes that one should love one's neighbour.
- He exemplifies this in the way he welcomes Jews into the school to safeguard them and their freedom.
- He encourages Julien Quentin to be welcoming and friendly towards the new pupils, especially Jean Bonnet.
- He encourages his staff, pupils and their families in their prayer, worship and taking of the sacraments.
- He does not discriminate against the German soldiers, the enemy, but welcomes them into the school for confession.
- He wants to promote Catholic/Christian values not just in the boys but in their parents and he is not afraid to preach these to them even if they are an unwanted message.
- He is outraged when he realises boys have been involved in black-market deals and he punishes them accordingly.
- His treatment of Joseph might be seen as unjust; does Père Jean realise what the consequences of Joseph's dismissal could be?
- He reacts with an exemplary calmness when he is arrested with the Jewish pupils at the end of the film.
- His final message to the boys – *Au revoir les enfants*. *A bientôt* – is one of hope.
- Hope, faith and love characterise the values that Père Jean embraces and wants to inculcate in others.

1	2	2
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Analysez comment Malle évoque de la sympathie pour la situation des Juifs en France pendant l'Occupation.

[40 marks]

Possible content

- It is no coincidence that the main Jewish characters in the film are pupils in the school ie innocent victims.
- We are constantly made aware of the danger of their situation (the presence of the Germans in and around the school).
- They are treated as outsiders by the other boys even though they are not immediately aware that they are Jews.
- The war and the occupation for them bring more deprivation than for the other boys (letters and food parcels from home; visits).
- Malle makes Jean Bonnet in particular a talented student and musician and this secures our sympathy.
- Jean Bonnet is constantly afraid – he says as much to Julien but we see it too when the German soldiers pick up the two of them after the treasure hunt.
- We are influenced by the change in attitude and behaviour of Julien towards Jean and their growing friendship evokes our sympathy.
- Malle provides a moment of respite and enjoyment in the scene with the Chaplin film and we share the experience.
- The main focus is on the Jews in the school but there are other, sometimes more subtle, references such as the banning of Jews from the public baths.
- We have sympathy for Monsieur Meyer in the restaurant when he is questioned and humiliated by the militia.
- The aggressiveness of the Gestapo in contrast with the kindness of the priests makes us sympathetic to the plight of the Jewish boys.
- The closing scenes of the film, especially the procession out of the school gate, the goodbyes called out by the boys and Julien's final message are a culminating point in terms of sympathy for the Jews.

1 3

Mathieu Kassovitz : *La Haine*

1 3 . 1

« *La Haine* est un film qui n'est ni pertinent ni intéressant pour les spectateurs d'aujourd'hui. » Dans quelle mesure, à votre avis, ce jugement est-il valable ?

[40 marks]**Possible content**

Candidates are more likely than not to disagree with the proposal – however they may make a convincing and justified argument that this judgement of the film is valid.

The film remains relevant to 21st century life:

- conditions of life in the « *banlieues* » remain largely unchanged – even more than 25 years after the film was released
- Vinz, Hubert and Saïd remain believable and readily identifiable members of contemporary male youth living in the inner cities of the 21st century
- issues of youth crime among disaffected male members from ethnic minority communities are still prevalent in western urban societies
- the fact that Vinz carries the stolen gun and brandishes it as a threat parallels knife crimes in contemporary society and the perceived need by young males in many of today's inner cities to arm themselves
- the film offers a realistic portrayal of police brutality and institutionalised racism within the police force
- the rioting at the start of the film in response to the fact that Abdel, from an ethnic minority community, is in a coma mirrors the rioting following the killing of George Floyd by the police in America.

The film remains a source of interest:

- the film plunges us into a very believable world as we follow Vinz, Hubert and Saïd through a fateful day in their lives
- the audience invests in the plight of the three protagonists in the aftermath of the riot and the fact that their friend is in a coma
- the film generates talking points – What is the relevance of the cow? What is the relevance of the story of Grunwalski related by the old man in the toilets?
- the film is shot using clever camerawork which includes extended, unedited and uninterrupted sequences maintaining a sense of reality
- there is a constant tension which is maintained throughout the film by the ticking of the clock – a time bomb about to explode
- an unexpected and shock ending with the shooting of Vinz, followed by the Mexican standoff between Hubert and Notre-Dame and the ambiguity of the final gunshot.

