

A-level  
FRENCH  
7652/2

PAPER 2 WRITING

---

Mark scheme

---

V1.0

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

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

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

## 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.

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

**Section A**

**Question 01.1**

**Molière : Le Tartuffe**

Analysez comment Molière nous présente le personnage de Tartuffe avant son entrée en scène.

**[40 marks]**

**Possible content**

Importance of the information provided by characters other than Tartuffe in enabling the audience to begin to build up a picture of this character.

The conflicting sides will be identified: Mme Pernelle and her son Orgon who have been completely taken in by Tartuffe, versus the rest of the family.

Mme Pernelle: cannot tolerate the behaviour and attitudes of all those other than herself and her son; their lack of respect; their immoral ways.

She tears a strip off everyone except Tartuffe for whom she has nothing but admiration and respect. His example should be followed: he will show them the way to salvation.

Dorine disagrees stating that Tartuffe now believes himself to be in charge and laying down the law as to how they should all behave.

Damis: representing how the children in the household have been affected by their father's relationship with Tartuffe; he is concerned that their plans to marry will be thwarted.

Orgon: shows he is completely taken in by Tartuffe to the point of failing to ask after his wife's health – *le pauvre homme* scene.

Cléante tries to reason with Orgon – to no avail. Orgon's extreme obsessiveness is in evidence. He tells Mariane of his plan to marry her off to Tartuffe.

**Question 01.2****Molière : Le Tartuffe**

« Cette pièce est avant tout une attaque contre la religion et l'église catholique. » Dans quelle mesure est-ce que ce jugement est justifié ?

**[40 marks]**

**Possible content**

Opinion may receive some support referenced to how the play was received at the time and the controversy it provoked.

When the play opened before the king and his court at Versailles Palace, the clergy frowned on it because they thought its purpose was to satirise all clergymen, as well as the Catholic religion in general.

*avant tout*: needs to be addressed and this will prompt disagreement with the opinion.

In support of this, the real intentions of the playwright and thus the key themes of the play will be outlined.

The central theme of *Tartuffe* is hypocrisy, as shown in the holier-than-thou attitude of the antagonist.

Tartuffe is the personification of hypocrisy, pretending to be morally upright and extremely pious when he is really a scoundrel.

Orgon's gullibility: he foolishly believes in everything Tartuffe says and does. Even though his family members call his attention to Tartuffe's obvious hypocrisy, Orgon stubbornly supports Tartuffe, even making him his heir and offering him the hand of his daughter.

Orgon's utter gullibility represents the attitude of churchgoers who accept sham religion. It also represents the foolhardiness of anyone who falls victim to hypocrisy in any form.

Molière satirises preoccupation with abnormally rigid piety and morality. But it is not the antagonist, Tartuffe, who suffers from a fixation or mania but Orgon, who labours under an obsession.

**Question 02.1**

**Voltaire : Candide**

Analysez les rapports entre Candide et Pangloss au cours du conte. Expliquez lequel de ces deux personnages est, à votre avis, le plus important.

**[40 marks]**

**Possible content**

Some analysis of characters is needed to put the relationship in context.

Candide is the protagonist of the novel, but he is naïve and highly susceptible to the influence of stronger characters.

Candide begins the novel as a perfect innocent: wide-eyed in his worship of his tutor Pangloss's wrong-headed optimistic philosophy, and completely unfamiliar with the ways of the world.

His faith remains and is frequently reactivated by any event that pleases him. In the end Candide rejects Pangloss's philosophising in favour of the practical gardening that is introduced to him by the old farmer.

Candide's personality remains essentially unchanged. He is still incapable of forming his own opinions, and has simply exchanged blind faith in Pangloss's opinions for blind faith in the opinions of the farmer.

As Candide's mentor and a philosopher, Pangloss is responsible for the novel's most famous idea: that all is for the best in this 'best of all possible worlds'.

Pangloss is ravaged by syphilis, nearly hanged, nearly dissected, and imprisoned, yet he continues to espouse optimism.

Pangloss ignores any evidence that contradicts his initial opinion.

**Question 02.2**

**Voltaire : Candide**

*Candide* de Voltaire est un « conte philosophique ». Examinez dans quelle mesure cette définition est justifiée.

