



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCE

In French (9FR0) Paper 02

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

GCE A Level French

Paper 2 mark scheme

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 suggested correct translation is provided in a grid which also outlines the alternative versions which will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Marking Principles

Accents: grammatical accent errors count as mistakes, for example *Je suis alle*. Non-grammatical accent errors are tolerated, for example *j'espere* for *j'espère*, unless they cause ambiguity, for example *ou* rather than *où* and *a* for *à*.

Spelling: minor spelling errors are tolerated, for example *bibliothèque*, *imigré* as long as they are not ambiguous or form a word in the wrong language, for example *libraire* for *librairie*, *petrol* for *pétrole* or *tomato* instead of *tomate*.

Verb endings but not stems must be correct and will not be classed as spelling errors, for example *il faisait* acceptable but *il faisais* would not be credited. Genders and adjective endings must be correct and will not be classed as spelling errors.

Repeated capitalisation errors will not be penalised, for example *anglais* for *Anglais*. Other repeated or consequential errors are not penalised, for example *Je me suis assis au table, il était couvert de papiers*.

Any appropriate alternatives which do not already appear in the acceptable answers column are credited.

If spelling is unclear due to handwriting, i.e. *indépendent* or *independent*, give the candidate the benefit of the doubt and credit the spelling as correct.

If the candidate has written two versions without crossing one out, and one is on the line, the other above or underneath, mark the version which is on the line.

	Text	Correct Answer	Acceptable Answers	Reject	
1	Sixth formers in their final year	Les élèves de terminale	les lycéen(ne)s en terminale/dans la terminale dans leur dernière/ année finale/terminale les élèves des classes terminales les étudiants	omission of les les lycéens tc (on its own) collège (nb, if mark withheld in this box, do not withhold it again in box 15)	(1)
2	think a lot about their future.	pensent beaucoup à leur avenir.	réfléchissent à leur futur pensent sur/réfléchissent sur à leurs avensirs au sujet de/à propos de	de leur avenir future	(1)
3	At the age of eighteen,	À (l'âge de) dix-huit ans.	18 quand ils ont dix-huit ans misspelling dix-huite no hyphen	omission of ans	(1)
4	they have an important decision to make:	ils ont une décision importante à prendre :	elles (if lycéennes in box 1) ils/elles doivent prendre etc decision (no accent) un choix important à faire	faire une décision de prendre	(1)
5	should they go to university	devraient-ils/elles aller à l'université,	à la fac(ulté) partir pour l'université universite	present tense no accent on à university soit/soit/ou	(1)
6	or, for them, would it be better	ou, pour eux, vaudrait-il mieux	pour elles (must be consistent)	vaut-il/est-il if present tense not	(1)

			serait-il préférable de or followed by qu'ils gagnent etc pour leur part accept vaut-il mieux or est-il mieux if repeat error from box 5 est-ce qu'il voudrait mieux/serait mieux	already penalised in box 5. quant à eux à leur part	
7	to earn a living immediately?	qu'ils gagnent leur vie immédiatement ?	gagner leur vie/de l'argent/un salaire tout de suite alternative word order	gagner une vie gagner à vivre gagner sa vie gagner	(1)
8	Although most of my classmates chose to	Quoique la plupart de mes camarades de classe aient choisi de	bien que tandis que + indicative malgré le fait que + indicative la majorité de copains de classe amis de classe la plupart des élèves dans ma classe mes amis en classe	tant que même si la plus part choisissent omission of de	(1)
9	continue their studies,	poursuivre leurs études,	continuer (avec) les études	etudies estudes	(1)
10	I began to work in a garage as an apprentice mechanic.	(moi) j'ai commencé à/de travailler dans un garage comme (un) apprenti(e) mécanicien(ne).	J'ai commencé le travail comme en tant qu' for comme mécanicien apprenti mécanicien en apprentissage	J'ai débuté J'ai commencé travailler Imperfect une station-service stagiaire	(1)

