



## **Mark Scheme (Standardisation)**

Summer 2018

Pearson Edexcel Level 3 GCE  
In French (8FR0) Paper 02  
Unit 2: Written response to works and  
translation

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## **General Marking Guidance**

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

## Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given above the grid.

### Marking principles

Accents: non-grammatical accent errors are tolerated, for example dangereux rather than dangereux, unless they cause ambiguity (for example passe rather than passé). Spelling: non-grammatical mis-spellings are tolerated, for example orreille rather than oreille, as long as they are not ambiguous (for example. pure rather than peur) or in the wrong language. Verb endings must be correct and will not be classed as spelling errors. Adjective endings must be correct and will not be classed as spelling errors. Accept any appropriate alternatives that do not already appear in the acceptable answers column.

1.	The Toubon Law is 27 years old.	La loi Toubon a 27 ans.			<b>(1)</b>
2.	An important article of the French Constitution	Un article important de la Constitution française			<b>(1)</b>
3.	says that	dit que			<b>(1)</b>
4.	French is the language of the Republic	le français est la langue de la République.		langage	<b>(1)</b>
5.	and people living in France	Les personnes vivant en France	Les gens qui vivent/habitent	des gens/des personnes	<b>(1)</b>
6.	must therefore	doivent donc doivent alors	il faut donc que les personnes qui vivent en France sachent la parler = boxes 5-6-7		<b>(1)</b>
7.	be able to speak it.	savoir la parler.	parler le français savoir le parler pouvoir/être capable(s) de	Beware repeated error in definite article (box 4)	<b>(1)</b>
8.	However, this law	Cependant, cette loi	Néanmoins Par contre	la loi	<b>(1)</b>
9.	has never discouraged	n'a jamais découragé			<b>(1)</b>
10.	cultural diversity.	la diversité culturelle.			<b>(1)</b>
11.	Although it asks	bien qu'elle demande	bien qu'il demande (if		<b>(1)</b>

			masculine is used in box 8) même si elle demande		
12.	the media	aux médias		media	<b>(1)</b>
13.	to use French	d'utiliser le français	se servir du français à utiliser	Beware repeated error in definite article (box 4) utiliser (on its own)	<b>(1)</b>
14.	in radio and television programmes,	dans les émissions de radio et de télévision,	programmes	dans la radio	<b>(1)</b>
15.	it is difficult to guarantee that	il est difficile de garantir que	tolerate c'est difficile de difficile (it communicates) c'est difficile à/a garantir garantir		<b>(1)</b>
16.	the law is always	la loi soit toujours	cette loi loie	est	<b>(1)</b>
17.	respected.	respectée.		Beware consequential error of gender (box 17) respectee	<b>(1)</b>
18.	This is why	C'est la raison pour laquelle	C'est/cela est pourquoi c'est la raison pour le fait qu'		<b>(1)</b>
19.	there have never been	il n'y a jamais eu			<b>(1)</b>
20.	any sanctions.	de sanctions. aucunes sanctions.	punitions		<b>(1)</b>

### **Sections B and C, Question 2 to 15 (written response to works)**

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

critical response (AO4)

accuracy and range of grammatical structures and vocabulary (AO3).

General guidance on using levels-based mark schemes

### **Step 1 Decide on a band**

You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.

When assigning a level you should look at the overall quality of the answer and not focus disproportionately on 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 bands 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, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

### **Step 2 Decide on a mark**

Once you have decided on a band you will then need to decide on a mark within the band.

You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.

You will modify the mark based on how securely the trait descriptors are met at that band.

You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

### **Critical response (AO4)**

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

<b>Marks</b>	<b>Description</b>
0	No rewardable work.
1–4	Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.

	Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument. Response relates to the work but has limited focus on the question.
5–8	Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion. Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument. Response relates to the work but often loses focus on the question.
9–12	Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments. Response is relevant to particular aspects of the question, occasional loss of focus.
13–16	Points of view show a critical response to the question through frequent justification with appropriate evidence from the work. Arguments are made that mostly link with valid conclusions. Predominantly relevant response to the question.
17–20	Points of view show a critical response to the question through consistent justification with appropriate evidence from the work. Arguments are made that link with valid conclusions. Relevant response to the question throughout.

### **Accuracy and range of grammatical structures and vocabulary (AO3)**

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

<b>Marks</b>	<b>Description</b>
0	No rewardable language.
1–4	Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range. Limited use of terminology appropriate for critical response to the literary or cinematic work. Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.
5–8	Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted. Occasional use of terminology appropriate for critical response to the literary or cinematic work. Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
9–12	Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing. Some use of terminology appropriate for critical response to the literary or cinematic work. Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.
13–16	Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing. Frequent use of terminology appropriate for critical response to the literary or cinematic work. Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.

17–20	<p>Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</p> <p>Consistent use of terminology appropriate for critical response to the literary or cinematic work.</p> <p>Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</p>
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### **Additional guidance**

**Variation of vocabulary and grammatical structures:** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners will judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of articulate below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

**Terminology for literary and cinematic critical response:** vocabulary for critical response according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative'.

**Complex language** is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways.

**Straightforward** language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

**Errors:** students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

errors that mean the reader cannot understand the message  
errors that convey the wrong message  
errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb  
mother-tongue interference.

**NB:** these are examples only and do not constitute a finite list.

Critical response (A04)	
Marks	Description
0	No rewardable work.
1-4	<ul style="list-style-type: none"> <li>• Points of view are stated but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.</li> <li>• Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument.</li> <li>• Response relates to the work but has limited focus on the question.</li> </ul>
5-8	<ul style="list-style-type: none"> <li>• Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion.</li> <li>• Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.</li> <li>• Response relates to the work but often loses focus on the question.</li> </ul>
9-12	<ul style="list-style-type: none"> <li>• Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion</li> <li>• Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.</li> <li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul>
13-16	<ul style="list-style-type: none"> <li>• Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.</li> <li>• Arguments are made that mostly link with valid conclusions.</li> <li>• Predominantly relevant response to the question.</li> </ul>
17-20	<ul style="list-style-type: none"> <li>• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.</li> <li>• Arguments are made that link with valid conclusions.</li> <li>• Relevant response to the question throughout.</li> </ul>

Accuracy and range of grammatical structures and vocabulary (AO3)	
Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"> <li>Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.</li> <li>Limited use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.</li> </ul>
5-8	<ul style="list-style-type: none"> <li>Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted.</li> <li>Occasional use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li> </ul>
9-12	<ul style="list-style-type: none"> <li>Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.</li> <li>Some use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.</li> </ul>
13-16	<ul style="list-style-type: none"> <li>Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.</li> <li>Frequent use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.</li> </ul>
17-20	<ul style="list-style-type: none"> <li>Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</li> <li>Consistent use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</li> </ul>