**[40 marks]**

**Possible content**

The conclusion that the definition is largely justified is what is expected with a range of evidence to support this view. The evidence will identify the obviously philosophical content of the story.

A satirical attack on Leibnizian optimism will feature significantly.

Pangloss as the target of that attack is the exaggerated spokesperson of optimism.

The satire comes through the various episodes and characters that call Pangloss's philosophy into question.

Reference here to:

- Candide's separation from Cunégonde and Pangloss, then his being reunited with Pangloss who recounts his sufferings.
- Jacques the Anabaptist, the journey to Lisbon, the earthquake and the Inquisition.
- Incidental adventures and twists of the plot that demonstrate the emptiness of the philosophy of Optimism.
- The philosophical significance of Eldorado.
- The concluding message of the story: the practical philosophy.

**Question 03.1**

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

Analysez comment Maupassant décrit les effets de la guerre dans au moins deux de ses contes.

**[40 marks]**

**Possible content**

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

Addressing the plural *effets* is crucial and these could include:

- Physical effects of war and how these are described usually with great economy as scene-setting, contextualising introductions to the stories or to sections of the stories.
- Reference to and examples of Maupassant's use of *le mot juste* would characterise very good essays.
- Psychological effects and damaged characters might be included with examples such as *La mère sauvage*.
- The effects on human behaviour and the possible extremes of behaviour that can be prompted by the sufferings caused by war; strong examples of characters demonstrating these effects such as *Un duel*.

The effects on people's attitudes may also be a category of effect that is explored in answers and strong examples will be provided.

**Question 03.2****Guy de Maupassant : Boule de Suif et autres contes de la guerre**

« Maupassant s'intéresse principalement aux grands événements de la guerre et aux grands actes d'héroïsme. » En vous référant à au moins deux contes, expliquez dans quelle mesure vous êtes d'accord avec ce jugement.

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

The choice of stories is the decision of the candidate but this may impact on the range of evidence given in the answer.

There will be some justification for the choice of stories linked to the thrust of the question.

It is anticipated that many students will disagree with the quotation but there may be reference to Maupassant's attack on the statesmen and generals – people who might be considered 'great' in the context of the war.

Key elements will be that Maupassant, in depicting his characters, focuses his attention on ordinary people leading ordinary lives.

War brings something extraordinary to these lives; the normal routine is interrupted and characters face choices that otherwise they would not have to face.

Given this, some 'before' and 'after' perspective that tracks the change(s) that have taken place in the character's life will be present.

Some may see the opportunity to agree with the quotation with reference to the following:

- The acts of heroism, even though performed by ordinary and almost insignificant people, can be seen as great.
- Similarly events in the context of the lives of the people experiencing them can be described as great.

**Question 04.1**

**Albert Camus : L'étranger**

Analysez comment le comportement et les attitudes de Meursault mènent à sa mort à la fin du récit.

**[40 marks]**

**Possible content**

There will be a well-documented analysis of the elements in Part 1 of the *récit* that assume a new significance in the light of Meursault's trial following the murder at the end of Part 1.

These to include:

- Meursault's behaviour at the funeral of his mother and his relationship generally with his mother.
- Smoking, drinking coffee, showing no grief, shedding no tears.
- Relationship with Marie: swimming, making love, cinema then return to Meursault's apartment.
- Relationship with Raymond, the conflict with the Arabs, the beach, the sun and heat.
- What the *procureur* makes of each of these elements in the trial.
- The witness statements and their contribution to the trial.

A conclusion that links all of the above in assessing the sentence passed on Meursault.

**Question 04.2**

**Albert Camus : L'étranger**

Dans quelle mesure peut-on dire que *L'étranger* est un récit philosophique ?

**[40 marks]**

**Possible content**

This will be seen as an opportunity to write about the *philosophie de l'absurde*.

There is no explicit reference in *L'étranger* to the philosophy but there is evidence that the principles of absurdity are at play in the *récit*.

No rational order either to the outside world nor to the inside world of Meursault's thoughts and behaviour.

No logic to Meursault's actions.

But society through the justice system tries, almost needs to endow these thoughts and actions with a rational explanation.

The notion that things at times happen for no reason is both disturbing and threatening for society.

Part 2 of the *récit* is nothing more than an attempt to give a rational explanation for Meursault's actions based on logic and cause and effect.

The above will be presented in the philosophical framework of Camus' atheism and references to meetings and conversations with the chaplain will support this.

