



Pearson
Edexcel

Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE A Level

In French (9FR0) Paper 2

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2019

Publications Code 9FR0_02_1906_MS

All the material in this publication is copyright

© Pearson Education Ltd 2019

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.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Marking guidance for Paper 2: translation

Section A – Question 1 (translation) into assessed language

This task is marked using a points-based mark scheme in which 1 mark is given for each correct individual section of language. Please see the *Pearson Edexcel Level 3 Advanced GCE in French Sample Assessment Materials (SAMs)* document for an example of how the translation will be marked.

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	There is no doubt that	Il ne fait aucun doute que	Il n'y a pas de doute que aucun	Sans doute	(1)
2	music has always played an important role	la musique a toujours joué un rôle important		subjunctive	(1)
3	in the lives of most people.	dans la vie de la plupart des gens.	la majorité	les vies	(1)
4	I remember that	Je me rappelle que	Je me souviens que		(1)
5	when I was at school	quand j'étais à l'école	au collège/lycée etc lorsque		(1)
6	my teachers wanted me to learn	mes professeurs voulaient que j'apprenne			(1)
7	to play a musical instrument.	à jouer d'un instrument de musique.		de jouer jouer à instrument musical	(1)
8	I had neither the patience nor the ability	Je n'avais ni la patience ni la compétence	la capacité l'aptitude	l'habilité	(1)
9	to succeed	pour réussir		succéder	(1)
10	and I gave up,	et j'ai renoncé,	j'ai abandonné/arrêté		(1)
11	a decision I have always regretted.	une décision que j'ai toujours regrettée.			(1)
12	However, I quickly discovered	Cependant, j'ai vite découvert			(1)
13	American jazz singers	les chanteurs de jazz américains		Américains	(1)
14	and the English bands of the sixties	et les groupes anglais des années soixante		les bandes anglaises	(1)
15	and I have liked all sorts	et depuis ce temps-là j'aime toutes sortes de musique.	et j'aime toutes sortes de musique depuis		(1)

	of music ever since.				
16	Nowadays, it is rap and hip-hop	De nos jours ce sont le rap et le hip-hop	maintenant c'est		(1)
17	which young people appreciate.	que les jeunes apprécient.			(1)
18	In France they prefer to listen to Anglo-Saxon artists	En France ils préfèrent écouter des artistes anglo-saxons		de	(1)
19	In spite of the government's attempts	malgré les efforts du gouvernement	musiciens anglo-saxons les artistes Place in the accept grid for 18, rather than 19.		(1)
20	to encourage French music.	pour encourager la musique française.			(1)

Marking guidance for Paper 2: Written response to works

Sections B and C – Questions 2 to 26 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3).

General guidance on using levels-based mark schemes

Step 1: Decide on a band

- The examiner will 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, the examiner will 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, the examiner will 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 the examiner has decided on a band they will need to decide on a mark within the band.
- They will decide on the mark to award based on the quality of the answer; they will award a mark towards the top or bottom of that band depending on how the student has evidenced each of the descriptor bullet points.
- The examiner will modify the mark based on how securely the trait descriptors are met at that band.
- They will need to go back through the answer as they apply the mark scheme to clarify points and assure themselves that the band and the mark are appropriate.

Critical and analytical response (AO4)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid will be applied twice, once for each essay individually.
- When deciding how to reward an answer, examiners will consult this mark grid as well as the indicative content associated with each question which can be found in the document *Pearson Edexcel Level 3 Advanced GCE in French Sample Assessment Materials (SAMs)*.

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.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented, with simplistic justification; limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. • Limited ability to form arguments or draw conclusions. • Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none"> • Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. • Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. • Response relates to the work but often loses focus on the question.
9-12	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. • Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. • Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. • Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. • Predominantly relevant response to the question.

17-20	<ul style="list-style-type: none"> • Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. • Detailed, logical arguments and conclusions are made that consistently link together. • Relevant response to the question throughout.
-------	--

Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid will be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"> • Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. • Limited range of vocabulary resulting in repetitive expression. • Limited use of terminology appropriate to literary and cinematic analysis.
5-8	<ul style="list-style-type: none"> • Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. • Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. • Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	<ul style="list-style-type: none"> • Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. • Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. • Some use of terminology appropriate for literary and cinematic analysis.

13–16	<ul style="list-style-type: none"> • Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. • Frequently varied use of vocabulary, resulting in regular variation of expression. • Frequent use of terminology appropriate for literary and cinematic analysis.
17–20	<ul style="list-style-type: none"> • Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. • Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. • Consistent use of terminology appropriate for literary and cinematic analysis.

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 analysis: vocabulary for critical analysis 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
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

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

Accuracy of language (AO3)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid will be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">• Limited sequences of accurate language resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none">• Some accurate sequences of language resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none">• Frequent sequences of accurate language resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication
7-8	<ul style="list-style-type: none">• Accurate language throughout most of the essay, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

Additional guidance

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.

Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of arguments or examples.

2a. *La Mère Sauvage* is one of Maupassant's most distinctive stories from the point of view of structure and style. There are several noteworthy features.

- In this tale we have the classic 'story within a story' format. The author's friend Serval tells him what happened in the cottage which they find burnt out and in ruins. By showing the skeletal building in an otherwise beautiful setting Maupassant arouses the reader's interest. One wants to learn what has happened there.
- The effect of this structure is to distance the author from the events. The somewhat gruesome and incredible events become more acceptable if the author can claim that he is merely relating what he has heard.
- In his descriptions Maupassant makes striking use of contrast. In the opening he evokes an idyllic countryside in which the ruined cottage strikes a jarring note. The middle section relates the awful events which had taken place in this

peaceful setting. The blackened stone at the end brings the reader back to the opening picture.

- Maupassant also uses some striking imagery. The letter informs the mother that her son had been cut in two by a shell, exactly the same fate awaits her at the end when she is put in front of a firing-squad. Skinning the rabbit is a pre-cursor to the killing of the Prussians.

2b. the officer in *Boule de Suif* is one of a series of similar figures found in the stories. He has many features common to those of his own class but not necessarily to the rank and file Prussian soldiers.

- This officer is typical of his class and rank in appearance. He is arrogant, over-bearing as he struts around in his tight-fitting uniform.
- He is also typical of others in his behaviour. He is haughty and self-centred. He orders Boule to sleep with him and will not relent until she agrees. The officer in *Un Duel* orders M. Dubuis around like a servant. His counterpart in *Deux Amis* orders the innocent Frenchmen to divulge a password they do not necessarily know.
- All these officers are cruel. Boule is subjected to blackmail by an unfeeling Prussian officer. The two French friends are murdered and flung into the river. La Mère Sauvage is immediately put in front of a firing-squad and riddled with bullets. They all relish the war.
- These officers, however, are not typical of all Prussians. The soldiers glimpsed in *Boule de Suif* do not want to be at war and spend their days helping the local population. The four Prussian soldiers are like sons to La Mère Sauvage. The demeanour and actions of the Prussian officers, which contrast starkly with those of the ordinary soldiers, help to illustrate Maupassant's central thesis that it is <<les grands qui font la guerre>>.