Question Number	Indicative Content
2a)	<p data-bbox="395 309 1374 416"><b>Boule de Suif et autres contes de la guerre, (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) (Guy de Maupassant)</b></p> <p data-bbox="395 483 1374 763">The stories of Maupassant’s short novels take place during the Franco-Prussian war of the 19<sup>th</sup> century and Maupassant uses this period to portray real human nature. Prussians are described as the enemy of France and often stereotyped by the narrator. Through these different representations of the Prussians, Maupassant shows us how enemies can live together and therefore how humanity can overcome the prejudices of war.</p> <ul data-bbox="395 797 1374 1615" style="list-style-type: none"> <li data-bbox="395 797 1374 1077">• The Prussian officer in <i>Boule de Suif</i> is selfish and cruel as he takes the travellers prisoners until the patriotic and dignified prostitute agrees to sleep with him. The novel ultimately shows the hypocrisy and cowardliness of the “honnêtes gens” who betray <i>Boule de Suif</i> in the end. By contrast, in the same novel the Prussians are described as staying in the French homes longer each evening, with the families, by the fire.</li> <li data-bbox="395 1111 1374 1469">• In <i>Deux Amis</i> the two main characters M.Morissot and M.Sauvage, have never seen a Prussian. The officer who takes them prisoner is cruel and abuses the power given to him by the war. After the soldiers killed the two friends without remorse or pity, the officer says that it is the turn of the fish that the two friends caught. It shows a monstrous and barbarian character. The Prussian lacks conscience and therefore humanity. The Prussian officer in “Un Duel” represents evil and his physical appearance can is almost like the devil.</li> <li data-bbox="395 1503 1374 1615">• The 4 soldiers in <i>La Mère Sauvage</i> have fair skin, blond beards and blue eyes, which give them a soft, nice and kind appearance, like 4 good sons around their mother.</li> </ul>
2b)	<p data-bbox="395 1686 1374 1805">Boule de Suif` s patriotism comes to the fore when she sacrifices herself. The national Anthem is meant to make the bourgeoisie feel shame and underline their hypocrisy.</p> <ul data-bbox="395 1839 1374 2033" style="list-style-type: none"> <li data-bbox="395 1839 1374 2033">• Maupassant tells us that she is in this coach to flee Rouen as quickly as possible because she has strangled a Prussian soldier. This patriotic gesture, rejecting the occupation manifests itself in other situations, for instance when she refuses the advances of Cornudet because a German officer is in the same</li> </ul>

	<p>Inn.</p> <ul style="list-style-type: none"> <li>The travellers are not interested in Boule de Suif unless there is a personal gain. Everyone takes care of themselves and no one has any compassion for <i>Boule de Suif</i> in spite of the fact that in the end it is thanks to her that they are free to leave. When they are all eating, no one notices that she has not been able to buy anything to eat. They all have food fitting their social status. For instance the Bréville and Carrée-Lamadon are eating gruyère and pâté. By contrast Cornudet is eating a boiled egg and some bread. When <i>Boule de Suif</i>, thinks of bringing some food, she is generous and gives it all to everyone else, now that roles are reversed; she is expecting a little gesture from the others in return. There is no gratitude.</li> <li>The sacrifice of Boule de Suif has to be considered within the context of war and patriotism. She represents a whole society who faces the occupancy and is subject to blackmail; she is also powerless and feels shame and hatred for the enemy. Boule de Suif finds herself alone, in tears, rejected by everyone in the end when Cornudet starts singing "la Marseillaise" instead of supporting the prostitute and turning his back on the others for what they made her do.</li> </ul>
Question Number	Indicative Content
3a)	<p>The relationship between the father and the daughter evolves during the transition between childhood and adulthood. There are little feelings or emotions in the portrayal of her father, rather a meticulous observation of meaningful details.</p> <ul style="list-style-type: none"> <li>The daughter is present but becomes more a witness than a protagonist in the story of her father. In her childhood she shares simple but happy moments. Memories described as fleeting images of being carried on his shoulders singing and whistling or going to school on his bike. As she becomes educated in her teens, she sees her father as modest and simple. The translation of her father's life in words is a way to get him back and restore the communication she has lost.</li> <li>As a central figure, the father works hard to provide for his family starting from an agricultural background to finally owning his own business. He is however torn between his modest origin and his new status. He wants to keep his place but is ashamed of where he comes from; he is scared to be displaced. The relationship between father and daughter changes when she grows up and discovers a world of books and culture. This is unknown to the father. A certain distance therefore manifests itself through the inability to communicate.</li> <li>After the death of her father Annie stays with her mother to help her with making arrangements. When she goes home she feels she has to write about her</li> </ul>

	<p>father and her relationship with him. She decides to tell their story and share it with the world.</p>
3b)	<p>This is a superficial vision of a man that is portrayed. The aim of the author is to show the actions of her father, a life bound to necessity. She focuses her attention to the revealing elements of his social background. Only the essential information is relayed, of an existence that she has shared. A life made of facts and choices.</p> <ul style="list-style-type: none"> <li>• He started working on a farm at the age of 12; at 18 years of age he has to go to war. After the war he becomes a factory worker where he meets his wife. Once married, they move to Yvetot and he becomes a roofer. He then buys a little village business outside Le Havre and becomes the owner of a café and its little adjoining shop. But the business is not profitable enough so he has to become a factory worker again whilst his wife works alone. After the war they go back to Yvetot where he first works on fixing damages caused by the bombs. He then buys a café with adjoining shop. At this point their quality of life improves. He is a very hard worker and provides for his family.</li> <li>• In spite of the fact that she wants to be neutral, emotion still transpires. There are glimpses of family happiness but the family background described by the narrator can seem uptight. She describes her father as a hard man with countryside manners. Looking like a farmer when he is not anymore is a source of discord in his marriage.</li> <li>• His social background is identified by the way people sit down and get bored in waiting rooms, the way they speak to their children... through his biography, Annie builds an historical and social study of where he grew up. The father feels inferior and is obsessed by the fear of making a grammatical error which would reveal his farming origins. He has worked hard to get to this place in society and does not want to lose it. Still, he does not feel worthy of it.</li> <li>•</li> </ul>
<b>Question Number</b>	<b>Indicative Content</b>
4a)	<p>The different generations in the novel have very specific traditional roles that Vinca and Phil have to live up to. The roles of men and women at the time are clearly demonstrated in this book, but will Vinca and Phil conform? Every summer, the Ferret and Audebert families rent a villa together in Brittany by the sea. The children of both families Phil, Vinca and Lisette go fishing, bathe in the sea, go for walks and enjoy nature whilst their parents enjoy the shade in the villa. A platonic love is born of this freedom and Phil and Vinca want to get married one day.</p> <ul style="list-style-type: none"> <li>• Parents are described as shadows that children ignore most of the time and who only worry about material things, like business, meals, drinks or games. Phil's father M.Audebert, represents the masculine model of his time, a prosperous business man but even if he tries to open up to his son, he still remains amongst the shadows. Mme Dalleray, by contrast is very much present.</li> </ul>