11	I have learnt to be responsible,	J'ai appris à être responsable,	comment être responsable	no à d'être responsable	(1)
12	as I have to respect	car je dois respecter	parce que/comme il faut que je respecte tolerate il faut respecter obéir aux/suivre vu que/étant donné		(1)
13	the rules of my employer.	les règles de mon employeur	mon patron/chef	employer	(1)
14	My younger brother, however,	Mon frère cadet, cependant,	mon plus jeune frère mon frère plus jeune mon petit frère mon plus petit frère mon frère moins âgé par contre/pourtant	mon frère le moins âgé mon frère plus petit	(1)
15	has just left school	vient de quitter l'école	le lycée vient juste de finir l'école partir de l'école	a juste quitté vient de sortir/partir le collège	(1)
16	and intends to study history.	et (il) a l'intention d'étudier l'histoire.	il pense/compte étudier avec l'intention d'étudier pense à étudier s'intéresse à étudier souhaite étudier a l'objectif	entend intente voudrait/veut/espère	(1)
17	He says that, by leaving home,	Il dit qu'en quittant la maison	en partant de chez nous/chez lui le foyer	par quittant chez soi	(1)

			accept partir or sortir if mark withheld in box 15		
18	he will become more independent	il deviendra plus indépendant	Il va devenir	independent	(1)
19	and one day he hopes to	et, un jour, il espère	à l'avenir	de/à after espère	(1)
20	have an interesting career.	avoir une carrière intéressante.	qu'il aura une profession un métier un travail un poste	un boulot	(1)

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)

It is recommended that, in order to give a detailed analysis of the work, students write between 300-350 words for each essay. This is sufficient for students to give relevant, justified points of view, arguments and conclusions with evidence from the work. The whole essay will be marked regardless of length.

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 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 should be applied twice, once for each essay individually.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see 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.

Marks	Description
0	No rewardable material.
1–4	- 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	- 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	- 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	- 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	- 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 (AO3)

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 should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–4	- 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	- 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	- 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	- 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	- 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 should 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 should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-2	- Limited sequences of accurate language resulting in lapses in coherence. - Errors occur that often prevent meaning being conveyed.
3-4	- 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	- Frequent sequences of accurate language resulting in generally coherent writing. - Errors occur that occasionally hinder clarity of communication
7-8	- Accurate language throughout most of the essay, resulting in mostly coherent writing. - Errors occur that rarely hinder clarity of communication.
9-10	- 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.

Question number	Indicative content
2(a)	Boule de Suif et autres contes de guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) – Guy de Maupassant Candidates may refer to the following in their answers: Critics often point to the effective way in which Maupassant brings his short stories to a conclusion and, in this respect, <i>Boule de Suif</i> is no exception. • Boule de Suif has given in to the Prussian officer's demands and the travellers can leave. The coach is drawn up in front of the inn and Maupassant sets the scene with a striking image. A flock of fat pigeons struts around feeding on the horses' droppings, surely a representation of the occupants of the coach, who feed on the corruption of society. • Maupassant has been at pains to portray the loathsome character of Boule de Suif's fellow travellers, and this is underlined forcefully in the ending. Firstly, he emphasises their cruelty as they shun the person who has saved them. They avoid her and make disparaging remarks. Hypocritically they criticise the very behaviour they had insisted upon. 'Elle pleure sa honte', exclaims Mme Loiseau. • Their selfishness is even more obvious. In a powerful contrast to the first meal in the coach, they resolutely refuse to share their provisions with Boule de Suif, who has had no time to pack any food or drink. Earlier, Boule de Suif had shared what she had but now they consume their ample stocks themselves. • The final image as the coach sets off is another striking one. Cornudet, to the discomfort of the others, whistles and sings the patriotic anthem <i>La Marseillaise</i>. Ironically, the one true patriot amongst them, Boule de Suif, is left to sob in the corner.