**Question 05.1**

**Françoise Sagan : Bonjour tristesse**

Analysez comment les rapports entre Cécile et son père sont affectés par les événements qui se produisent dans le roman.

**[40 marks]**

**Possible content**

There will need to be an outline of how things are before Anne Larsen appears at the villa.

How the relationship between Raymond and Cécile plays out especially in the light of the presence of Elsa, Raymond's much younger girlfriend.

A general 'live and let live' attitude but maybe with a commentary on the shock-effect of this relationship in the context of when the novel was published.

The carefree relationship between Cécile and Raymond gives licence to the quite free relationship between Cécile and Cyril.

The key *événement* that affects things here is the arrival of Anne Larsen.

What are the consequences of this event and of Anne's intervention in Cécile's life? How does her presence influence the dynamic between father and daughter?

How does the dynamic change and what is the impact in terms of the relationships between characters?

What is the impact of the final event of the novel – the death of Anne Larsen?

There will doubtless be some speculation about the cause of this death but this is not essential for this question.

**Question 05.2****Françoise Sagan : Bonjour tristesse**

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

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

The general approach will be to identify and provide character descriptions for the female characters:

- Elsa and her relationship with Cécile.
- Cécile and how she seems to be a strong character in the early part of the novel.
- Anne's arrival and how her strength of character changes the relationships and the atmosphere within the household.
- Elsa and Cécile's reactions to Anne respectively.

Raymond: will be presented rightly as a weaker character than the women and as evidence will be mentioned: his womanising and somewhat shallow approach to life; his failed responsibilities as a father and the impact this has on Cécile'; his *joie de vivre* and amoral life-style.

Cyril: will be seen as a male character but not one of any great significance; a holiday romance for Cécile'.

A judgement will be made as to the question and the conclusion will be that the female characters are more strongly drawn and more clearly developed and defined than the male characters.

**Question 06.1****Claire Etcherelli : Elise ou la vraie vie**

Analysez ce que signifie « la vraie vie » dans le titre de ce roman.

**[40 marks]**

**Possible content**

There cannot be a full appreciation of the significance of this term without some reference to Elise's life in Bordeaux. Thus:

- The narrowness of her life with her grand-mother, Lucien, his girlfriend and their baby; the sense that there has got to be something more to life; Henri's effect and influence and the way he opens Elise's eyes to the 'something more'.
- Elise's move to Paris and her discovery of *la vraie vie*, in all its diversity, richness but also its harshness.
- Working conditions on the production line.
- The treatment of women and blatant gender inequality and the treatment of immigrant workers.
- Racism towards immigrant workers.
- The politically harsh reality of life in Paris for the Arabs in the context of the Algerian War.
- Public humiliation for North African immigrants and the impossibility of having inter-racial relationships.
- Awareness and experience of institutional racism.

A conclusion that points to the ironic sense of *la vraie vie*. Real life is difficult, hurtful, sad, tragic but despite all of that, it is surely worth discovering.

**Qu 06.2**

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

Analysez comment Etcherelli présente la situation des femmes dans ce roman.

**[40 marks]**

**Possible content**

Historical perspective: this presents a sociological picture in a particular time context – women are not equal; their educational opportunities are not the same; they are employed as secretarial/clerical staff in factories; they have no place in the male-dominated, macho-driven production lines.

Evidence when it comes to the interview for recruitment for the factory floor: it is assumed Elise has come to the wrong place.

Elise is on the receiving end of prejudice in respect of her place in the factory.

But at the same time there is evidence in the novel of a ‘new’ woman emerging in society – politically committed and aware, prepared to challenge the status quo – the early emergence of feminist politics.

Elise to some extent – but perhaps more in spite of herself – but Anna (Lucien’s girlfriend) much more consciously so.

Where are the women at the end of the novel? What has been gained? What has been lost? What is Etcherelli’s view of the place of women in society?

**Question 07.1**

**Joseph Joffo : Un sac de billes**

Analysez dans quelle mesure Jo change au cours du roman.

**[40 marks]**

**Possible content**

Key milestones to be tracked for the way Jo changes.

The game of marbles at the start: Jo, the child – what can be said about him?

About his relationships with his brother Maurice?

About his relationships with his family?

About his awareness of his Jewishness?