3a. The death of the author's father is a very significant event in this work and has several important features. A description of the father's death both starts and ends the account. The book thus has a cyclical structure. The centre of the work consists, therefore, of a flashback of memories triggered by this event

- A description of the father's death both starts and ends the account. The book thus has a cyclical structure. The death is recounted in a very realistic way with no attempt to sentimentalise it. This sets the tone for the neutral, emotionless style which characterises the whole piece.
- Her father's death causes the author to reminisce about his past. It brings about the chronicle of his life and their relationship together.
- The father's death coincides with the author's success in the CAPES examination and underlines the gulf which has grown between the two, which is the biggest aspect of the book.

- The mother's matter-of-fact reaction to the death of her husband underlines much about her character and the generation to which she and the author's father belonged.

3b. The basis of the book is a study of the relationship between the author and her father. She reveals a very ambivalent attitude towards him.

- It is easy to find ways in which it might be considered that the father is denounced. He comes from narrow-minded, peasant stock and, although he breaks away from his background, he never really transcends the class into which he was born.
- The father is a man of very limited culture. Gauche in society, he fails to understand the development of his daughter. He remains rather boorish and restricted in his views.
- There are elements, however, which could be seen as praiseworthy. Her father is hard-working, he struggles to rise above his lowly origins, although this is only achieved in material ways. He changes jobs several times to attempt to better himself.
- The father is seen as a victim of the class and generation into which he was born. Whilst a certain level of contempt for him is shown, there is also some understanding of his plight.

4a. In *Vinca* Colette has created a fascinating portrait of an adolescent girl. In the relatively short course of the novel she develops from a gauche teenager into a more assured pre-adult.

- In the opening scene Vinca is seen still as a child, indulging in the same holiday activities as in previous years. Dressed in old shrimping clothes, she appears tomboyish and a child of nature. She is, however, shown to be changing physically and emotionally. She is taller, stronger and more agile.
- In her emotional responses she is sharper and more unpredictable. She seems to express contrasting emotions. She is calm and composed but at times weak and uncertain. With the visitor from Paris she instinctively discovers and uses her female charms. She becomes a flirtatious woman which startles Phil.
- Vinca is mature for her age, taking on already, with Lisette, some of the attributes of a maternal figure. It is suggested that on her return to Paris she will be ready to assume some of the responsibilities of womanhood.
- Her reactions to the events of the summer can be said to be more mature than Phil's. With a combination of aspects of her personality, some from childhood, some from adulthood, Vinca advances through adolescence.

4b. The focus of the book is almost entirely on the two young people Vinca and Phil and as such should be of interest to young people. There are, however, elements which will

appeal to older readers since it is in the interaction between the generations that certain themes develop.

- There are some adult figures in the work but they have entirely secondary roles. The parents are seen as very shadowy figures who have little direct influence on the action. Mme Dalleray is a fuller, more interesting person but she is only the catalyst for what happens between the two adolescent main characters.
- Young readers will find it easy to identify with the pleasures and challenges of growing up of the type experienced by Vinca and Phil.
- Whilst troubles of young love will be immediate for young readers they may appear hackneyed and exasperating for older ones. The former are more likely to find the idea of Phil's relationship with an older woman thrilling and fascinating.
- More mature readers may, however, feel a certain nostalgia for the difficult adolescent years. They may well also identify with the parents who are required to deal with the passage of their offspring into adulthood.

5a. The book is largely an autobiographical account of memories of growing up in the very early years of the Twentieth Century. The focus is very much on the characters and their situation but the historical and social background is also of some interest.

- Apart from the final references to the devastating effects of the First World War events of national or even local significance are not allowed to impinge on Marcel's boyhood world. The war is seen at the end to ruin everything and can be considered as the cause of the end of an era which will never be recaptured.
- Society is made up of the urban and the rural world. Marcel moves easily between the two but the emphasis is mostly on the customs and attitudes of country folk at the time.
- The age is depicted in small ways. Pagnol creates a sense of period by references to everyday objects and habits – olive oil rubbed on to ward off bronchitis, winter clothes, how people dressed in general, transport in the form of handcarts, mules, wagons and the marvellous clanking tram.
- The contemporary opposition between Catholicism and Republicanism is seen in the relationship between Marcel's father and uncle whose opposed views are never allowed to spoil the warmth between them.

5b. A great friendship grows up between Lili and Marcel in spite of the fact that they have little in common, except perhaps a love of the hills. Mutual affection, however, transcends anything which might divide the two.

- Their first meeting underlines the differences between Marcel and Lili. This encounter might have led to antagonism rather than friendship. Lili, the country boy, tells Marcel, the visitor from the hills, that he must not interfere with traps

laid by others. Marcel is obviously developing into a clever, erudite individual but Lili has little imagination, does not read books, does not know long words and can barely write.

- Marcel shows off shamelessly to Lili and can rationalise the need for them to abandon the plan to live in the hills by blinding Lili with science about microbes. The latter, however, can instruct Marcel in the ways of the countryside and hunting, he can teach him the Provençal words for things and can talk authoritatively about nature. In knowledge of the world the two complement each other.
- When Marcel has to return to school the two boys miss each other a great deal and cannot wait to be reunited. The depth of their true friendship is best shown in the letter episode in which Marcel resists the temptation to correct Lili's French and replies with a series of gross spelling errors.
- Perhaps the best indication of the depth of feeling between the two is shown by the utter sense of loss which Marcel expresses when he relates the fact that Lili died miserably in the battlefields of Northern France, far from his beloved Provençal hills.

6a. M. Grand begins a lesson on general personal hygiene but then asks the children to remove their socks to test the cleanliness of their feet. Most of the Arabs in the class refuse to do so. A seemingly unimportant episode is significant in several ways.

- Firstly the lesson accentuates the differences between the French members of the class and the Arabs.
- The lesson brings to a head the rebellion of Moussaoui and the antagonism between him and M. Grand. They exchange insults and almost come to blows. Moussaoui is threatened with expulsion and the withdrawal of benefits for his family. The lesson brings out the underlying tensions between the two communities.
- During the lesson Azouz complies with the request to show his feet. He is also put forward as an example to his Arab colleagues by M. Grand. After the lesson the Arab children hold this against him and call him a traitor. The episode is important in showing Azouz caught between two cultures, which is a major theme of the book.
- The episode also tells us a lot about M. Grand who is depicted as having some good and some bad qualities. He praises and encourages Azouz as an intelligent, hard-working pupil but he is unaware of the difficulties experienced by the Arab members of his class.