	<p>She is not a shadow.</p> <ul style="list-style-type: none"> <li>• Mme Dalleray is about 30 and married. She spends her holidays alone at the seaside. Phil does not learn much about her. She is always wearing white like a ghost and is impenetrable. She is a seductress like a mermaid mesmerizing Phil. She dominates their relationship. She initiates Phil to eroticism, an inevitable encounter according to him, normal in the life of a boy, as he considers having done what any boy his age would do. By contrast, Vinca presents herself as a typical woman, a kind of modern Eve, completely pure but ready to sin.</li> <li>• Phil and Vinca initially have a platonic love and intend to get married. In Phil's eyes she is the one with whom he would like to have a family one day. When a visitor compliments Vinca on her looks, he starts looking at her in a different way.</li> </ul>
4b)	<p>Le blé en herbe signifies the wheat not yet ready to be harvested.</p> <ul style="list-style-type: none"> <li>• This refers to Vinca and Phil in a hurry to become adults. This time both are dramatic, full of questions, torments and happiness. This moment constitutes the transition between childhood and adulthood and suggests a burgeoning love. Because Vinca and Phil are not yet mature enough, just like le "blé en herbe" Vinca lets herself glide in the water with a desire to die, Phil on the other hand has more sensual thoughts when his body is close to hers.</li> <li>• The metaphor is used again to describe Vinca after Phil's confession. She smelt like a woman, just like green cracked wheat, which symbolises both purity and the end of her childhood. Phil also feels eroticism as a desire to die. The arms of Mme Dalleray sends him to the dark happiness, like a gradual death.</li> <li>• Vinca had suspected Phil's affair, she had realised it when the young boy found her to say that Mme Dalleray wanted to let Phil know she had left. She therefore had time to digest the news of his betrayal. However when he finally confessed her humiliation was such that she punched him. That night they could not sleep. They had their first night of love together, both growing up together. The next morning Vinca was happy and singing at her window. The wheat had been harvested.</li> </ul>

Question Number	Indicative Content
5a)	This novel mainly focuses on the Pagnol's family holidays in la Bastide Neuve. The story takes place over a year between the end of a summer holiday to the beginning of the next. Years later Pagnol is famous and has acquired a vast

	<p>domain. Augustine, Lili and Paul have died. When Pagnol arrives back he recognises this awful castle, the castle of fear, his mother's fear. In order to break the spell he throws a stone on the door which does not open. His childhood holidays are behind him.</p> <ul style="list-style-type: none"> <li>• The author uses ellipsis, skipping certain details to focus on the themes of his childhood holidays, happiness and freedom. In the last pages of the book the author moves in time towards the future. He mentions the death of his mother, his brother and of his friend Lili. This move to the future is done from the past, from his childhood. This enables us to see two different time frames within the same setting and how each event impacted on his childhood.</li> <li>• The writing is characterised by the importance of speech. It contains numerous dialogues which emphasises the Provençal accent of the farmers. The young farmer teaches Marcel a number of new words. Pagnol transcribes childlike talk phonetically. Children pronounce words in their own way. This creates an illusion of a return to childhood and to his friendship with Lili. The author remembers the letters of the children filled with spelling mistakes. He remembers Lili had his own way of writing that is free from any grammatical or spelling restraints, which give it a particularly interesting look. These memories take us back to his childhood.</li> <li>• The author describes childhood hunting, his days with Lili, the discovery of the "grotte du Grobisou", but also the month of October signifying the end of the holidays and going back to school. There is a nostalgic feel throughout the novel, a feeling of loss, a mourning of a holiday but also missing people he loved and his beloved Provence. The end of the holiday is also the end of his childhood.</li> </ul>
5b)	<p>A man of principles, Joseph is presented as less intransigent, more flexible and more human than Bouzigue. Both characters are therefore intrinsically opposed in their morals but in the end Joseph ends up believing Bouzigue and therefore going against his own principles. Bouzigue's common sense lures him to a decision that will bring him shame.</p> <ul style="list-style-type: none"> <li>• Joseph is Marcel's father, a teacher, a good man with integrity. Bouzigue is a former student of his. Bouzigue is a "bon vivant" who likes good wine and good food. He has very little scruples and boasts his family relations. He makes himself respected being more impressive than the guard when he visits the castle.</li> <li>• Although a man of justice and as respectable as a man can be, after many hesitations Joseph ends up accepting Bouzigue's proposition to use the privately owned properties as a shortcut along the canal, in order to reach the village of La Treille quicker. Marcel and Augustine insist but it is mainly Bouzigue's common sense which convinces Joseph. He justifies the transgression by convincing Joseph to inspect the canal. He ends up giving him the key to open all the doors. He therefore accepts to be an outlaw, "d'entrer dans l'illégalité".</li> </ul>