1	3
2	

Analysez l'importance de la bande sonore de *La Haine*.

[40 marks]

Possible content

- The soundtrack complements and enhances the images to create an auditory as well as a visual impact on the audience.
- The lyrics of *Burnin' and Lootin'* by Bob Marley help to establish a context of conflict for the film combined with the opening montage of rioting in the streets of the *banlieue*.
- The use of a reggae song, specifically, establishes the film within a youth culture of rebellion offering a timeless quality to the film.
- Hubert's voiceover at the beginning of the film provides a premonitory leitmotif.
- The repetition of the voiceover at the end of the film brings sharp attention to the final line « *L'important c'est pas la chute, c'est l'atterrissage* » after we witness the death of Vinz.
- The voiceover at the end of the film is subtly changed so that it is no longer just a man who falls from a block of flats but a society, emphasising that the film is now making a more global statement.
- Music with violent anti-police lyrics is used to reflect the anti-authoritarian theme which runs throughout the film.
- During the DJ Cut Killer scene in the *banlieue* we hear "Sound of Da Police" by KRS-One mixed with « *Non je ne regrette rien* » by Edith Piaf, juxtaposing old and new values, rebellion and conformity to underline and highlight important themes of the film.
- The ticking of a clock is used to create an urgent rhythm and tension at various points in the film, accompanied by the on-screen image of a digital clock marking the time throughout the day.
- Sound in stereo in the *banlieue* captures the atmosphere of the *banlieue* where the protagonists are fully integrated with their surroundings, and this contrasts with sound in mono in Paris, which enhances a sense of disconnect between characters and surroundings.
- Layers of *banlieue* noise including piercing police sirens, smashing glass, the shouts of street fights echoing between concrete high-rises – are blended effectively into the soundtrack to evoke the simmering brutality that pervades each scene.

1	4
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Cédric Klapisch : *L'auberge espagnole*

1	4	.	1
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« L'année à Barcelone permet à Xavier de se connaître mieux et de gérer sa vie. »
Jusqu'à quel point, selon vous, cette opinion est-elle justifiée ?

[40 marks]**Possible content**

- Xavier's life is lacking in any clear direction at the start of the film.
- His career is determined by his father's connections and his decision to take part in Erasmus is not his own idea but is on the advice of Monsieur Perrin.
- His mother and Martine both try to influence his decision to spend the year in Barcelona.
- After a tearful flight, when he gets off the plane, he seems lost and vulnerable, dragging his luggage around the city in search of his accommodation.
- He is initially very dependent on Anne-Sophie and Jean-Michel.
- The turning point comes when he is accepted as a flatmate by the other Erasmus participants.
- His rapid progress in speaking Spanish also changes his outlook on his life.
- Martine's rather failed visit to Barcelona acts as a barometer of Xavier's distance travelled towards greater self-knowledge.
- Xavier is now less dependent on others but rather others are dependent on him (his negotiation with the landlord on everyone's behalf; his solution to finding another flatmate to share the rent).
- Isabelle is a positive influence in Xavier's maturity especially in terms of his attitude towards sexuality and women.
- The party before he leaves Barcelona reveals to Xavier the value of the friendships he has made and the experiences of this year of Erasmus.
- The Erasmus experience is instrumental in his realising that his career is not in finance but in writing.

1 4 . 2

Analysez les moyens que Klapisch utilise pour présenter les malentendus entre Xavier et Martine et leur séparation.