6b. For most of the book Azouz lives in the Chaâba, a shanty town inhabited by poor Algerian immigrants on the edge of Lyon. It is only relatively late in the account that the family moves to a more conventional flat. Life in his early surroundings is difficult but also a source of pleasure for Azouz.

- The first and most obvious difficulties are ones which involve material comforts, or lack of them. The occupants share one communal water pump and have rudimentary, insanitary toilet facilities. The children scavenge on rubbish tips and work in markets to be given over-ripe fruit.
- The immigrants live on the fringes of French society with prostitutes plying their trade nearby. They are subject to harassment and racist attitudes. When Azouz begins to have French friends, it is obvious they inhabit two entirely different worlds. Azouz finds it impossible to invite his new friends to where he lives.
- However, in the community at the beginning there is a great feeling of camaraderie and solidarity. This is founded on self-help and mutual aid. This is best shown in the evening gatherings at which the men sit, talk and drink coffee after work.
- Azouz feels comfortable and secure in the Chaâba. He takes pride in a sense of cohesion that he feels there and from the fact that his father is head of the community. There are mixed feelings when the family eventually moves away from the familiar Chaâba.

7a. Hugo and Hoederer seem distinct opposites. The clash between them is an essential feature of the play and yet a close relationship develops between the two. In spite of deep differences between the two there are also aspects of similarity.

- Both men are members of the Communist party. Their aim is the emergence of the party as the controlling faction in post-war Illyria. They have, however, joined for different reasons and are from different backgrounds. The two men have opposed political outlooks. Hugo believes in purity of motives and will stand no compromise with principles. Hoederer believes that the ends justify the means and is willing to engage in shady deals and impure acts to gain the desired result.
- Hugo and Hoederer are divided by more than politics. They have entirely different personalities. Hugo is a cultured intellectual who thinks too much. Hoederer is a blunt man of action who is not afraid to take decisions, even if they are unpalatable.
- Hugo lacks confidence in himself and does not understand other people, whereas Hoederer is expert in dealing with others, he has a good perception of character and enjoys influence over others.
- It is perhaps surprising that a relationship should grow between two such different men. Hoederer is ironically the sort of man his would-be assassin would like to be. Hugo comes to like and respect the man he has been sent to kill.

7b. In this scene the three representatives of different political factions come together to attempt to work out ways of filling the vacuum brought about by the German withdrawal. Sartre has produced a highly dramatic scene in a variety of ways.

- The animosity between the three is immediately obvious. This is mostly expressed by Karsky but the need for agreement is equally well established.
- Sartre has created a fascinating interaction of three wholly opposed characters. Karsky is bluff and full of groundless bluster, le Prince is diplomatic and smooth-talking but in an equally weak position. Hoederer is pragmatic and confident, aware that he holds the trump cards.
- The scene contributes immensely to the portrayal of Hoederer. He is a consummate politician who does not immediately reveal his hand. He knows that he is in the strongest position and waits to get his way by playing the other two off against each other, thus increasing the tension of the scene.
- Hugo has been a non-participating bystander throughout the scene but when he realises that Hoederer is about to ditch pure principles by entering into a pact with the others, he reacts with a violent outburst. As Hoederer moves towards him, his hand goes towards the pocket in which the audience knows is a gun. At that moment of great suspense an explosion shatters the windows, thus bringing the scene to a dramatic, even melodramatic end.

8a. The book was published in 1961 but is set a few years earlier in the '50s, a little over a decade after the war. Josyane's story is played out against this background and contains much criticism of it.

- It might be thought that the book reflects some laudable ambitions. After the devastation of war France brought in immigrants to rebuild homes and provide dwellings. It is seen from the book that generous family allowances were given to increase the birth-rate.
- Also on the positive side there was an attempt to make everyone, including the working-class, more affluent and to satisfy those anxious to enjoy material possessions and a better lifestyle.
- In practice, however, things did not work out so well, as is shown in the text. The obsession with consumer durables and the system of bonuses has given rise to rampant materialism amongst Josyane's family and associates. By encouraging women to spend their lives producing children, the state condemned people such as Josyane's mother to a life of drudgery which gave them little fulfilment.
- Josyane was abused by an immigrant construction worker. The high-rise blocks may have replaced slums but they have here given rise to a new kind of depression. The book gives a clear condemnation of the soulless housing estates which were built.

8b. The focus throughout the book is on Josyane as it gives an account of her life, following her from childhood to early adulthood. A reader is likely to have a range of reactions to the young girl, one of these is likely to be a feeling of pity.

- At first a reader is likely to feel a good deal of pity and sympathy for Josyane. In childhood she is largely unloved and unhappy. From an early age she is obliged to do household chores and look after the succession of children produced by her mother. She receives no help from the male members of the family.
- Life is unrewarding on the depressing estate where she lives. Josyane does not fulfil her educational potential and at an early age is abused by an Italian construction worker. One might well admire her implicit antagonism to the role ordained for women. In the early stages Josyane is critical and dismissive of the pregnant women who gossip about what benefits they can amass from having a string of children.
- However, sympathy may wane towards the end of the account as we realise that Josyane has allowed herself to be crushed by the way of life around her. At the end she is obviously turning into the sort of person she professed to despise.
- For a moment it seems that she might overcome her past by marriage to Philippe. However, despite her earlier ironic comments about the acquisitiveness of her parents and others, she ends up sharing the belief that happiness can be found in material things.

•

9a. Molière set out to cure flaws in human nature by holding them up to ridicule. The two characters most criticised here are Tartuffe and Orgon. By giving the play the title Tartuffe he is perhaps suggesting that the object of his denunciation is the eponymous character but there is much to criticise in Orgon as well, such as his gullibility and his willingness to compromise the future of others.

- Orgon is also heavily censured. He has become an absurd and ridiculous person. In order to adopt a life of piety he goes to absurd excesses. He is so deluded that he cannot listen to any criticism, either of himself or of Tartuffe. Orgon's gullibility and blindness have dangerous consequences. He is willing to compromise his wife's virtue, to sacrifice his daughter's happiness in a ridiculous marriage to Tartuffe and he plans to sign away all his property.
- Tartuffe is an out and out villain but Orgon has become a man of extravagant excesses. He thus does not live by the standards of common sense, good taste and moderation espoused by Molière and his age. He does at least eventually see the error of his ways.
- Tartuffe is obviously a complete scoundrel, the consummate religious hypocrite. He is clever, he analyses the weaknesses of his victims and exploits them.