Question number	Indicative content
2(b)	Boule de Suif et autres contes de guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage) – Guy de Maupassant Candidates may refer to the following in their answers: Maupassant is often referred to as a realist author. In these contes, one might easily contend that he goes beyond realism to paint an overly pessimistic view of human nature. • Boule de Suif's travelling companions treat a fellow human being with a complete lack of warmth or understanding. They use her for their own selfish ends and then show her no gratitude and even blame her for what they claim is bad behaviour. Thus, they show a bleak view of human nature. • The characters who display the worst facets of human nature in these tales are the Prussian officers who abuse their position and treat their victims in a most cruel way. In <i>Boule de Suif</i>, the Prussian forces the heroine to satisfy his physical desires. In <i>Deux Amis</i>, the officer orders the two meek and unassuming Frenchmen to be killed in a sadistic fashion. In <i>Un Duel</i>, the boastful officer bullies an innocent citizen but he, at least, has the tables turned on him. • War can even change human nature for the worse. La Mère Sauvage is a perfectly upright peasant woman until the death of her son transforms her into a ruthless killer with a thirst for revenge. When her crime is revealed, she is herself killed with a similar lack of any human feeling. • However, it can be argued that the depiction of people in these stories is not entirely negative. The Bedeau explains in <i>Boule de Suif</i> that the ordinary Prussian soldiers are good-hearted and help the local inhabitants as much as they can. The four soldiers murdered by La Mère Sauvage treat her with great respect and understanding and are entirely undeserving of the fate which befalls them.

Question number	Indicative content
3(a)	La Place – Annie Ernaux Candidates may refer to the following in their answers: <i>La Place</i> is not a traditional novel and is often referred to as a récit and has qualities which make it well worth reading. • It is true that the book contains little action in the traditional sense. It could be said that the most significant event is the death of the author's father. The book is more like a documentary with little plot. On the other hand, it could be argued that the account plays out against a series of momentous happenings, such as two world wars and the transformation of French society. • There is also little characterisation in the accepted sense. We are given very few detailed insights into the two main figures. The father is seen through the eyes of the author and his development is given only in broad brushstrokes. The mother is a very shadowy figure and there are only occasional allusions to other people who enter the lives of the central couple. • However, there are other features which are of great interest. The récit concerns a conflict of generations and the breakdown of the relationship between father and daughter. This rupture comes about because she moves increasingly away from her background and class and it is fascinating to see how this rift develops. • The other major interest concerns the development of French society. Over a period of nearly a century the reader sees the country change from an essentially feudal, agricultural society into an urbanised, industrialised one. The author's father is affected by many of these changes and he can be seen as a general representative of a whole generation. It is wrong to contend that <i>La Place</i> is not worth reading.

Question number	Indicative content
3(b)	La Place – Annie Ernaux Candidates may refer to the following in their answers: <i>La Place</i> describes the way in which the author grows apart from her parents, particularly her father, because the education she receives takes her out of her class and the surroundings the parents inhabit. Their attitudes towards her are an important part of the depiction of this schism. • The author's mother is referred to infrequently during the work but nevertheless we get an impression of her attitude towards her daughter. The first reference concerns her reaction to the author's success in gaining the Capes: 'Ma mère m'a répondu qu'ils étaient très contents pour moi'. This matter of fact, unemotional response suggests a rather cold and unenthusiastic attitude. • There is a little more warmth at other times. For example, when the author is a teenager, they go on shopping expeditions together and seem closer but even here the greater intimacy is seen as a form of complicity against the father. The author's mother is never able to discuss difficult, personal matters, suggesting an attitude of awkwardness. • When the author is very young, the father displays the attitude of a typical parent. He plays with her and takes her to places of entertainment. It is when she goes to school that things change. When she begins to correct his language and question what she eats, he becomes angry and displays a resentful attitude. • The father's reaction to his daughter's increasing success reveals a certain ambivalence. When discussing her with other people, he is proud of her. He has only a vague understanding of her career. On the one hand, he wishes her to succeed but on the other, he fears that she might do so, presumably, because she will reveal his own shortcomings. The various attitudes of the parents provide an interesting feature of <i>La Place</i>.