[40 marks]

Possible content

- Xavier's departure from Paris at the start of his year in Barcelona is made more awkward by the presence of both Martine and his mother at the airport.
- Klapisch keeps the two female characters some distance apart and Xavier having to move from one to the other means his goodbyes to both are unsatisfactory.
- Xavier is initially enthusiastic about communicating by letter as this frees him to write things that he otherwise would not say; ironically, he believes the separation brings them closer together.
- The phone call to the flat is awkward with others listening in and with Martine clearly insisting that he tells her he loves her; Xavier's embarrassment is obvious.
- Klapisch exploits the humour of this situation by having Wendy and Soledad mimic the *mon amour, je t'aime* at the end of the phone call.
- When Martine visits, she is seen to be the outsider; she wants Xavier to herself and this creates a conflict for him.
- Martine is critical of the flat and of the fact that Xavier has the worst room; their physical closeness is shown to be awkward and Martine cannot make love in these circumstances.
- This situation is aggravated by the fact that time is so precious.
- The escalator rides at the airport when Martine takes her return flight emphasise both the physical and emotional distance between the two – they are no longer 'in step' in turning around to see each other for a last time.
- The distance is further emphasised with the phone call when Xavier is at the bar with Anne-Sophie in glorious sunshine and Martine is in a phone box under the pouring rain, critical of Xavier for not going back for her birthday.
- Martine breaks off with Xavier in a phone call, claiming that she has met someone else which prompts Xavier to return to Paris; they argue and Xavier goes back to Barcelona.
- The end of the relationship is, in the light of the experiences Xavier has undergone and the change in him, inevitable though they part on good terms, Martine having confessed that her saying she had met someone else was a ruse to make Xavier jealous.

1 5

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

1 5 . 1

Analysez dans quelle mesure Jeunet présente le thème de la guerre d'une manière objective dans le film.

[40 marks]**Possible content**

The film has both objective and subjective elements in its representation of the war. As long as the points put forward are justified with evidence from the film itself, candidates are free to argue whichever way they choose.

Objective elements of the representation of war

- By including the German woman whose brother has been killed in the war we see the effect of the war from both sides of the conflict – a balanced view.
- The depiction of the battlefields and trenches is realistic and unbiased.
- Scenes of bombardment are not glamourised in any way, brutally depicted and brutal in their consequences.
- Although we see things from Manech's perspective, the trauma he experiences, his subsequent plight and suffering from amnesia represent the reality of war for many young soldiers on both sides of the conflict.
- The destructive nature of war as depicted in the film was a common and very real experience for very many individuals.
- Each character in the film is a representation and just one example of the many hundreds and thousands of individuals affected by the war.

Subjective elements

- The effects of the war are largely seen from the perspective of French soldiers and their families and/or partners.
- The main focus of the film is on the destructive nature of the war and its effect upon the very specific relationship between Mathilde and Manech – which by its very nature is subjective.
- The representation of the war is mediated by the direction of Jean-Pierre Jeunet – the audience sees and hears what he wants us to see – from his subjective perspective.
- The film is not an unbiased documentary featuring actual footage of the war seen from both sides of the conflict – it is a fiction set during the war focusing on the subjective experience of particular fictional characters.
- Each scene, each action and each piece of dialogue in the film is constructed to achieve a specific dramatic and narrative effect – these elements have no direct intention to present a true picture of historical events, so by design cannot be other than subjective.
- Even the battle scenes and scenes at the front-line and in the trenches are ultimately artistic constructs which have been specifically and subjectively designed and created to have a sensory and emotional impact on a cinema audience.

1 5 . 2

« Sur le plan technique, ce film manque vraiment d'originalité. » Dans quelle mesure, à votre avis, ce jugement est-il valable ?

[40 marks]

Possible content

As long as the points that they make are justified, candidates can argue whichever way they wish in response to this judgement of the film.

In support of a lack of technical originality

- Jeunet uses well-established and popular actors (Gaspard Ulliel and Audrey Tautou) in traditionally romantic roles.
- A traditional instrumental score dominated by strings accompanies romantic scenes.
- Scenes of the developing love between Mathilde and Manech follow cinematic tradition in their use of warm colours to evoke nostalgia.
- The villains of the film (Thouvenel, who shoots Ange in no-man's land and Lavrouye, the commandant who fails to send the letter of reprieve to the front line) are given make-up which enhances their villainy in a very traditional way.
- The film has a traditional voice-over narration to guide the audience through the plot.