- Tartuffe has one flaw which leads to his downfall – lust. This causes him to drop his mask and reveal his hypocrisy. Tartuffe is constantly criticised by the more sensible characters and, by inference, Molière himself.

9b. Molière's *Tartuffe* has been both widely read and watched over the centuries.

Generations of readers have undoubtedly gained much pleasure from it but it is true to say that it is most effective on the stage as well. Molière wrote it as a play because he felt he could get his message across more effectively in this way.

- There is no doubt that much of the play can be appreciated by reading it. The interplay of the characters, the debates between common sense and the lack of reason and the eventual triumph of moderation over excess can all be understood and enjoyed. Some of the comic effects can also amuse a reader, for example, Dorine's witty repartee, the repetitions and Tartuffe's wheedling hypocrisy.
- However, much needs to be seen, particularly as far as the comedy is concerned in *jeux de scène*, such as Tartuffe trying to get Dorine to cover her bosom with a handkerchief. One of the principal comic devices lies in the incredible statements made by such characters as Tartuffe, Orgon and Mme Pernelle and the absolute wonder and disbelief expressed by others. This comes across in facial expressions.
- The comedy of misunderstandings of the two young lovers is almost entirely visual. Dorine retires to the back of the stage, she and the audience observe their childish arguments and Dorine has to rush around the stage forcing the two, who are at cross-purposes, back together.
- The comedy of concealment scenes has to be seen. Damis overhears Tartuffe's declaration of love to Elmire and reacts in an exaggerated way but the table scene, which is played with a great deal of comic action, is the one above all others which deserves to be witnessed. Most of the overall comedy is more apparent to the viewing audience than to a reader.

10a. In the second part of the book Meursault is in prison so his activities are curtailed but much of his outlook remains consistent and this is illustrated in various ways.

- In the first half Meursault's separation from conventional society has been established. In the trial scenes and when he is being interviewed by figures from the establishment Meursault has the impression that he is participating in something in which he is allowed to play little part.
- One of the most striking features of Meursault's reaction to his trial is his refusal to lie in order to defend himself. He says that he shot the Arab because of the sun. This is in line with the brutal honesty and strict adherence to the truth which he displays with Marie and in his dealings with Raymond and others.

- Meursault refuses to accept the precepts of Christianity. This does not come out particularly in the first half but it chimes with his rejection of other beliefs and conventions of orthodox society.
- The sudden outburst at the end with the aumônier is somewhat out of character but it brings to a conclusion much of what has gone before, Meursault emphasises the absurdity of the world and the non-existence of life after death.

10b. *L'Étranger* is set in North Africa in the summer months and it is not surprising that the sun and heat play a major part. A rather ambivalent attitude to it is shown, influencing events and people in different ways.

- The sun is part of the sensual pleasure which Meursault derives from nature. This is best seen on the day after the funeral which he spends with Marie on the beach and in the sea. The sun contributes to the enjoyment of this day.
- At other times, however, the sun is shown as malevolent. On the day of the funeral it is stifling and oppressive. It is an enemy for le vieux Pérez as he tries to follow the cortège to the grave.
- The sun plays its biggest role in the murder of the Arab. Its blinding force causes Meursault to become disorientated and to pull the trigger.
- In jail the sun is one of the things which Meursault misses and yet he gains serenity in his cool, dark cell which is calm away from the sun.

11a. The novel ends in a somewhat inconclusive but predictable way. Lou and No hatch the rather impractical plan to go to Ireland to find Loïc, the only person to whom it is suggested that No has had a meaningful attachment. They go the Gare St. Lazare, No goes off to get the tickets but disappears.

- No's disappearance is consistent with her unpredictable character which she has shown several times in the course of the book. She presumably returns to her life as an SDF. It is in character for her to reject Lou, to be indifferent to Lou and to her own well-being.
- The ending represents a realisation, particularly on No's part, that the two are from different worlds and that a lasting relationship between them is impossible. This rounds off one of the main themes of the book. No cannot adapt to the rules of conventional life. Geneviève reveals that nothing has ever been heard of Loïc, their view of the future has been an impossible one, as we may have guessed.
- For Lou this is the final stage in her coming of age. Her rather romantic outlook has proved unrealistic. Even if she ultimately fails in her aim to save No, she has gained in self-confidence and maturity.
- The last part of the book provides an end of an era which is described in different ways. Lou and her mother have regained the closeness of a mother and

daughter relationship. Lucas is going to live with his mother again. M. Marin is retiring. He presents Lou with a book which has meant a lot to him and tells her to persevere.

11b. Lucas is a member of Lou's class who, like the others in the class, is a couple of years older than the intellectually precocious girl. He is not gifted, is somewhat rebellious and is the object of much criticism from the teacher. He is an important figure in the book for a number of reasons.

- Lucas helps to bring out the development in Lou. At first she is awe-struck by him but slowly forges a solid relationship with him. To begin with Lou would not contradict anything said in class but later she develops the self-confidence to defend Lucas and others.
- With Lou and No he forms a trio of young people who develop a feeling of solidarity, often in opposition to conventional society. This opposition is a major theme of the book.
- Lucas contributes also to the theme of solitude. Although his family is comfortably off, he is starved of love. His father is absent, his mother only pays fleeting visits to provide him with material things. At the end, however, it is said that he is going to live more permanently with his mother.
- Lucas is able to contribute to the development of the plot. The fact that he is left to his own devices in a large apartment allows the three young people to further their relationship and to build a strong, independent unit.
-

12a. Mauriac is a Catholic writer who would be likely to produce religious works but in this case, it is perhaps not that obvious. However, there are several features which deal with religion.

- There are few references to religious observance in the novel and when they do occur people are seen merely following religious rites and conventions in order to be seen to be keeping up appearances. The young priest who seeks to instil real Christianity is misunderstood and rejected. This forms part of Mauriac's criticism of society in which genuine religious feelings play no part.
- Religious intolerance is shown. One of the things held against Jean Azévédo, which make him an unsuitable partner for Anne in the eyes of the family, is the fact that he is a Jew.
- The book deals with subjects which are the focus of religious thought, such as guilt, morality and redemption and which are evident throughout the work.
- The religious message, if anything, is conveyed in a negative way. Such things as are described in the book happen if the grace of God is absent. Thérèse is abandoned both physically and spiritually on the streets of Paris at the end.

12b. In this tale of broken relationships, it is likely that several characters can lay claim to be seen as victims. Anne is certainly one who has many reasons to feel victimised.