Question number	Indicative content
4(a)	Le Blé en Herbe – Colette Candidates may refer to the following in their answers: Mme Dalleray is a fascinating character who will no doubt bring a range of reactions in the reader. • At first readers will probably be intrigued by this mysterious character. In the holiday context, she is a rather incongruous figure, and the reader will no doubt wonder what role this strange figure will play in the development of the story. • Mme Dalleray's harsh and calculating nature, which she at first displays in her treatment of Phil, will surely be off-putting. She is in complete control of the situation; she dominates the young man and lures him to Ker-Anna. The reader may well feel apprehensive as she leads the seduction in a sophisticated, aggressive manner. • Once the relationship between Mme Dalleray and Phil is established, the reader is likely to feel resentment on behalf of Vinca. The older woman has, temporarily at least, supplanted the young girl in Phil's feelings. • A change comes towards the end when a more fragile, vulnerable side is seen to Mme Dalleray's character. Those reading the book may feel a little pity and sympathy for her as a certain sadness is shown to lie beneath her self-interest. On the other hand, it may well be thought that Mme Dalleray has simply received what she deserves.

Question number	Indicative Content
4(b)	Le Blé en Herbe – Colette Candidates may refer to the following in their answers: The parents of Phil and Vinca are very shadowy figures who are given little treatment in the novel. Indeed, they are referred to almost exclusively as 'les ombres'. However, we gain some indication of their relationship with their children. • The respective families belong to bourgeois society at the beginning of the twentieth century. They are rich and, stuck in their routine, they tend to be preoccupied with material things. They ensure their children's comfort but, particularly

	when on holiday, they do not communicate much with Phil and Vinca and leave them to their own devices. • When the two families are seen together, the parents tend to consider Phil and Vinca still as little children, they are unlikely to appreciate the feelings of the two teenagers. Conversely, Phil and Vinca cannot conceive of their parents being of their own age. Phil and his father do engage in a conversation but neither really listens to what the other is saying and no real understanding is achieved. • Vinca's mother represents the bourgeois women of the time who marry and look after children and the home. It is obviously thought that Vinca will do the same. Similarly, it is expected that Phil will one day take over his father's business. The parents do not see any individuality in their children which will lead them not to follow their preordained paths. • The message of the book seems to be that, in order to become an adult, one has to break free of the family bubble and leave behind the innocence of childhood. The parents are unlikely to be aware of the tempestuous times their children are experiencing.
Question number	Indicative content
5(a)	Le Château de ma Mère – Marcel Pagnol Candidates may refer to the following in their answers: <i>Le Château de ma Mère</i> mostly concerns the development of the young Marcel and his relationship with his mother. However, Lili remains an important character who contributes to many features of the work. • Pagnol obviously wished to extol the beauty of the Provençal countryside and to express fascination with it. The way in which he presents Lili adds to this depiction. The young boy is portrayed as a sort of spirit of the hills. He knows everything about the flora and fauna of the region and its customs. It is the one area in which he has something to teach Marcel. • Pagnol successfully describes his own development and Lili serves to bring out much of his character, both the good and the bad. Marcel exploits his friend's ignorance by blinding him with science in order to control what they do. The exchange of letters, however, reveals a better, more mature side to Marcel, as he decides to answer the illiterate missive with one

	of his own containing many mistakes and blemishes, in order not to embarrass Lili. • For the vast majority of the book, Pagnol is obviously keen to provide humour and Lili is the source of some of this. His attempt to write a letter is amusing, as is his naïve unawareness of anything other than his beloved hills. Their failed excursion to the hills allows the father to make gentle fun of the two boys. • Lili is also an important part of the sad ending which contrasts with the idyllic portrayal of childhood in the rest of the book. The fact that Lili dies in the First World War far away from his hills in totally unfamiliar surroundings contributes a great deal to the poignant sadness which the reader feels. Lili's fate underlines the fact that one should treasure the happy innocence of childhood, for it is soon overtaken by the realities of adult life.
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Question number	Indicative content
5(b)	Le Château de ma Mère – Marcel Pagnol Candidates may refer to the following in their answers: In this volume of autobiography, the title points to the focus on Marcel's mother but his father remains also a significant character. • The dedication of two volumes of autobiography reads 'à la mémoire des miens', which underlines the importance of family to Pagnol and the father contributes to the portrayal of family life. He is concerned for the welfare and happiness of the family and, particularly in the case of Marcel, is extremely keen for his son to do well academically. • As a teacher, Marcel's father is very proud of his role in forming future members of society. The fear that trespassing on the canal might bring disgrace to him as a public figure is his greatest concern when deciding whether they should take the short-cut or not. However, he rationalises the eventual decision by accepting Bouzigue's advice that he is doing the canal authorities a favour by inspecting the waterway's maintenance. The father thus has quite a complex character. • Marcel's father has great awareness of the feelings of others. He recognises the immense amount of hard work it has taken Lili to compose his letter, however many faults it may contain,