	<ul style="list-style-type: none"> <li>• He is however quickly filled with guilt when he gets caught red handed repeating to himself: How weak one is when in the wrong. Bouzigue on the contrary has no scruples, he boasts of his family relations. His sister is married to a councillor whom he could use if he was in trouble one day.</li> </ul>
<b>Question Number</b>	<b>Indicative Content</b>
<b>6a)</b>	<p>This novel puts forward the deformities of our modern society. This is more a humanist novel placing mankind and its values above everything else. Lou sees her love and friendships tested all the way through the novel, she learns a lot about human relationships. She even discovers love through Lucas.</p> <ul style="list-style-type: none"> <li>• Lou is a gifted and talented 13 year old girl. She is encouraged by her father to develop her intellectual curiosity. He gives her encyclopaedias that she loves reading. After the start of the depression of her mother she goes to boarding school for gifted and talented pupils and only comes home every two weeks. At this point she starts feeling lonely and isolated from the love of a family. It is when her baby sister dies that her mother becomes detached and Lou is starved of the love of a mother. No is abandoned by her own mum. She was raised by her grandparents but when her grandmother dies she goes and lives with her mum and step dad. Her mother never wanted her and the attention her step dad was giving her ended their relationship. No's step dad felt sorry for No being neglected by her mother and enjoyed playing with her. In the end when No finds her mother she will not open the door for her. Lucas's parents are not physically present. Lucas's mother will come over to the flat and fill the fridge up with food but Lucas generally lives alone in his flat and does not have parental love within his home.</li> <li>• No's daily life is felt by Lou as a mixed blessing, a gift that modifies the colours of the world, a gift which questions every theory. She therefore does anything she possibly can to save her. The fact that No has someone to turn to makes all the difference. Lou does not accept that human beings live in separate worlds depending on criteria like money or power. By helping No she wants to conciliate both antagonistic worlds. When No lives with Lou's family, there is a semblance of normal and happy family life. Luca's friendship with Lou is borne out of their common feeling of solitude. He understands and shares her feelings. He has empathy for No and invents stories about her future to give her courage.</li> <li>• This experience is a learning curve for Lou. She is growing up and plunged into the reality of life, she learns notions of human relations, solidarity and about how society functions. She is confronted with different aspects of life: homelessness, the lack of love, friendship, all of which influence her evolution. The fact that No abandoned Lou many</li> </ul>

	<p>times and rejected her in the end shows she has reservations about creating strong links; it is not indifference or taking advantage of Lucas and Lou's solidarity. As Lou suspects, it could be that No does not know how to react to such kindness.</p>
6b)	<p>A main theme of this novel is the feeling of loneliness experienced by the young characters. Lou, No and Lucas have all been abandoned one way or another. Their loneliness stems from their loss.</p> <ul style="list-style-type: none"> <li>• Lou is loved by a relatively well-off family. Lou knows that her loneliness started after the death of her sister. After the tragic event, she was riding her bike in the park one day and she fell, but her mother did not react. It was another woman who helped her get up. That same woman then made a gesture with her hand implying that from that moment Lou would have to be strong. She would have to grow up without the affection of her mother.</li> <li>• No is an 18 year old young woman. She was born following the rape of her mother who only was 15 at the time. As she was from a poor family, she had no other choice but to keep the baby. From the beginning she hated No. She could not interact with her in any way. No's grandparents raised her as a result. When her grandmother died, No's mother carried on rejecting her. Her only happiness was when her step dad played with her which made her mother jealous. When he left, the mother became an alcoholic and No was placed by social services. Her mother never wanted to see her again, in spite of No's attempts.</li> <li>• Lucas is also a lonely 17 year old boy. His father left to go to Brazil and his mother has a new companion. She rarely visits him. Lucas therefore has to fend for himself. He decides to help No and support Lou. He is sensitive to Lou's feelings; he understands her and shares her views.</li> </ul>
<b>Question Number</b>	<b>Indicative Content</b>
7a)	<p>It is not surprising that tradition and religion are a prominent aspect of modern Senegal. It is mostly represented by the eldest women in this novel, but they are not the only ones. It is not all clean cut as there are some characters still half way between accepting tradition and a desire to a break with tradition.</p> <ul style="list-style-type: none"> <li>• Tante Nabou , "une dioufène, Guélewar du Sine", noble amongst noble, proud of the glory of her ancestors, cannot stand that her son, a prince, has dared marry a common girl, whom she considers inferior. So does a certain section of society that is angry about this union. There are castes in her society. "Tante Nabou" is stuck in an old world. She is not aware of the educational changes around her that affect her. She was a young widow and stayed a widow bravely raising her children. She has a tiger's love for her son and his marriage makes her want revenge. Tante Nabou knew that in order to compete with Aïssatou, little Nabou had to be educated. This is why she enrolled her to the</li> </ul>

	<p>French school. Contrary to traditional ways the education of girls is becoming intrinsic to modern Senegal.</p> <ul style="list-style-type: none"> <li>• Victim to the tradition of polygamy and incapable of opposing it are the two young sister wives of Ramatouley and Aïssatou: the young Nabou and Binetou. Neither has really chosen this status, they have not wanted to escape or could not escape. However, both are very different. Binetou is beautiful, her mother saw in this marriage a social promotion, but to her this life is a failure. She sacrificed her education for social comfort. She describes her life as being assassinated. Little Nabou is very different.</li> <li>• Modern women like Daba, the daughter of Ramatoulaye, the narrator or Aïssatou her friend will not endure the constraints of religion and tradition. Men are the cause of women’s unhappiness in a society where rules are so strict, they are all defined by religion and tradition, the eldest women and their young impressionable daughters support it, others like the modern women try to free themselves from it.</li> </ul>
7b)	<p>Aïssatou is mentioned as an example by Daba. She has taken her destiny in hand and has failed to establish a durable relationship with her husband, Mawdo. Daba is inspired by her actions. Daba echoes the author’s views, her conception of marriage and relationships is different from her mother’s and she seems better equipped than Ramatoulaye to confront life.</p> <ul style="list-style-type: none"> <li>• She does however inspire hope and admiration for Daba. She uses her as an example when she is furious her father is marrying again. She tells her mum to leave her father like Tata Aïssatou did. Daba also sorts out her father’s succession and re-establishes her family in all its rights, which had been taken away by Modou. With an intransigent youth and without pity for a woman for whom five years deprived a mother and her 12 children from support, Daba forces Dame Belle-Mère to move. Daba does not understand why her mother is so accepting and begs her to break up.</li> <li>• Daba is the eldest of the children of Ramatoulaye and she has certain responsibilities in managing the family. She has to solve her brother Mawdo’s problems. He has issues with his philosophy teacher at school who cannot stand a “nègre” to be first in his subject.</li> <li>• Daba stands up to the elders. She is the author’s spokeswoman on many levels. Like for instance when she defends her conception of engagement and voices her mistrust of political parties where there is little room for women. She also voices her preference for community life.</li> </ul>
<b>Question Number</b>	<b>Indicative Content</b>
8a)	<p>In 1941, France is under German occupation, Joseph the narrator lives in Paris in the 18th arrondissement with his parents and brothers. He is the youngest and 10 at the time. Joseph and Maurice have to leave their carefree and naïve old selves to face the harsh reality of war which seems so impossible when Joseph is</p>