- The most obvious victim is Bernard for it is he who is the object of attempted murder. In some ways though he can be said almost to bring this on himself and his subsequent treatment of Thérèse does not incite sympathy.
- Thérèse, after her acquittal, is ostracised and persecuted by all those around her. She loses her daughter, her freedom and almost her sanity. However, she knew what she was getting into and shared many of the values of the society which came to persecute her.
- Anne is thoroughly broken by the family. She is punished for entering into a relationship of which they completely disapprove. She loses the support of her best friend in Thérèse and the backing of the one person on whom she thought she could rely. Her whole life is blighted. She is forced into an unwanted, loveless marriage with le fils Deguilhem
- The cruellest twist might well be thought to be the revelation of the thoughtlessness of Azévédo who admits to Thérèse that he was insincere and that he was merely playing with Anne's affections.

13a. These two young women are the ones who become second wives to the two main male characters and thus play an important role. Because of their situation they have much in common but there are also differences between them.

- Both are attractive young women who become instruments of the tradition of polygamy. Neither really could or wanted to escape it. They are from different backgrounds. Nadou is of aristocratic parentage and, therefore, suitable in her aunt's eyes. Binetou is of lowly standing and her mother sees marriage to an older, already married man, as a way out of their rank.
- Both are manipulated by older women for the latter's own ends. Nadou is taken in charge by her aunt, is groomed to play the role her aunt wants in order to gain revenge on Aïssatou for marrying her son. Binetou is forced into marriage to an older man to gain social standing, to provide them with a better life.
- Binetou is flattered by the older man's attention and the presents he gives her. Her mother takes her out of education, her independent life is sacrificed to become a traditional wife. Nadou is also brought up to be the same but she at least is allowed to train as a mid-wife and engages in useful activity.
- Nadou gains some sort of satisfaction but Binetou, who is partly responsible for her own situation, has material advantages but her new life is a failure.

13b. Senegal is seen to be at a crossroads between emerging as a modern nation and still being subject to long-standing traditions. Some of these still hold sway in various parts of society.

- The genesis of the book is due to the tradition of a widow's long period of mourning after a husband's death. Ramatoulaye complies with this and writes

her long letter during this time. At the end it is traditional to receive offers of remarriage. Ramatoulaye is approached in this way but rejects all advances.

- The caste system still holds some sway. La Tante Nadou cannot forgive her son for marrying a woman of a lower caste and plots her revenge.
- Girls are beginning to be educated and to lead independent lives through work but many people still hold that the only objective of a girl's education is to make her a diligent and efficient wife. The next generation seem to be breaking with this tradition. Daba and her husband are a modern couple in which the partners are equal.
- The biggest tradition treated in the book relates to polygamy. The two main female characters reject it in varying degrees but the older generation and the men still espouse it.

14a. The main emphasis is on the account of the two boys' attempts to survive but the story is set firmly in the period of the Occupation. Many features of this time are chronicled as the story unfolds.

- The plight of the Jews in Vichy France is central to the book. Jews of all ages are harassed and live constantly under the threat of arrest and deportation to concentration camps.
- The presence of the occupying Germans and Italians is referred to throughout in low-key scenes of everyday activities, such as getting a hair-cut, to major occupying initiatives in, for example, the Gestapo headquarters in the Hotel Excelsior in Nice.
- There are allusions to Resistance and Collaboration. There are fears of denunciation, Jo has to protect his employer, a keen supporter of the Vichy government, against members of the Resistance, intent on revenge.
- Throughout the book there are small references to life at this time, such as the yellow star worn by Jews, rationing, travel difficulties, particularly between the zones. The Pétainist camp, la Moisson Nouvelle, is entirely a product of its time.

14b. The story of the Joffo brothers could give rise to both optimistic and pessimistic conclusions.

- A situation in which two boys of tender age have to flee their home and constantly live on their wits against the full might of a powerful occupying force intent on persecuting them suggests a pessimistic outlook.
- The worst thing that is said to have happened to them is that they are deprived of their childhood which is seen as most precious. The loss of this gives rise to a feeling of hopelessness.
- All members of the family, with the notable exception of the father, do survive however. Even this success is tempered by the caution that the situation could easily arise again and Jo keeps his haversack ready prepared in the loft in case he

is threatened once more. The next generation needs to be aware of this possibility.

- The main source of optimism concerns human nature. There are just as many, if not more, people willing to help and protect the boys as those wishing to do them harm. Often this caring attitude puts their own lives in danger. Jo himself is seen to mature into a thoughtful human being as a result of his experiences.

15a. The film begins at the station as Julien and his brother return to boarding school. There are several features which prefigure aspects of the rest of the film and it is thus an effective opening.

- The scene firmly sets the action in occupied France. The presence of German soldiers and an announcement in German underline this. The scene is shot in low lighting to set a gloomy mood.
- The beginning establishes the character of the central figure Julien. He is sensitive and innocent, he does not want to leave his mother. When the train leaves and the countryside flashes past, a feeling of sadness and anxiety at returning to school is effectively evoked.
- The contrast between Julien and his elder brother François is immediately shown. The latter is more sure of himself and less dependent on his mother. Later he will help Julien to mature.
- One of the major themes of the film, that of separation, is introduced. Here it involves Julien and his mother. Other examples of the same theme are explored later in the film.

15b. Religion features to a considerable extent in this film whose story revolves around a Jewish boy having to shelter in a Catholic school.

- Jean has to hide his religion. He claims he is a Protestant but carries out his own religion's rituals at night.
- Intolerance is shown by some of the other boys but mostly by members of the Gestapo and the Milice. The attitudes of the latter are best shown in the scene in the restaurant. Ultimately the priest and the Jewish boys are destined for a concentration camp.
- Catholicism is embodied in le Père Jean. He shows courage in sheltering the Jewish boys in his school. In his sermon to the parents le Père Jean denounces the arrogance, indifference and selfishness of the rich. He preaches understanding.
- Le Père Jean is a man of conviction, ironically something which leads to his undoing and that of the boys. He will not extend the sacrament to Jean. He fires Joseph for not living up to religious values. This brings about the tragic outcome as Joseph denounces the school to the Gestapo.

16a. The film begins with France Dalens, a young European woman arriving in modern-day Cameroon and being given a lift by an African American visitor and his son. The film soon goes into a flashback and it is in this that we discover everything about France.

- We know nothing of her background or what has happened to her in the immediate past. As they drive through the countryside France recalls her childhood in the same area. We switch to her driving with her parents, who are colonials, and the African houseboy, Protée. There seems to be a growing close relationship between the latter and the young girl.
- Later at home, however, France is seen giving Protée orders. The young girl seems caught between two different worlds, a major theme of the film.
- Events are seen through the young girl's eyes. She fails to comprehend fully what is happening in the adult world. France has no-one of a similar age in the European community and she is not part of African society. She is thus left to her own devices with only Protée and her mother for company for much of the time.
- The young adult France returns to the now independent Cameroon looking for her roots but she is still, like the man with whom she has a lift, an outsider. The flashback is used to point out the differences between the child and the adult and to show her continuing search for an identity.