	and it is under his influence that Marcel undertakes to return a similarly flawed reply. After the failed excursion to the hills, Marcel's father does not openly castigate the two boys but playfully suggests that he is fully aware of what has happened. • He plays an important role in his dealings with Uncle Jules. Marcel's father has strong views which clash with many of the ideas of Jules, but he does not allow this to lead to any sort of rift between the two. A teetotaler, at Christmas, in order not to offend his generous relative, he accepts a gift of alcohol by pretending that, having been heated, the wine has lost its alcoholic content. He is also anti-clerical but thanks Jules for praying for them, even though he maintains his belief that such action is ineffectual. Marcel's father is not depicted as perfect, as is shown by the crossing of the estates, but he comes across as a warm-hearted, pleasant parent and human being.
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Question number	Indicative content
6(a)	Le Gone du Chaâba – Azouz Begag Candidates may refer to the following in their answers: Bouzid is a key figure in the story of Azouz's childhood. His attitude towards his father changes somewhat as Azouz grows up. • In the early stages, Bouzid is certainly something of a hero figure who is much admired by his son. Azouz is proud of the way in which his father is the leader of the immigrant community in the Chaâba. His authority at this stage is accepted by everyone without demur. In this part of the book, he is depicted as strong, upright and with solid moral convictions. If not a complete hero, he is at least a role model for Azouz. • Even when Bouzid acts autocratically, as in the case of the incident with the bicycles, his actions are seen as an indication of strength, worthy of a hero. Azouz is impressed by his father's industry and his desire to provide a better future for his children. • Things change with the abattoir incident when a mere woman challenges Bouzid as a man and their chief. Azouz begins to see weaknesses in his father, partly brought about by his role in this event. Bouzid meets officialdom with a mixture of anger, fear and shame. This frustration arises from his lack of

	knowledge and articulacy to handle a difficult situation, not the attributes of a hero. • Bouzid becomes even less of a heroic figure when the family eventually moves from the Chaâba to a modern flat. He cannot accept the new surroundings or the way of life inherent in them. Azouz watches his father descend from a figure of authority to a shadow of his former self who finally returns as a lonely figure to the Chaâba. The claim that his father was a hero in the book cannot be consistently justified.
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Question number	Indicative content
6(b)	Le Gone du Chaâba – Azouz Begag Candidates may refer to the following in their answers: Life for immigrants is shown to be difficult in <i>Le Gone du Chaâba</i>. They are exposed to a range of pressing social problems. • The most obvious difficulty is perhaps that of housing. The Chaâba is a real shanty town with virtually no facilities. There are insanitary conditions, and the community lives next to a rubbish tip on which the children scavenge. • Language weaknesses also inhibit immigrants' prospects. Bouzid's command of French is very rudimentary and he cannot expect to gain anything other than hard, manual work. He hopes that his children will be able to access a better situation later in life. The older generation of immigrants relies on younger members to deal with French authorities and in communications with schools. • Education is not easy for Azouz and his colleagues from the Chaâba. Their failure to make much progress is caused by hostility from some teachers and also from their own refusal to cooperate and engage with learning. It takes a great determination on Azouz's part to take advantage of any educational opportunities offered. • For a variety of reasons, the immigrants find it hard to integrate with French society. Mutual misunderstanding and enmity keep the two communities resolutely apart. When families such as Azouz's eventually move into better accommodation, older members, such as Bouzid, find it hard to adapt to changed circumstances and a conventionally perceived more French way of life.