His awareness of his Jewishness: from something that didn't mean anything in his life, this becomes highly significant. Does the essay track this process of change?

Awareness of end of childhood – prematurely: Jo and Maurice are forced to grow up very quickly: what evidence is there to support this opinion?

Yet: still some vestige of childhood pleasures and innocence – examples?

Concluding assessment of the extent to which Jo changes in the course of the novel.

**Question 07.2****Joseph Joffo : Un sac de billes**

« L'occupation de la France est présentée par Joffo comme une grande aventure. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

Elements that correspond to *une grande aventure* will be identified:

- Travelling alone and across the whole of France as two young boys.
- Crossing the demarcation line.
- For Maurice, the adventure of pretending to be a *porteur* and the ease with which he did this.
- New discoveries; new relationships and friendships.
- The excitement in the face of danger and the relief experienced when the danger was over (ID check as they came close to Dax; the intervention of the priest).

But some aspects of life are too terrifying to be treated lightly as adventure:

- The constant danger of being challenged for ID.
- The threat of interrogation and the need to invent a past life.
- The real experience of interrogation; the fear; the uncertainty.
- Losing loved ones: the reality of death and the need to face this at such a young age.
- The loss of a key part of one's life – childhood.

**Question 08.1****Faïza Guène : Kiffe kiffe demain**

Faïza Guène présente *Kiffe kiffe demain* comme un journal. Comment est-ce que cela affecte la façon dont l'histoire est présentée ?

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

Structurally:

- Episodic, fragmented: short extracts of only a couple of pages make it an easy work to read.
- Each extract deals with a particular aspect of Doria's life – a significant event, character, recollection. Account of something that has happened.

Stylistically:

- A very personal, intimate relationship built up between narrator and reader.
- Doria is very open in the way she expresses and explains her feelings and opinions.
- Reader feels privileged to be party to such openness, honesty, frankness and intimacy.

Humour:

- Doria addresses her reader very directly because there is no 'censoring' of information; diary is a very open and honest form of writing; Doria can express what she sees, feels, and how she reacts to everyone and everything in her life.

**Question 08.2**

**Faïza Guène : Kiffe kiffe demain**

« Ce livre présente surtout une image optimiste de la vie en banlieue parisienne. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

Much evidence of optimistic aspects of life:

- A closely knit community proud of its identity and celebrating its culture and religion.
- A very family-rooted community: close ties between Doria and her mother and other members of community.
- A community that can celebrate its cultural identity.

But equally some less positive aspects of the community as it is presented in the work:

- A very male-dominated community.
- Residents have little hope of improving their lives or getting away from the *banlieue*.
- Narrow view of the world and limited aspirations.
- Influence of the media; of reality television; of advertising; of a resignation to the fact that we cannot change our lives.
- Cultural impoverishment; we immigrants know our place and we live with that.

**Question 09.1**

**Philippe Grimbert : Un secret**

Analysez comment les rapports entre le narrateur et ses parents changent au cours du roman.

**[40 marks]**

**Possible content**

Narrator as a child has difficult relationship with parents; little communication and a sense that he is a disappointment to them because of his frailty and weakness.

Both parents are athletes and physically strong and fit.

Silence and secrecy characterise this early stage in his life; senses that he cannot ask questions about his family's past.

Narrator discovers aspects of the past through the friend and neighbour, Louise; both his parents had been married previously: Maxime to Hannah and Tania to Robert (Hannah and Robert were sister and brother); Maxime and Hannah had a son, Simon.

Narrator discovers how the treatment of the Jews in Occupied France forced his parents to cross to the Free Zone.

Hannah and Simon did not make it and were sent to Auschwitz; Maxime and Tania bear a great sense of guilt about this; the secrets of the past have never been talked about.

Narrator investigates what really happened to Hannah and Simon; shares this with his father and reveals they were gassed immediately on arrival at Auschwitz.

This helps to lift his parents' burden of guilt.

**Question 09.2****Philippe Grimbert : Un secret**

Analysez comment Grimbert décrit la vie sous l'Occupation et le traitement des Juifs dans ce roman.

**[40 marks]**

**Possible content**

Either a content or style perspective or both a content and style perspective possible in interpreting the question.