	<p>only 10 years old. Just like Joseph and Maurice did not expect wearing the yellow star would change their life, his parents had no idea that concentration camps were dangerous. When the reality behind the concentration camps and the yellow star finally comes to light the reality becomes twice as powerful as it is perceived through the eyes of a young boy.</p> <ul style="list-style-type: none"> <li>• Joseph and Maurice two years his elder, have so far had a happy carefree childhood. A joy that will disappear little by little as anti-Jew laws are coming in each day, more numerous and restrictive. When they have to wear a yellow star on their clothing Maurice and Joseph become excluded by their school friends. Their story is firmly set in their childhood which accentuates even more the contrast that existed between the political context and the perception the Jews had of the situation.</li> <li>• Traveling by train from Paris to Dax is the first major event in the story of the boys. They start their journey at the Gare d'Austerlitz. They are confronted to crowds who were on the same journey even if it was not obvious to the boys. The reader can notice the psychological effect of German measures on Parisian Jews. We can see the resourcefulness of the boys when faced with queues. How Maurice explains that his brother is very tired to gain the empathy of a man in the queue so they can jump to the front and buy their tickets. There are traces of humanity on the train for example the old lady that offers them a drink and the priest who helps them through German security. This train journey introduces Jo and Maurice to the reality of their world. <ul style="list-style-type: none"> <li>• • Whilst briefly going to town to accompany Ferdinand, the boys are arrested and held in the hotel Excelsior. The young Joseph questions the brutality of the soldier who holds them, he also wonders about the absurdity of his attitude. In that chapter, war is revealed to the boys in all its dimensions; violent and inhumane</li> </ul> </li> </ul>
8b)	<p>From the moment Joseph and his brother Maurice have to travel alone to get to the free zone, they have to start growing up. They had to grow up faster than the other children.</p> <ul style="list-style-type: none"> <li>• When the boys leave for Dax, their parents are meant to join them once they have sorted their belongings. They trust in their ability to get there. Maurice, two years the eldest, takes on small jobs along the way to survive. The boys now have to fend for themselves whilst avoiding being caught by the Germans, they can't afford to be children any longer. They have to think before acting. They become very self-sufficient and learn from their mistakes.</li> <li>• The boys finally arrive in Hatgetmau in spite of the fact they have no papers. Maurice manages to enable many people to cross and earns 2000 Francs as a result. This shows how fast Maurice has to grow up and his maturity to survive amongst adults. They then arrive in Marseille then Menton where they see the sea for the first time. They find their two elder brothers and manage to live a normal life for a while. Joseph takes a job as a Shepherd in the mountain and Maurice in a bakery. The family will finally be reunited in Nice in September</li> </ul>

	<p>1942; they can go back to school like normal children. But they will never be children again; they have been forced to grow up before their time.</p> <ul style="list-style-type: none"> <li>At every stage of the journey the boys have protect themselves and live amongst strangers. They have no adult or family to take care of them and rely on their resourcefulness and the kindness of others to survive until they are finally reunited with their family.</li> </ul>
<b>Question Number</b>	<b>Indicative Content</b>
9a)	<p>In the final scene, following the hunt in the school, Jo tells the soldier about the presence of three Jews and the role of "Père Jean". The prisoners leave the establishment. There are different points of view in that scene. The various perspectives adopted by the cameraman help to add to the effect and the non-verbal communication.</p> <ul style="list-style-type: none"> <li>One of the children says good bye Father then more voices join him. It is a mark of attachment and support towards the man who represents the school and the fatherly figure who has protected three children. He answers: "goodbye children, see you soon". This gives the film all its meaning. The spectator feels the effect of dramatization because it is apparent that the three characters will die and that they are saying "Adieu". It is an internal perspective from Père Jean as all the children are paying tribute to him.</li> <li>When the soldier stops calling the names, he, along with the pupils in the background, immediately look off-camera. This is an outside perspective. We can hear the bells ring just like for a funeral. Everyone is silent. The movement is on a side panoramic view. The gaze of the spectator is behind the average sized pupils' row. We now have a bigger perspective. On the foreground we can see the students, from an internal perspective of the elder brother. In the background, the prisoners follow each other surrounded by two armed soldiers. The three children and Père Jean have no escape. They are stuck in the middle of the image and will not get out alive.</li> <li>Colours are sombre: grey and black which have an emotional impact on the spectator. The door symbolizes death. Jean looks at Joseph for the final time, but obviously the look is also directed at the spectator. He goes out from the school that protected him towards the exterior world. His perspective is firmly towards the outside world. At this point the emotional impact is at its greatest.</li> </ul>
9b)	<p>In this film there are many extracts regarding the ways Jews are treated. They are scattered all the way through the film, this progressive marginalisation will lead to deportation of the Jew community.</p> <ul style="list-style-type: none"> <li>Père Jean works for the resistance in protecting young Jews because he feels that a Christian should help. He feels he must not let the Nazis harm the children and therefore hides them within his school. He however does not hide his involvement against the Nazis to Joseph. Maybe had he been more discreet</li> </ul>

	<p>about his convictions and actions, they would not have been found out.</p> <ul style="list-style-type: none"> <li>• The “milice” is presented in a multifaceted way by Malle. On the one hand we can see brutal, violent soldiers who arrest Bonnet and Père Jean and treat them like animals. They are called “Boche” and are seen as cruel and heartless. On the other hand we can see the Bavarian soldiers bringing back Julien and Bonnet to the school after finding them on the road, lost. They are kind and a little naïve. Others in a restaurant drunk are opportunists and use their powers to protect a Jewish customer in order to impress Mme Quentin.</li> <li>• Julien is sociable within his peers and Père Jean recognises this quality. He therefore asks him to help Jean, to be nice to him, he says he has the ear of his peers and can influence them. He trusts Julien with this task. At first Jean refuses Julien’s friendship, he is shy and distances himself from everyone in fear of being found out. Julien is curious about Jean and looks into his books where he discovers his real name. He spies on him at night When Jean Preys and realises he is a Jew when Jean refuses to eat pork.</li> </ul>
<p><b>Question Number</b></p>	<p><b>Indicative Content</b></p>
<p>10a)</p>	<p>The relationship between Aimée and Protée is often intensely personal. They can be in a completely public space and yet exhibit very private scenes.</p> <ul style="list-style-type: none"> <li>• As they are separated by their roles, they live in different parts of the house. The family lives inside and the servants outside. The shower for the male servants is outside, in public and in plain view of the house. The shower scene happens in the day when the colours are bright and the sun is high. We can see Protée soaping himself and then rinsing. Protée and the servants' quarters are in the front and the big house is in the background. As he is showering, we can see that Aimée and France are returning from a walk. As they reach the house, Protée also sees them so he leans back and screams as he smashes his elbow against the wall behind him. Throughout this entire scene nothing is said. We can see the colonial house with the servants on display oozing with desire. The servants' quarters are in full view and very public, also charged with sexual yearning. <ul style="list-style-type: none"> <li>• We can see their relationship develop in a contrasting private shower scene. Later in the film, Aimée asks Protée to prepare her a shower. The rest of the scene takes place outside; we see the corner of the house, the barrel and some of the surrounding landscape. However, we cannot see Aimée take a shower. Instead, Aimée sexualises her privacy through the dirty water coming out. Even a private moment is watched and has an intensely private meaning.</li> <li>• Luc comes over to help the family and eventually becomes a guest in their home. He seems more progressive and tries to integrate with the African community. He uses both the colonials and the African community to his advantage. He decides to spend time with them in their public spaces. He shares the spaces of the workers whilst digging the runway making him stand out like a</li> </ul> </li> </ul>