16b. One day on his return from his administrative tour Marc Dalens talks to his daughter about the horizon. What he says mirrors some of the important themes explored in the film.

- In an unusually lengthy piece of dialogue for this film Marc explains to his daughter the evasive character of the horizon which serves as a constant reminder of intangible boundaries and abstract lines.
- In the film such lines are explored. First there is that between black and white, the natives and their European masters.
- There is also the line drawn between child and adult perceptions. Most of the film is seen through the eyes of the young France who inevitably has a different perspective to an adult.
- The difference between the colonials and the colonised is best shown when the passengers of the stricken plane arrive at the Dalens house and expose the intricate relationships of a racist society and the unspoken desires within the household.

17a. During the course of her two hour development Cléo meets several men who are depicted in various ways. Each reacts differently to Cléo and they have various roles in the unfolding of the plot.

- The first men who appear are not treated very positively. Her lover comes to visit and shows some superficial interest in and affection for Cléo but he is too busy to devote much time to her and soon disappears.
- Almost immediately afterwards she engages in a rehearsal with her two musicians who are both men. They are flippant and shallow. They do not take her or her preoccupation with her health seriously.
- The men she meets later are treated more sympathetically. Dorothee's male friend shows them the film within the film. This suggests that, if you look at things through the light of day, you will find life and happiness. He is thus of positive use to Cléo.
- Finally she meets Antoine who proves to be the most pleasant man in the film. He is open and sociable. He listens to her and helps Cléo to meet her fears. He accompanies her to the hospital to get the result of her health investigation. The male doctor is at first unavailable. He seems very distant but he does at least inform Cléo that she is easily treatable.

17b. Paris plays a very definite role as the setting for the two hours sequence in Cléo's life. The city serves as a backdrop to the main story.

- This is not the complete story of a young woman's life, just two significant hours in it filmed in real life settings. However, the central focus is definitely on Cléo and this short period of her life and it would be wrong to see the film primarily as a documentary about Paris.
- The journey Cléo goes on in the development of her personality coincides with a journey across Paris. Sequences in a taxi, on foot in Montparnasse, in a café or on a bus give us details of urban architecture and cultural life. They begin on the commercial right bank, cross the Seine and end up at the hospital on the left bank.
- Small details of Parisian abound in the café, in a hat shop, at a *guignol* show and in the park. All these details add to the documentary side of the film.
- There is a very definite attempt to set the picture of Paris in a precise time with allusions to the Algerian war, the year's Tour de France, the state of Edith Piaf's health. The camera gives us a view of daily life, often at street level.

18a. Sandra's personal story is the focus but the film also treats the question of industrial relations. Sandra's problems concern her position at work and a conflict between her and her boss and is thus a situation dealing with industrial relations. The scenario involves all of the relatively small work force and deals with the relations between management and workers. It is not, however, a classic case of a trade union versus management or directors. Sandra has no organisation behind her, she has to try to defend herself on her own with the help of her husband Manu.

- The boss, aided by his foreman Jean-Marc, who influences the first vote, has decided that he can save money, either by reducing the workforce or by withdrawing bonuses. It is thus a question of saving money by offering the workers an invidious choice.
- The boss's tactics are to set the workers against each other. The same can be said when the second ballot is equally divided. Sandra can have her job back but only at the expense of another worker who is on a short-term contract.
- There is little doubt on which side of this industrial dispute the Director's sympathies lie. M.Dumont and Jean-Marc are not portrayed as pleasant individuals. They know that so many of their workers rely on the bonus to survive and thus threatening its withdrawal is a trump card for them.

18b. Sandra and Manu have a weekend to convince enough of her fellow-workers to change their minds and thus swing a second ballot in her favour. To this end they visit them in turn and these visits reveal much about the situation, the visitors and those visited.

- First we find out how some people are likely to vote. However, some are still undecided and thus suspense is maintained. Until the day of the vote it is not certain how the ballot will turn out and in the end it is equally split thus prolonging any resolution.
- Almost all of those visited reveal how important to their financial survival the bonus is. The prospect of losing it causes marital disharmony in varying degrees in some cases.
- Various levels of support and solidarity are revealed. In one instance, where father and son both work at the same plant, it provokes violent disagreement. Sandra's visits, therefore, open up divisions which were probably there anyway but which needed the visit as a sort of stimulus to their exposure.
- The visits also reveal something of the characters of Sandra and Manu. The former is still recovering from her breakdown and is likely to be quickly dispirited when the visit does not go well. Manu is more determined and consistently optimistic, he offers great help to his wife.

19a. M.Marin is the teacher and principal figure in this film about life in an inner-city school. Viewers are likely to respond in different ways to him as the film progresses.

- The first reaction may well be one of sympathy for M.Marin as he tries to deal with a very disparate class of difficult children. Admiration might also be felt for the patient way he tries to listen to pupils and defuse potentially disruptive incidents. For the most part he does not succumb to provocation.
- Equally one might admire the way in which Marin tries to deal with individuals and sort out their problems.

- Whilst it is understandable, some criticism may be felt for his outburst in which he insults the two class representatives for their unacceptable behaviour, one is apprehensive that he may have landed himself in trouble.
- At the end of the film and the school year some relief might be felt for the fact that he has survived and will no doubt return next year to resume the struggle when school starts again with a different but similar class.

19b. *Entre les Murs* was produced in 2007 and reflected the situation as it existed at the time. The documentary elements of the film may well date but it contains other features which may help it to retain relevance.

- The film is a mixture of documentary and fiction. The fly-on-the-wall documentary is very much of its time and described the situation in a deprived area at that moment. The social mix and circumstances will no doubt change over time and will become less relevant.
- The film has few particularly striking or original cinematographic features which make it of lasting interest to regular film-goers.
- The film though does have a mix of interesting characters who will continue to incite attention both as individuals and as a group. The interaction between M. Marin and the members of his class is also fascinating in itself and will retain relevance in the future.
- Above all what will keep the film watchable is the fact that it deals with several universal themes which will endure. These include a study of the dynamic between teacher and those taught, the rebellious nature of teenagers, the clash of cultures and generations.

20a. One of the central characters in *Intouchables* is severely physically handicapped and thus disability is one of the themes of the film. This theme, however, extends beyond one individual and takes several forms.