Content will include such points as:

- The arrival of the Germans in Paris and the signing of the Armistice.
- The Nazi take-over of the capital.
- Compulsory wearing of the yellow star; shop-windows daubed with Juden/Juifs; food queues for Jews; exorbitant prices for poor quality foodstuffs; anti-Semitic propaganda; curfews and bans in public places and on transport.
- The exodus towards the Free Zone for families like the narrator's.
- Round-ups of Jews and transfer to transit camps thence to unknown destinations; the uncertainty of life for the Jews; the rumour.
- Jews denounced by friends; the complete change of relationships.

Stylistic points will include:

- The subtle use of the theme and the understated nature of how this is treated.
- Hints at what is happening woven into the narrative of the Grimbert family's life.
- Maxime, the optimist, believes that France will protect the Jews but the reality of their situation counter-balances this optimism constantly.

**Question 10.1**

**Delphine de Vigan : No et moi**

Analysez comment Delphine de Vigan explore le thème de l'amitié dans ce roman.

**[40 marks]**

**Possible content**

A number of strands to the theme of friendship; a number of friendships explored.

Between No and Lou – how the friendship begins with the school project about those living on the streets; how the friendship develops and what Lou discovers about No's life and situation.

How Lou comes to depend on her meetings with No; how No fills a gap in Lou's life in terms of her relationship with her parents.

Contrasts in how the friendship is valued; Lou the more dependable and reliable; No lets her down on numerous occasions.

What the two expect of their friendship and why these expectations are different.

Other friendships: between Lou and Lucas and what accounts for their relationship; how the two help each other.

Lou and school-friends; what these show of her personality and character.

**Question 10.2****Delphine de Vigan : No et moi**

« Lou et No s'entendent si bien parce que leurs vies sont similaires. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

The quotation is designed to prompt a 'yes' and 'no' response.

The no response will probably be the more detailed: Lou lives in a comfortable home with her parents; No is on the street and has nobody close to her.

Lou is well-fed and cared for even though her domestic life is far from ideal; No never knows where her next meal will be coming from.

Lou benefits from an education; she has a purpose in life afforded by her studies; No is receiving no education and has few prospects.

Lou is loved by her parents; No is estranged from her family.

Lou finds comfort in reading and studying; No is an alcoholic.

Similarities include:

- Both are in a sense marginalised – No literally so as a homeless person forced to beg and live on the street; Lou because of her hyper-intelligence is something of a misfit; she has been to a special school for gifted pupils.
- Both live in a sort of silence or isolation – No because of her status as a beggar and Lou because of her mother's mental illness as a result of losing a child.

Thus an empathy and understanding develops between the two girls, forming a strong bond.

**Section B****Question 11.1****Jean-Pierre Jeunet : Un long dimanche de fiançailles**

« Les personnages féminins de ce film ont des rôles plus significatifs que les personnages masculins. »  
Dans quelle mesure êtes-vous d'accord avec ce jugement ?

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

The question can be interpreted and answered in a number of equally valid ways.

Answers that focus on the role of Mathilde and Tina Lombardi will draw conclusions that these characters do have a more significant role and evidence could include:

- Their actions drive the plot; they are motivated, determined, show perseverance. Mathilde in particular will not give up; she is convinced that Manech is still alive and that she will find him.
- This is in the face of cynicism at times from male characters. Tina likewise shows a ruthlessness in her pursuit of revenge.

More significant male roles could focus on the soldiers at Bingo Crépuscule and their experience of war in the trenches.

Manech is a significant male character in terms of plot and development thereof.

Germani Pire's role is also significant and mirrors the determination and tenacity of Mathilde.

Equally, evidence drawn from both of the above points could conclude that male and female roles are fairly evenly balanced.

**Question 11.2**

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

Analysez comment Jeunet explore le thème de l'amour dans ce film. Dans quelle mesure est-ce que ce thème est le thème le plus important ?

**[40 marks]**

**Possible content**

Answers will focus largely on the love between Mathilde and Manech.

Love as the motivation behind Mathilde's search for Manech.

The symbolism of MMM.

How Jeunet uses this to explore the development of their love from childhood sweethearts to their separation when Manech goes to war.

References to how other characters (companions in the trenches) respect and admire Manech's love for Mathilde; how this is all he has to cling to when he loses his mind.

Reference may be made to other love interests in the film: Tina Lombardi and Véronique Passavant.