	<p>sore thumb. Tension is articulated verbally when Luc eats outside with the servants. This is going against the Dalen's custom. The family dines inside in a civilised manner. In response Luc refers to the fact that Aimée would herself like to eat with the servants outside and implies the sexual tension between her and Protée.</p> <ul style="list-style-type: none"> <li>•</li> </ul>
10b)	<p>The film expresses different types of tensions between the colonial families and servants in a colonial context. The end suggests that there is still much to be done in order to encourage people from Cameroon and France to live as equals side by side. Racial separation, colonialism and the politics of desire are intertwined here. The desire is visual not verbal, cinema is the perfect vehicle for the representation of the power held by the colonials. It shows the relations of power as opposed to the relations of desire and the way one cannot be without the other.</p> <ul style="list-style-type: none"> <li>• M. Dalens is a typical of colonialist. He works and entrusts his family to the servants. Their job is to make sure the family is safe and catered for whilst he is away. Protée and Aimée break his trust. The main question is whether desire is borne out of colonialism. Sexual and power relations between Aimée and Protée are at the level of the visual. It is clear they desire each other though they never say it. Are these feelings however created and exploited by colonialism? Could they have the same desire outside of this context? Protée is humiliated by Aimée but it is only through looking at her that he can sense her desire for him.</li> <li>• The arrival of the passengers from the plane crash has rocked the apparent peaceful life in the colony. Luc, one of the passengers, acknowledges Aimée attraction in front of other black servants. This later results in a fight between Luc and Protée which Protée wins. Aimée secretly sees the whole thing. This fight will put pressure on her relationship with Protée who rejects her advances after the fight. Aimée consequently asks her husband to remove him from her services in the house. The arrival of the plane resulted in a destabilisation of the peace.</li> <li>• The film begins with France the daughter of Dallens, walking down a road towards Douala in Cameroon. She is picked up by William J. Park, an African American driving with his son and who has moved to Africa. In the car France's mind wanders to her childhood in French Cameroon as the daughter of a colonial administrator. Towards the end of the film France's father explains to her what the horizon line is. He explains to her that it is a line that there is but we cannot see a symbol of the boundary between the colonists and the people from Cameroon. France experienced this line being crossed by her mother and is now back in Cameroon as a grown reflecting on her experiences.</li> </ul>
<b>Question Number</b>	<b>Indicative Content</b>
11a)	<p>This film in real time tells us the story of Cléo waiting to hear whether she is dying or not. Two days ago she went for tests following abdominal issues. She</p>

	<p>will be getting the results at 18h30. She is certain she will die from terminal cancer; her mind is fixated on it and what the repercussions will be. This belief affects her day, from the friends and acquaintances she meets to her observations of total strangers around her.</p> <ul style="list-style-type: none"> <li>• Cléo Victoire ( Florence) is a young singer, vain and interested in her looks and fashion. She reminds herself that as long as she is beautiful, she is alive. She gets annoyed with Bob the pianist and Maurice her boyfriend when they make a joke and pretend to be doctors because all women like a good joke. Cléo is not happy that they are not taking her illness seriously. She feels like she will become a puppet of the music industry and that everyone spoils her but no one loves her.</li> <li>• The film starts at 17h Cléo goes to visit a Tarot reader. The film is shot in black and white but the Tarot cards are in colour. The cards look alarming. She draws the Hanged Man and the Death which inspire fear. The Tarot reader tries to reassure Cléo that cards can mean anything. Cléo worries that she will claim to not be able to. This is unlikely for a tarot reader and this worries Cléo. She seems a shallow enough woman to believe in these things. As a result, this experience depresses her.</li> <li>• The impact of this visit takes many forms. She starts going through Paris with her maid. She stops at a hat shop and tries on many hats, her image reflected in countless mirrors. She chooses a black fur hat on a summer day. Her mood is dark in spite of the nice summer day. She is expecting the worst for herself. She meets her boyfriend between 5 and 7 in her apartment; there is no passion just an expectation. Bob her pianist is also in attendance. Life goes on with no pleasure in it, just her fear of death.</li> </ul>
11b)	<p>The film takes place on the first day of summer, the 21st of June 1961, in real time, between 17h and 18h30. Cléo wanders the streets of Paris trying to find herself, from rue Rivoli where she lives to the Gare Montparnasse and Montsouris park. This journey is filled with acquaintances, visions, revelations and contradictory emotions. This film is a video painting of an eternal theme: beauty and death. Both Paris and Cléo are beautiful.</p> <ul style="list-style-type: none"> <li>• Many references to daily life in Paris at the time can be seen in this film. On her way to the café, Cléo notices street performers, since her life has been deemed so fragile she seems to have a heightened sense of awareness for the people and things happening around her. In the café she plays one of her songs but no one seems to care. This upsets her. Instead of staying in the café she decides to go to a sculpting studio reflecting the artistic Paris of the time. Her old friend Dorothée is sculpting a nude for an artist. When Cléo tells Dorothée she may be dying of cancer she breaks a mirror. This is a bad omen but Dorothée tries to reassure her by attributing the bad luck to a car accident that they pass later on.</li> </ul>