In support of technical originality

- The scenario of the film focuses on a strong, determined and courageous female lead rather than a traditional male hero.
- What at first glance seems to be a traditional love story set against the backdrop of the First World War becomes an intriguing mystery of layered hints and clues as Mathilde slowly uncovers the truth.
- The film is digitally enhanced throughout to create a sense that the audience is looking at an impressionist painting saturated in colour vibrancy.
- Specific and contrasting colour palettes are used in a visually imaginative way throughout the film in order to locate sequences in different time frames and geographical locations.
- In order to delineate the many strands of what becomes a dense detective story, the screen occasionally splits into two or more images in order to convey the exchange of letters and phone calls.
- Camera movement is kept fluid – shots sweep above the battlefield on cranes or circle around scenes of dialogue using a steadicam to maintain a sense of dynamism in the film which emphasises the drive and determination of Mathilde's quest.

1	6
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Laurent Cantet : *Entre les murs*

1	6	.	1
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Analysez les aspects techniques de ce film que vous considérez dignes d'intérêt.

[40 marks]**Possible content**

- *Entre les murs* is filmed in a documentary style which suggests that we are seeing reality on the screen.
- The scenario of the film is based on the lived teaching experiences of François Bégadeau.
- The dialogue of the film is derived from improvised situations and scenes and is generally unscripted which creates realism.
- The entirety of the film is set within the school, literally *entre les murs*, which adds to the pessimistic sense of a situation from which there is no real escape.
- The actors playing the students in the film are largely unknown non-professionals, which adds to a sense that these are real young people playing themselves.
- The use of a limited number of cameras, one to establish a scene, one to focus on the actions of one particular character and one to focus on reactions, adds a sense of simplicity and immediacy to the film.
- The shots used to create the classroom scenes continually alternate between shot and reverse shot, so the action becomes a never-ending, tense and fraught 'tennis match' between Marin and his pupils.
- The soundtrack relies for the most part on natural sound effects rather than musical underscoring, which adds further to the sense of reality of the film.
- The situations upon which the cameras focus in the classroom are real and totally credible.
- Cantet exploits issues in education in the film which are contemporary, current in the experience of many of those who still attend school and which therefore readily engage the interest of the audience.
- The two halves of the film have been constructed to contrast and complement each other with the humour and irony within many classroom situations in the first half being counterbalanced by the educational tragedy of the expulsion from school of Souleymane.
- By focusing on the classroom interactions of the ethnically and socially-diverse students which make up Marin's class, Cantet is able to expose the behaviour of the ethnically-diverse society which exists outside the classroom – social comment is offered though not explicitly made.

1 6 . 2

« Dans ce film, Cantet nous donne l'impression que ceux qui sont responsables de l'éducation s'intéressent très peu aux élèves. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

[40 marks]**Possible content**

- The statement is not true for all of those responsible for the education of the pupils at *collège Dolto*.
- In the opening scenes in the staffroom, Hervé, the PE teacher, points out that although they are tough, the pupils are 'good kids', although Olivier, an older member of staff judges many of them unfavourably as 'not nice' or 'not nice at all'.
- The school curriculum is largely irrelevant and inappropriate for the particularly challenging pupils who attend a school in a Priority Education Zone (ZEP).
- An insistence that pupils understand the precise grammatical rules of the use of the imperfect subjunctive suggests that educators are out of touch with what is really useful or appropriate for the pupils.
- Marin tries to adapt the curriculum to suit his students by picking *The Diary of Anne Frank* as a text – he shows a real concern for them and their learning.
- Marin adapts tasks alongside the study of the text which are more likely to engage the students and is particularly successful with the 'auto-portraits'.
- Vincent, the technology teacher, rages in the staffroom after a particularly challenging lesson that the pupils are uncooperative and more like animals than children.
- When Marin asks the class to write about themselves and they say that at their age they have nothing of interest to say, he assures them that he really wants to know about them and about their experiences, displaying a sincere concern and interest for his pupils.
- Marin insists on mutual respect in his classroom so that each of the pupils can be heard.
- Julie, the year supervisor, shows real concern for the plight of Wei's mother, who is an illegal immigrant. She wants to organise a collection amongst the staff to help pay for lawyers who can support Wei and his family.
- Marin is keen to support Souleymane at the tribunal over his violent behaviour – he argues against him being excluded and expelled from school.
- The headteacher is more concerned with maintaining discipline.