Question number	Indicative content
7(a)	Les Mains Sales – Jean-Paul Sartre Candidates may refer to the following in their answers: Jessica and Hugo are married but they are far from being a conventional couple. Jessica's feelings towards her husband change a little in the course of the play. • In the opening tableau, before the flashback, we learn that, while Hugo was in prison, Jessica had written to him a few times but then no longer went by his name and has returned to her father. We assume, therefore, that she has lost any feelings she might have had for him. • The nature of their relationship as a married couple becomes obvious once the flashback begins. Jessica and Hugo have married young and relations between the two are very superficial. Jessica cannot take Hugo seriously. She teases him and their life together is likened to a game. She has a low opinion of his capabilities. When Hugo reveals that he is going to kill Hoederer, she says that he will never manage it. • There is some suggestion that Jessica is jealous of Olga who she refers to as 'la louve'. However, she cannot tell Hugo that she loves him in a convincing way and there is an indication that she is frigid towards him. In the opening exchanges between Jessica and her husband, she does not reveal any depth of feeling for Hugo. On meeting Jessica, Hoederer is quick to point out to Hugo that his wife has no respect for him. • When Jessica meets Hoederer, she becomes more mature and her feelings and attitudes towards Hugo begin to change. She becomes more serious and tries to persuade her husband not to carry out his mission.

Question number	Indicative content
7(b)	Les Mains Sales – Jean-Paul Sartre Candidates may refer to the following in their answers: The play has a rather intriguing title and, as the action unfolds, it becomes obvious that it is well suited to the central theme of politics which is treated within it. • It is Hoederer who first uses the expression during a discussion between him and Hugo after the scene with the other political leaders during which Hugo believes that Hoederer has acted in a treacherous way. The use of the

	image of dirty hands is used by Hoederer to help justify his actions: <i>'Comme tu as peur de te salir les mains ... Moi, j'ai les mains sales .. Est-ce que tu t'imagines qu'on peut gouverner innocemment ?'</i> • The image of dirty hands plays a big role in the debate between purity of motive and pragmatism in politics. According to Hoederer, the ends justify the means. It does not matter how much you 'dirty your hands', if the end result is the desired one. For Hugo, however, one's actions should remain pure, irrespective of the outcome. • An important aspect of the play also lies in the clash of two entirely different characters in Hugo, the idealist and Hoederer, the realist. The title helps to underline this fascinating duel of personalities. • The title, <i>Les Mains Sales</i> also indicates how politics in general is a dirty game. Whilst Hugo has been in prison for what he was originally sent to do, the party line has changed, and he is an embarrassment. Olga is given a brief time in which to determine whether he is redeemable or must be eliminated.
Question number	Indicative content
8(a)	Les Petits Enfants du Siècle – Christiane Rochefort Candidates may refer to the following in their answers: In spite of certain humorous elements, such as Josyane's sardonic commentary and the depiction of her father and brother, the overall message of the book is rather depressing. • It is true that the characters are better off in terms of life's comforts than their predecessors but this is gained through a system of rampant materialism. Children are conceived merely as a means of gaining further possessions and gadgets. In such a situation, the women are seen as nothing more than receptacles for a string of offspring. The men, epitomised by Josyane's father, are depicted as slovenly misogynists. • Reconstruction of infrastructure after the devastation of war should be a source of hope and optimism. However, the rebuilding takes the shape of soulless housing estates with few facilities. One of the migrant workers brought in to aid with the regeneration proves to be an abuser of children.