- The most obviously handicapped person is Philippe. After his accident he is almost entirely dependent on his carer and those around him. One could also contend that he is emotionally handicapped. He dares only to correspond with Eleanor by letter, it takes Driss to turn their relationship into a fruitful one.
- Driss is physically powerful but he is socially and economically handicapped. His circumstances mean that he has limited opportunities and he has no idea on how to behave in polite society.
- Yvonne, who is so capable in almost all ways, is also emotionally limited, which hampers her personal life and happiness. Once more it requires Driss to cement her unspoken relationship with the gardener.
- Some of the minor characters could also be said to be handicapped. Adama is a younger version of Driss and could potentially suffer the same limitations which have affected Driss's life. Philippe's daughter, who has all possible material

advantages but so misses her mother and lacks self-confidence, needs Driss's help in her efforts to mature. The only one who seems fully self-assured is Magalie, the secretary.

20b. The character to whom this can mostly apply is Driss who develops a great deal during the film.

- At the beginning Driss is totally irresponsible. He has been in prison and only comes in answer to Philippe's advert to get a piece of paper signed which will enable him to continue to receive his social security payments.
- Once taken on as a carer Driss at first does not appear to take the job seriously but slowly he becomes more focussed, helping Philippe to prosper in his own individual way. He comes to feel that he is responsible for his employer's physical and emotional well-being. He feels responsible too for other members of the household.
- Some might take issue with the idea of Driss acting responsibly. For example, he takes Philippe on speedy car-chases with the police and introduces him to drugs and popular culture.
- With the absence of a father-figure in Driss's family he becomes more responsible in this circle too, particularly in trying to prevent Adam falling into drug-related crime. At the start of the film Driss seems the last person likely to act responsibly but by the end he has turned around his life and improved the lot of several others.

21a. The ending of this film is very distinctive and thought provoking. It provides a fitting finale in several ways. The ending ensures that the viewer is left to reflect on what has happened and to think about the cause of the events.

- Kassovitz employs a clever use of tension. Suspense seems to have subsided. The trio of friends have returned from central Paris and they break up to go home. The unstable Vinz has given the gun to the more sensible Hubert and so the likelihood of its use has subsided.
- Tension rises again when the police appear without warning and catch Vinz and Saïd. One policeman accidentally shoots Vinz. This emphasises what has been firmly established in the film, the way in which the estate is a tinder-box waiting for a fatal accident to occur. Life in this environment is dangerous and unpredictable.
- The film ends enigmatically as we are not told exactly what happens. Hubert gets out the gun, Notre-Dame gets out another, a shot rings out but we are not told who has fired it. If it is Hubert, it is ironic that the one who throughout the film has tried to prevent the use of the gun has ended up using it.

- The film also ends dramatically in silence. We are left with a close-up of Saïd's face aghast at what has happened and illuminated by a swirling police car light. He has been the joker of the film but can find nothing to laugh about.

21b. Concentration is almost entirely on life during one day on a suburban estate. The picture given is largely negative, although one can find some redeeming features and so the image is not totally depressing.

- The surroundings are drab and uninspiring with graffiti and burnt out cars. A succession of blocks of flats with no privacy and with no amenities or sources of entertainment give a gloomy, depressing atmosphere. This is accentuated by the use throughout of black and white. The way the young inhabitants spend their time is also depressing. They have nothing to do, no jobs and are not in education. They spend their time smoking dope and indulging in petty crime.
- Only on one occasion do they venture out to go into central Paris. Here the brightness and the vibrancy provides a stark contrast with the *banlieue* and this serves only to accentuate the latter's drabness.
- Yet there are some more positive signs. Samir comes from the estate but has a job as a policeman. He tries to be more understanding and helpful. The other young policeman's disgust at his colleagues' brutality also offers a little hope.
- The trio of main characters do feel at home on the estate. It is their territory which belongs to them. There is a certain solidarity felt by the young men. Although he too can be aggressive and rude, Hubert at times gives a more positive outlook. It is wrong to say that the image is totally depressing but one cannot escape the negative atmosphere which is often present.

22a. Because it is a biopic of a singer the film's focus is on Edith and she is very often in the company of women. However, she does have a string of relationships with men few of which seem to have a happy outcome. There are several men but in general they are not treated particularly sympathetically.

- Edith's father is not treated with much sympathy. On return from war he takes her away from Titine and makes her work for him as a street entertainer. His motives are purely selfish and mercenary.
- Louis Leplée can be credited with discovering her and giving her her first break as a cabaret singer but he is a shady character. He is eventually murdered in dubious circumstances. It is suggested that this might have been by the mafia because of his involvement with Edith.
- Raymond Asso is a strict taskmaster who treats Edith harshly as he tries to mould her into a highly successful singer. However, it can be said that his demanding methods pay off when her career prospers.

- Marcel Cerdan, the boxer, is a gentle giant who inspires great love in Edith but our sympathy for him is tempered by the fact that he leaves his wife at home to manage his farm while he is carrying on a relationship with Edith. Persuaded to join Edith in America by plane, he dies in a crash, another male figure in her life who comes to a tragic end.

22b. Edith is a very complex character who is likely to arouse many reactions in the viewer, one of which may be qualified admiration.

- One can certainly admire the way in which Edith overcomes many hardships, particularly in her early years. She survives harsh treatment from her father, life in a brothel and then on the streets and an eye disease which nearly leaves her blind.
- Her determination to succeed in spite of much adversity is admirable. Later, when in failing health, she refuses, in spite of the advice of others, to let her audiences down and insists on fulfilling her engagements.
- Less admirable is the way in which she indulges in many excesses, becoming addicted to alcohol and drugs. There are many instances of irresponsible behaviour which could be quoted.
- Edith's cavalier treatment of others is reprehensible and not worthy of our admiration. The great love of her life with Marcel Cerdan is carried on with little thought of his wife who is left behind to manage the farm. Edith's activities during the war are skated over and therefore we cannot judge this period of her life.

23a. Daxiat might be considered a relatively minor character but he is an influential and significant figure in the film for a variety of reasons.

- Daxiat is a powerful theatre critic. The success of the current play in the theatre can be influenced by him. In fact he writes a damning review for which several members try to take him to task.
- Daxiat is also a collaborator and is anti-Semitic. Through his links to the Germans and the Gestapo he is in a position to threaten Lucas' precarious position hiding in the cellars of the theatre. The Gestapo do in fact raid the theatre but Lucas manages to evade capture.
- Daxiat contributes to the artistic side of the film but his role as a Nazi sympathiser is probably more important. He adds to the tension of the film because his presence complicates the danger of Lucas' situation and increases the chance of his being discovered and exposed. This would be serious for Marion as well.
- One of the important aspects of the film is to give a picture of French society during the Occupation. A major feature of this was the opposition of Resistance and Collaboration. As a representative of the latter Daxiat contributes

significantly to the contemporary social portrayal. He is a direct contrast to Bernard, the major figure of the Resistance.