Views may vary on whether love is the most important theme: this will invite candidates to identify other themes and come to a judgement and conclusion.

Other themes: war and its brutality, revenge, corruption, commitment, friendship.

**Question 12.1**

**Cédric Klapisch : L'auberge espagnole**

Dans quelle mesure est-ce que le titre de ce film résume les thèmes principaux du film ? A votre avis est-ce que c'est un bon titre ?

**[40 marks]**

**Possible content**

The title may be seen to have a close link with the main themes of the film and this link will be clearly illustrated with detailed references:

- The mix of nationalities.
- The microcosmic EU that the flat in Barcelona represents.
- The Erasmus experience and the Erasmus 'community'.
- The experiences which all of the flat-mates share.
- The change that the year produces in all of them but particularly in Xavier.

Or the title may seem to be inappropriate in the light of other main themes: sexuality and relationships.

The pursuit of an identity and a sense of purpose in life.

Estrangement.

**Question 12.2**

**Cédric Klapisch : L'auberge espagnole**

« Les personnages du film *L'auberge espagnole* ne sont pas très bien définis. Il s'agit plutôt de stéréotypes. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

Candidates will argue that some characters are well defined whereas others are more stereotypical.

Character portrayals will serve as evidence in their response.

Xavier, Xavier's mother, Martine, Anne-Sophie and Isabelle are more clearly defined and have more depth psychologically than other characters.

Xavier is the character in common here and evidence might be presented in terms of his relationship with each of these women.

Reference to the fact that Xavier is a character that changes whereas the others at the end of the film remain who they are at the beginning. So perhaps Xavier is the only really well-defined character.

Links with other characters will be made to their nationality and national identity.

How they behave in the flat will be seen as stereotypical behaviour.

William's role in caricaturing European stereotypes.

**Question 13.1****François Truffaut : Les 400 coups**

« *Les 400 coups* est sans aucun doute un film innovateur, influent et réussi. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

Innovation aspect could be treated with reference to *la nouvelle vague* with some contextualisation of this movement.

Technical aspects that might be used as evidence of innovation:

- Outdoor filming in urban settings, hand held cameras.
- Improvised dialogue and storytelling.
- The use of young unknown actors.
- The focus on the drama of real life.
- Natural lighting.
- Natural soundtrack.
- Long sequence shots.

Success of the film might be judged with reference to the Cannes film festival or might be a personal opinion either for or against.

Influence of the film will probably be interpreted as influence of Truffaut as exponent of *la nouvelle vague*.

**Question 13.2**

**François Truffaut : Les 400 coups**

« Pour bien comprendre ce film il faut absolument l'étudier de près et le regarder plusieurs fois. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

Understanding the film on different levels perhaps requires more than one viewing. Single viewing allows an understanding of the story and themes.

The protagonist and his situation

How society treats children; school system; young offenders.

Family circumstances and how these impact on Antoine's life.

The choices Antoine makes and their consequences.

Understanding might be interpreted as appreciating so multiple viewings enable better understanding of impact of film.

Its *nouvelle vague* 'identity'.

Technical aspects needing closer scrutiny.

Stylistic and technical aspects with examples of these.

The *film d'auteur* approach.

**Question 14.1**

**Louis Malle : Au revoir les enfants**

Analysez la représentation des Allemands dans ce film. Dans quelle mesure est-ce que c'est une représentation réaliste ?

**[40 marks]**

**Possible content**

A subtle portrayal of the Germans and their presence.

Different scenes will be selected as evidence.

The officers in the restaurant and their attitude to the French police presence and intervention.

The German soldiers who 'rescue' Julian and Jean and bring them back to school.

The German soldier who comes to the school to make his confession.

The appearance of the Gestapo and what this shows of German attitudes to France and the French.

The closing scenes when the headmaster and Jewish boys are led away.

Some mention may be made of the less visible presence of the Germans, ie the impact of the Occupation:

- Julien's father having to stay in Paris.
- How the school takes in and hides the Jewish boys.
- The plight of Jean's parents; Jean's new 'identity'.
- The public baths and showers being closed to Jews.

Candidates will use their knowledge of the background to the events shown in the film to make a judgement about the realism of the representation.

Some reference may be made to the impartial view Louis Malle presents.