	<ul style="list-style-type: none"> <li>• On her two hours travels, she meets a soldier in the park, who is going to fight in Algeria. She listens to him, he is really panicked too as he has to go to war. It seems unfair to go to war for a cause you do not understand. They are similar in their predicament, both afraid to die. It becomes a romantic moment. She finally sees and hears the people around her. The world looks different when you are scared to leave it. We see Paris and its fashion in the hat shop or even the artistic side of Paris with her old friend Dorothé posing nude.</li> <li>• This is a film about the fear of death, almost documentary style. We see Paris in all its glory and gloom. In her travels the Burlesque show is meant to lift the mood a little. We can feel the emotion, it is sometimes intense and sometimes quieter hence the Burlesque hint in the middle. It feels like gliding through Paris, seeing it in different contexts from one scene to the next with the emotions attached.</li> </ul>
<b>Question Number</b>	<b>Indicative Content</b>
12a)	<p>Following a paragliding accident, Philippe, a rich aristocrat, is looking for home help. Driss comes into his life and as result experiences growth. Two very different people give birth to a mad friendship, a unique relationship funny and unexpected which made them both “intouchables”.</p> <ul style="list-style-type: none"> <li>• Through a flashback the film takes us back to the start of their story. Driss is a young man from the “banlieue”, fresh out of prison who applies for the home help position. It is obvious, at first sight, that he is not the ideal candidate for the job. He is really not interested in getting the job; all he wants is a signed bit of paper to prove he is trying to find work in order to get his benefits. But to his surprise he is offered the job.</li> <li>• Philippe is not looking for someone who would pity him and look down on him. He is looking for someone to look past his handicap and treat him as they would anyone else. He therefore gives Driss a one month trial. At the beginning there are issues, especially because Driss is learning on the job and faces many obstacles. But with time Driss learns more about Philippe and starts to enjoy his company. He teaches him the joys of “Earth wind and fire”, Driss learns about art through Philippe and eventually Philippe sells his painting to a friend for a large amount of money.</li> <li>• Driss becomes a responsible man and when his brother is in trouble he wants to help him, to show him how he has got out of the drugs and prison vicious circle. Philippe showed him a side of life he never thought he had access to.</li> </ul>
12b)	<p>Two worlds are colliding, the “banlieue” and the inner city, richer Paris, to give birth to a sparkling relationship. Driss represents this “banlieue”. He gives us a glimpse of his own life there, but is it all what we expect? This is an almost caricatured depiction of two worlds. The film reconciles the rich and the poor, the invalid and the healthy, the placid and the excitable, the aesthetic and the</p>

	<p>profane. Ultimately there are ways to escape the “banlieue” and this film, almost like a fairy tale, gives people from the “banlieue” hope.</p> <ul style="list-style-type: none"> <li>• There is a clear contrast between the lives of people in the “banlieue” and Philippe’s. We see Driss’s mother working extremely hard, cleaning offices at all hours to provide for her children. They live in a tiny flat and share one bathroom which is in contrast with Driss’s bedroom in Philippe’s house with his own bath. Driss’s job is to help his mother financially to raise the family. When he was in prison it was hard for her. To make up he gives her an expensive decorative egg that he stole from Philippe’s house. He finally redeemed himself by returning the “egg”. His mother did not know its worth.</li> <li>• When Driss comes out of prison he has no hope of getting out of his old ways. He appears to want to take advantage of the system by applying to jobs he could never get in order to receive benefits. This almost denounces a flawed social security system, a system which is not working for people from the “banlieue”, isolating them even more. Boys hang around all night smoking as they have nothing else to do and it is easy to see how Driss’s own brother was drawn in to this world for easy money to be made. This is after all why Driss ended up in prison himself.</li> <li>• Driss helps Philippe with his daughter’s ungrateful behaviour as he knows how fortunate she is. Philippe in return releases him to ensure his brother does not follow his path. Adama is spiralling in drug dealing and is heading to stay in prison if Driss does not put him back on the straight and narrow. Driss has experienced exactly the same thing and thanks to Philippe showing him another way of life, Driss can show his brother.</li> </ul>
<b>Question Number</b>	<b>Indicative Content</b>
13a)	<p>From her childhood to her glory, from her triumph to her set-backs, from Belleville to New York, Edith Piaf had an exceptional life filled with obstacles.</p> <ul style="list-style-type: none"> <li>• Edith’s Italian mother was an artist herself, she sang in the streets and abandoned her child to pursue her career. So from a very young age singing was a part of Edith’s life. She never got over the fact that she was abandoned; it was a scar she would carry forever. During WWI her father entrusted Edith to his mother who was running a brothel. Titine, one of the prostitutes grew very fond of her. She had two loving mother figures there, in this unconventional setting. This shaped her personality to make her the strong no nonsense woman she became. She lived every moment of her life to the full.</li> <li>• In 1935, she is finally spotted in Pigalle whilst singing in the street by Louis Lepée, a Cabaret owner on the Champs-Élysées. He takes her under his wing and produces her as “la môme Piaf”. It is also that very year that her daughter Marcelle dies. A blessing was unfortunately followed by a tragedy which seems to be a pattern in her life. Amongst her successes she will</li> </ul>

	<p>experience many tragedies such as her lover’s death, the boxer Marcel Cerdan in 1949 which will plunge her into a deep depression.</p> <ul style="list-style-type: none"> <li>• Her joys and sorrows gave birth to her most famous songs. She felt life deeply and these emotions were reflected in her songs. She triumphs in New York in 1959 and then in “L’Olympia” in front of the whole of Paris in 1961. She sang “je ne regrette rien” in spite of her poor health, and fainted during that performance. Her death was shown on screen. Edith Piaf lived life in the fullest possible way, her experiences enabling her to feel the songs she sang and transmit it to her public. In the end the obstacles in her life contributed to her success but also led to her death.</li> <li>•</li> </ul>
13b)	<p>Louis Leplée and Raymond Asso are two characters that discovered and propelled Edith Piaf to stardom. These men helped launch Edith’s career, without them she might not have had the opportunity to become as famous as she is today.</p> <ul style="list-style-type: none"> <li>• When Edith and her father leave the circus after a fight, they decide to perform in the streets; she as a singer and her father as a contortionist. She mesmerised the audience with her rendition of the Marseillaise. Several years later, Edith is still singing in the streets of Montmartre to earn a living with her friend Momone. This is how she is approached by Louis Leplée who hires her to sing in his Cabaret.</li> <li>• He names her “la môme Piaf”. Tragically Leplée is found dead and Edith is suspected because of the bad company she kept. The spectators then turn against her endangering her career.</li> <li>• As things become very precarious again for the young artist, her friend Momone is taken away to an establishment for young women by her mother. Alone, Edith contacts Raymond Asso, a composer who wanted to work her in the past. He made her work on her singing especially where articulation is concerned. He also taught her to position her hands strategically when she sang.</li> </ul>
<b>Question Number</b>	<b>Indicative Content</b>
14a)	<p>“Action, Réaction”, sums up the only educational technique used by the Headmaster and his team when Clément Mathieu arrives as a supervisor. Rachin’s sadistic techniques was not the way Mathieu wanted to treat the children. Mathieu helped the children with his music and saved them from the barbaric techniques used by Rachin.</p> <ul style="list-style-type: none"> <li>• The children are challenging Mathieu’s authority. However they are quickly won over as Mathieu approaches punishment in a different way. Knowing that Le Querrec had injured Père Maxence, he sees the fear in him on the way to the headmaster’s office. In order to protect him he proposes to the headmaster that if he finds the culprit, he is allowed to punish him and keep it confidential. The pupil in question was therefore made to attend to Père Maxence’s every</li> </ul>