	• The Lefranc family members are drawn in contrast to the Rouviers and should perhaps foretell a better future. However, Josyane finds their ideas and behaviour very unimpressive, and the family does not prosper. • The most depressing aspect of the book concerns what happens to Josyane. Her educational potential, at one time quite promising, is snuffed out by the need for her to look after her numerous siblings and the household. At the end, she falls into the way of life which, for much of the book, she has claimed to despise.
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Question number	Indicative content
8(b)	Les Petits Enfants du Siècle – Christiane Rochefort Candidates may refer to the following in their answers: The Rouvier family as a whole is important in the book and its members contribute a great deal to the themes treated by Christiane Rochefort. • There is no doubt that Josyane is the principal character. The work consists largely of telling what happened to her and to those around her and of giving her often barbed comments on the events. Much of her commentary is about her family and their behaviour. The family is thus essential to Josyane's account. • One very important theme is materialism and the way in which the family is obsessed with gaining increasing amounts of consumer goods. Because of the birth-rate policy the main way to increase their material wealth is to have children. Josyane's mother is central to the explanation of this for she is worn out by bearing children and relies on her daughter to run the household. The father's preoccupation with a newly acquired car also contributes a great deal to the picture which is drawn of family life. • Rochefort was obviously keen to depict a misogynist society and she does this largely through Josyane's father and her brother Patrick who are seen as typical of their sex. They refuse to help in any way with household chores which they view as the sole province of women. They pass their time in indolent, slobbish behaviour. • Another feature of the book is the contrast drawn between the Louviers and the Lefrancs. It is important that the former

	are seen as the direct opposite in every way of the other family. Rochefort resists the temptation, however, to give an idealised portrait of the Lefrancis, for they, too, have their imperfections.
Question number	Indicative content
9(a)	Le Tartuffe – Molière Candidates may refer to the following in their answers: Most of those around Orgon try on various occasions to warn him of the dangers of his misplaced trust in Tartuffe. These attempts meet with little success until they make a final concerted effort. • Firstly, Cléante, Orgon's sensible brother-in-law, tries to reason with Orgon. In rather long, measured speeches, he tells him that his obsession with Tartuffe is making him a laughing-stock. He also tries to explain to him the difference between a truly devout person and a <i>faux dévot</i>. However, he has no success. Orgon, in rather sarcastic terms, simply tells him that he does not know what he is talking about. • Dorine, the servant girl, in typical forthright language, upbraids Orgon for his ridiculous idea of making Mariane marry Tartuffe. She also takes the opportunity to talk about the dangers of unsuitable, arranged marriages. Her strongly expressed views have no effect on Orgon who becomes angry, tells Dorine to remember her position and to mind her own business. When she persists in her arguments, he tries to slap her. • Damis, Orgon's son, witnesses Tartuffe making amorous advances towards Elmire. He angrily confronts Tartuffe and, when Orgon appears, he proceeds in the same angry tone to tell him of Tartuffe's treachery, hoping that his outburst will lead to Tartuffe's dismissal from the household. However, it has the opposite effect. Orgon defends Tartuffe, saying they are all plotting against him. In turn, Orgon becomes angry. He banishes his son from the household and expresses his intentions to disinherit him. Damis thus has had the least success. • Orgon's gullibility seems entrenched and the other characters see no other way of exposing Tartuffe than to make Orgon catch him red-handed. Therefore, they hatch the plot of hiding Orgon under the table from where he

	witnesses Tartuffe compromising Elmire's virtue. Orgon is finally convinced of the hypocrite's perfidy but still it takes the King's intervention at last to rid the household of Tartuffe. The successive failures of the other characters' attempts to save Orgon from Tartuffe underline the former's deep-seated gullibility and blindness.
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Question number	Indicative content
9(b)	Le Tartuffe – Molière Candidates may refer to the following in their answers: Madame Pernelle, Orgon's mother, only appears at the beginning and the end of the play but nevertheless she has an important role to play. • In her two appearances, Madame Pernelle serves to aid the structure of the piece. In the first scene, all the characters are present except Orgon and Tartuffe. Madame Pernelle in turn criticises their behaviour and, by telling us who they are, as she goes through her strictures, she establishes the relationships between the various characters. Furthermore, she upbraids them for their opposition to Tartuffe. This makes the spectators aware of the central situation and they are keen to see this Tartuffe whom she is describing. • At the end, even after the scene with Orgon under the table, Madame Pernelle refuses to believe Tartuffe's bad intentions. It is only when Monsieur Loyal comes to eject them all from the household that she finally sees her error. This rounds off the opposition to Tartuffe and makes them united in their condemnation of him, although it still needs the appearance of l'Exempt to bring about the satisfactory ending. Madame Pernelle is thus crucial in establishing the structure of the play. • <i>Tartuffe</i>, for all its serious message, is a comedy and Madame Pernelle serves to add light relief and to provide humour. She is something of a pantomime figure and she was originally played by a male actor. Her blind acceptance of Tartuffe is even greater than Orgon's and her exaggerated support for the imposter is a source of fun mixed in with the more serious sections.