**Question 14.2**

**Louis Malle : Au revoir les enfants**

« Louis Malle ne force jamais les spectateurs de ses films à adopter un seul point de vue à l'égard des événements présentés. » Dans quelle mesure est-ce que vous êtes d'accord avec ce jugement en ce qui concerne ce film ?

**[40 marks]**

**Possible content**

Candidates may agree or disagree with the statement.

No explicit point of view presented – Louis Malle does not take sides.

That said the audience point of view is steered and influenced through subtle filming.

The sermon given during the school mass.

The treatment of pupils involved in black market activity with Joseph.

Joseph's betrayal and collaboration.

The treatment of the Jewish boys, the treatment of the priests and especially the headmaster.

The actions of the nursing sister in the school's sickbay.

With all of the issues dealt with in the film the presentation is objective and impartial.

The audience is left to make up its own mind – whether to condemn or condone.

**Question 15.1****Mathieu Kassovitz : La Haine**

« Pour beaucoup de critiques, *La Haine* est un chef d'œuvre du cinéma. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

Candidates will probably agree with this: the challenge for them is to give evidence to prove their case.

Thematically:

- Kassowitz tackles a difficult and controversial subject head-on.
- Rawness of presentation and a 'no holds barred' approach.
- Images of violence, hatred, racial tension, racism are stark and bold.
- The film thus has a great impact thematically.
- The 'wake-up' call aspect of the film.
- Public reaction to the film including politicians' reaction.
- The global impact cinematographically-speaking of the film.

Technically/stylistically:

- Characterisation – strongly drawn and portrayed protagonists especially Vinz and Hubert.
- Filming in black and white.
- The documentary style and the use of real-life footage of the riots.
- The use of the clock and the effectiveness of this.
- The tension and suspense.
- The final scene and the circular structure of the film.

**Question 15.2**

**Mathieu Kassovitz : La Haine**

« Les trois jeunes protagonistes de *La Haine* ne sont que des stéréotypes généraux et le scénario est peu probable. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

Candidates will give character portrayals of the three protagonists in some detail.

Vinz and his aggression, violence, thirst for revenge.

Hubert and his desire to get out of the suburbs.

Saïd and his survival in the suburbs.

Some will argue the characters are well-drawn others may say they are well-defined but they remain representations; ethnicity will be mentioned.

Probability of screenplay: most will argue against this putting the film in its real historical context. These events actually happened in Paris.

Kassowitz is dealing with a real problem.

Some may argue that the sustained level of conflict, tension, violence is exaggerated, unrealistic, that this is done for dramatic effect; suspense and tension.

**Question 16.1**

**Laurent Cantet : Entre les murs**

Dans quelle mesure est-ce qu'on peut considérer *Entre les murs* comme un documentaire plutôt qu'un film de fiction ?

**[40 marks]**

**Possible content**

Candidates will primarily need to analyse how the film is constructed.

*Entre les murs* is filmed in a documentary style.

Camera never leaves the school.

The school is a real school.

The actors are untrained.

Real teachers and students.

Improvised situations and dialogue.

Focus on realistic and typical school events.

Unglamourised.

Natural lighting.

Natural sound effects.

Use of hand held cameras.

Objective camera.

We get the sense that the scenes are typical of a school year.

Language is natural and unrehearsed – sometimes raw and crude.

Characters wear ordinary clothing.

Make-up is used minimally.

**Question 16.2**

**Laurent Cantet : Entre les murs**

« Il est impossible de s'identifier avec les élèves dans la classe de Monsieur Marin et pour cette raison le film est moins réaliste. » Dans quelle mesure êtes-vous d'accord avec ce jugement ?

**[40 marks]**

**Possible content**

Candidates may choose to agree or disagree with the statement – but their response must be justified.

Candidates are not expected to consider **all** the pupils depicted in the film, but it is expected that **more than one** pupil will be dealt with in some detail.

Candidates may decide that it is easier to identify with one (or more) of the characters than with the others.

Candidates might consider that the setting is alien – an inner city school with multi-ethnic students.

The students portrayed are extremes and therefore unnatural.

The scenes are contrived to create dramatic effect.

However, the film depicts situations and characters that may be very familiar to those within the students' own experience – even if over-exaggerated.

The students in the film are of a similar age to the candidates and it is easy to empathise with them.

The setting is familiar

Particular features or circumstances of individual characters might be cited as possible or impossible to identify with