	<p>need during his convalescence and at this point realises the consequences of his act. He feels sorry and is consequently very unlikely to reoffend.</p> <ul style="list-style-type: none"> <li>• The creation of the choir focuses the pupils towards a creative and positive learning environment. They are reluctant at first but soon find enjoyment and peace in their singing. Clement not punishing them for singing a rude song about him and turning their bad behaviour in a more productive task shows his different educational approach. Even children in this sort of establishment have strengths. Mathieu finds them and makes the children feel good about their achievements.</li> <li>• Pepinot is an orphan who once a week waits at the gate to be picked up by his family. He is also picked on by the other children. Mathieu takes him under his wing and protects him. He gives him a special job in the choir as he cannot sing and includes him in that way. He forcefully warns Mondain to stay away from Pepinot. In the end when Mathieu is fired, Pepinot runs after his bus. Mathieu raises him and upon his death Pepinot acts as a messenger for him. As Mathieu wished, Pepinot finds Morhange and shares Mathieu’s book of memories with him.</li> </ul>
14b)	<p>Clément Mathieu is by his own admission a failed musician who was relegated to be working in the worst place namely, “Le fond de l’étang”.</p> <ul style="list-style-type: none"> <li>• Clément Mathieu is an unemployed music teacher with no other choice than to accept a post as a supervisor in a boarding school for boys with behavioural issues. At that point he had given up on his music but the boys inspired him to start writing music again. He realises these boys need more understanding and freedom, he therefore manages to get permission to organise a choir.</li> <li>• This is not plain sailing and it takes him a while to tame Morhange, his protégé. He quickly sees a lot of potential in him but does not let him get away with rudeness and complacency. When Mathieu takes away Morhange’s solo but decides to let him sing on the night of the concert, he seems remorseful and grateful. Mathieu knows then that he has tamed him. Similarly when the choir is shut down by Rachin after the money is stolen, they all keep going in secret until Rachin is forced to reinstate them by the countess. Rachin takes the credit for the choir but all that matters is the children’s successes during the concert not Mathieu’s own.</li> <li>• When Rachin goes to Lyon to discuss finances with the committee and get his reward from the countess for the work he has done with the children, he receives news of the school burning, denying him the chance of ever getting a reward. In the end Mathieu is dismissed, forbidden to say goodbye to the children. The children start singing for him as he leaves and send him goodbye notes on paper planes. They are grateful. Finally, Mathieu receives the recognition he deserves. He is not a failed musician; he has saved the children, giving them hope in their ability to do well and most of all he has discovered</li> </ul>

	Morhange, who will become very famous for his music. Morhange fulfils Mathieu's dream.
<b>Question Number</b>	<b>Indicative Content</b>
15a)	<p><i>Les 400 coups</i> alternates scenes inside and outside of school throughout the film. Antoine is gifted and creative but the school is too rigid and does not nurture his ability. The school scenes are composed of close ups whereas the exterior scene have broader shots. This gives the film a strong rhythm between the tense and calmer moments.</p> <ul style="list-style-type: none"> <li>• The first scene in the classroom denounces the failure of an institution which is supposed to facilitate the adaptation of the children to social reality. Antoine is creative and full of initiative contrary to the other children. In the decline and the fall of Antoine Doinel, writing plays a crucial role. A prisoner inside, Antoine wants to wander outside of school where he is a free child again. Inside, he experiences a flow of uninterrupted disasters, at home, at school at the penitentiary. Inside Madame Doinel shouts, threatens, punishes. Outside she is quiet and scared when her son surprises her in the arms of her lover.</li> <li>• At school Antoine has been branded by his teacher as a trouble maker. He is unlucky in class, when in class pupils are passing the calendar of a pinup; it is in his hand that the teacher finds it. Sent to the corner as a consequence he pulls faces at his fellow pupils and writes on the wall. As a punishment the teacher makes him write lines of his offensive sentence. Rather than work at school, he skips it, pretends he is sick and even says his mother has died. The relationship with his teacher is strained; he is branded a liar once his mother comes in to school alive and well.</li> <li>• Antoine feels trapped at school, he is however a cunning pupil. With his friend René they happily skip school to wander in the streets where they can feel free and go to the cinema in Place de Clichy. His parents do not get on, he knows he is not his father's son and sees his mother one day with another man. He runs away from home, his parents do bring him back full of good resolutions. But this does not last long. A school injustice pushes him to escape again. Antoine always feels freer on the outside. He is choked at home and at school. He needs his freedom and running away is the only way for him to achieve it.</li> </ul>
15b)	<p>Antoine has lost his relationship with his mother. The impact on his childhood is significant. <i>Les 400 coups</i> would not be a success if the simple story of failure and despair did not feature. Behind obvious plot hides a more complex and ambiguous theme: The passionate desire to have a mother figure, which would make Antoine's future a better one.</p> <ul style="list-style-type: none"> <li>• When his mother comes home, she does not even look at him. Antoine is looking for some sort of acknowledgement from his mother; instead she exhibits an aggressive, indifferent feminine attitude. He feels a passionate desire</li> </ul>

of fusion with a maternal figure.

- The origin of Antoine's conflicts in the classroom and general unrest are revealed by three actions in his parents' empty flat: Amongst other things, gestures of anger and destruction, wiping his dirty hands on the curtains and stealing money. The next scene is in his parents' bedroom, feeling nostalgic and missing his absent mother. Antoine smells her perfumes and plays with her beautifying belongings. The three mirrors reflect his solitary image. He is looking for maternal love in the mirror. He wants to be seen but his parents will always be harsh with him.

- He expresses to the psychologist a nostalgic wish of reunion with his mother. He is for the first time relaxed, natural and confident with an adult. The fact that we cannot see the psychologist gives the scene a nostalgic dimension. Antoine can communicate with a positive mother figure, provided she is unknown, idealised and inaccessible. How can you love someone if you have never been loved? When your own mother sends you away to a prison for your own good, countryside and fresh air?