23b. These two aspects of the film are interwoven and the balanced conclusion might be that both descriptions are true.

- As a Jew Lucas is forced into hiding to evade capture by the Germans. His wife does all in her power to help and protect him. In scenes where the two are together there is an obvious attraction and tenderness between the two.
- Bernard Granger is hired as the leading man to play opposite Marion and falls in love with her, a feeling which is reciprocated. A complicated romantic situation thus arises. The ending suggests that this is resolved in a *ménage à trois*. The film can, therefore, be readily described as a romantic drama.
- The romance is complicated further by the circumstances in which it is played out. Difficulties are compounded by the fact that it is portrayed against the background of occupied France in which the two main protagonists are a Jew and a member of the Resistance. The political and social aspects of the contemporary scene are thus bound to figure.
- The film seeks to give a detailed, realistic view of life in occupied France. This is done throughout the film in a variety of ways. It can thus equally be described as the study of a significant period in French history.

24a. The Comtesse, a sponsor of the school, finds out about the choir and the boys perform before her and others. This can be seen as a very significant event in the film for several reasons.

- The concert serves to show that Matthieu's methods are working. The success of the concert is reward for their hard work, convinces them that their efforts are worthwhile and increases their self-esteem.
- Morhange enchants the audience with his solo. It marks a definite stage in his transformation from troublesome rebel to cooperative, talented musician.
- The episode is also significant in the portrayal of Rachin's character. He has always been scathingly critical of the choir but now hypocritically he tries to take credit for it in order to curry favour with the Comtesse.
- As far as the plot is concerned, however, it is probably not a particular turning-point. That could more accurately said of an event such as the fire in the school which precipitates much more action.

24b. Clément Matthieu is often seen as the 'hero' of this film but much of the action concerns what happens to Morhange.

- By starting the film with a picture of the adult Morhange as a renowned international conductor, the Director immediately directs the focus onto his

development. Once the flashback starts, the audience is keen to see how the transformation from a 'devil with the face of an angel' comes about.

- Morhange is certainly the boy who changes most. At first he is an uncooperative rebel but the discovery of his musical talent and the way it is nurtured lead to his development.
- Clément Matthieu is merely the catalyst in the change in Morhange and some of the other boys. We know precious little of his life before he arrives at the school and can only guess at how he and Pépinot fare once they have left.
- Clément is rather self-effacing and unsuccessful in many ways. His feelings for Morhange's mother go unfulfilled and he is dismissed from the school. The focus is more on the way his methods lead to developments in Morhange and others. However, some might like to make the case that without Matthieu nothing would have been possible for any of the troubled boys.

25a. Whilst at the centre for juvenile delinquents Antoine is taken to see a psychologist. This is a short but significant episode as it gives us insight into some important elements of the film.

- The short scene is interesting from the point of view of the techniques used. We do not see the psychologist, we only hear her voice in a series of questions. The camera films over her shoulder and focusses on Antoine who speaks directly to it. This puts all the emphasis on the answers to the questions.
- The psychologist probes the reasons for Antoine's unhappiness and his behaviour, which is what the viewer has been wanting to know for the duration of the film. Antoine reveals much about himself which sheds light on his character and actions.
- We know already that he is not the son of Julien Doinel. We now learn that his mother, an unmarried mother, had wanted an abortion but had been prevented from having one by Antoine's grandmother. Antoine had spent his early years with the latter but had returned to his mother when the elderly lady was no longer able to look after him. This news explains the strained relationship with his mother.
- The psychologist, although she does not respond to what Antoine has to say, is the first person, particularly a woman, who listens to him.

25b. Antoine's mother Gilberte and his stepfather Julien often act in concert when dealing with their wayward son but there are also some differences in their respective attitudes to him. This adds interest to the characters and highlights the way in which Antoine is treated by a variety of individuals.

- Antoine's mother has a very cold, uncaring attitude to her son. She treats him like a servant. He is clearly seen as a nuisance by her.

- Antoine's stepfather also shows little real affection and attention towards the boy but there are signs of a softer attitude. He tries to excuse his wife's treatment of her son. He at least seeks to involve Antoine in his hobby of car rallying. In the scene where they prepare a meal together in the mother's absence there is a certain complicity and solidarity between the two.
- Both parents seem to share the view that the boy is a burden to be got rid of. They enthusiastically talk of sending him to a camp for the holidays. In a row between the two they speak of sending Antoine to an orphanage. After the stealing of the typewriter they are keen to hand him over to the police and to have him sent to a detention centre.
- In public, before figures of authority, they present a united front and claim to be ideal parents who have difficulty controlling Antoine.

26a. The film was adapted from a book by a well-known crime writer and retains many features of a detective story.

- The plot revolves around a mystery. Mathilde and others painstakingly try to piece together what happened to the men sent into no-man's-land from the Bingo-Crépuscule trench. Slowly she uncovers clues as to what happened on the battlefield.
- Alongside the main enquiry runs a sub-plot involving gruesome murders of other figures connected to the fate of Manech and the others who had been condemned for cowardice. We know who committed these acts but the motive remains unclear for some time.
- Mathilde also enjoys the help of a private investigator, a colourful Parisian private detective called Germain Pire who travels far and wide in search of information from people involved.
- Mathilde and her helpers engage in classic detective activity, interviewing eye-witnesses and anyone involved with Manech and his fellow condemned men. Slowly we are filled in on what happened.

26b. Tina Lombardi does not appear in lengthy sequences of the film but her presence is felt for much of it and she plays several significant roles.

- Tina Lombardi acts as a comparison to Mathilde. They are both in the same situation, their men-folk are both in the group of soldiers condemned for self-mutilation and sent into no-man's-land. Both seek to bring closure to the episode with great determination and ingenuity. When the two women meet whilst Tina is awaiting execution, Tina herself says they are very similar.
- She is also a great contrast to Mathilde. Both women have widely different characters. Mathilde is intent on discovering exactly what happened and, if possible, on finding Manech. Tina pursues revenge. She is on a parallel mission

to kill those responsible for the deaths. The methods she uses make her a source of black humour and mystery.

- Tina plays a part in an important theme of the film concerning the horror and futility of war. It is she who reveals that the men should not have been sent over the top and had in fact been pardoned by Poincaré. She herself comes to a gruesome end, guillotined for her mission to punish those responsible for the death of Ange.
- Tina is also a source of the hope which keeps Mathilde going against seemingly insurmountable odds. Her name is often mentioned as one who holds vital information and who needs to be tracked down.