	• Madame Pernelle also serves to show that Orgon is not totally isolated in his acceptance of Tartuffe. The fact that she too is taken in by Tartuffe helps to underline the latter's deviousness and hypocrisy. She shares her son's gullibility and this helps to make it a little more believable and allows Molière to show the dangers of such a person as Tartuffe.
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Question number	Indicative content
10(a)	L'Étranger – Albert Camus Candidates may refer to the following in their answers: Marie and Meursault are the principal couple in the book. The reader is likely to have a range of reactions to them. • Marie and Meursault certainly seem to have little in common. In fact, in many ways they appear to be complete opposites. Marie is a very conventional girl; she wants to obey social conventions and is looking forward to marriage and a traditional lifestyle. Meursault is completely unconventional; he cannot see the point of accepted social norms. Marie is shocked to discover that he has only just buried his mother but is engaging in pleasurable activities. • Meursault enjoys the pleasures of the senses in all things and to him Marie is merely a way of enjoying her physical attractions. Marie enjoys being with him and their activities together but she is keen for their relationship to go beyond the sensations of the moment. It certainly appears that it would be difficult for the two to be compatible for any length of time. • Marie and Meursault are so different that it might seem that they are unbelievable as a couple. To begin with, Marie is not fully aware of Meursault's unusual character, so perhaps it is not totally surprising that they should embark on a relationship, but it is unlikely to last. Meursault is interested in Marie only as a source of physical pleasure and, therefore, it is not so surprising that he seeks and enjoys her company. • After the murder of the Arab, when Meursault is in prison, Marie goes once to visit him. However, Meursault soon forgets her and the relationship ends. This is understandable, particularly if one considers Meursault's character. Since he is only interested in Marie for her physical charms, it follows

	that, once he is denied her presence, he should lose all interest in her. Marie and Meursault are in no way a traditional couple but nevertheless they provide a fascinating feature of the book.
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Question number	Indicative content
10(b)	L'Étranger – Albert Camus Candidates may refer to the following in their answers: <i>L'Étranger</i> is an unusual text. Reactions to it from readers are likely to be varied and many may find it disquieting. • A series of chance happenings and the mesmerising effects of a relentless sun combine to lead to murder. Meursault himself ascribes his act to the sun and many will find it alarming that the tranquillity of a normal day can lead to the death of the Arab and ultimately to Meursault's own destruction. • Some readers will also no doubt be disturbed by Meursault's rather strange character. He fails to connect with traditional society and does not share conventional values. He consorts with dubious characters, such as Raymond. It is not surprising that representatives of the world around him feel threatened by him. • Another puzzling and disquieting feature of Meursault's behaviour is the way in which, after shooting his victim once, perhaps due to extenuating circumstances, he proceeds to fire a further number of times. • Meursault's own fate is also likely to worry many readers. Whilst he may justifiably be condemned, the manner of his treatment by the legal system is alarming. Meursault is condemned, not for what he does but for what he is. The only outcome is his execution at which he rejects the normal sources of solace. It is very likely that some readers will find the book disturbing.
Question number	Indicative content
11(a)	No et Moi – Delphine de Vigan Candidates may refer to the following in their answers: It is intriguing to judge whether the central characters in this book can be classed as winners or losers. • For Lou and No, it might at first be considered from the ending, in which the rather impractical plan of going away

	together ends in failure, that they both gain nothing. Lou is certainly simply left alone at the station and No disappears back into a life of homelessness. No's attempts to reintegrate into mainstream life have come to nothing. • On closer inspection, however, some gains have been made. Through her friendship with No, Lou has become more mature and self-confident. She is also by now a firm friend of Lucas whom she could only admire from afar at the beginning of the action. On returning home, Lou also finds that her relationship with her mother has much improved. In spite of the disappointment at losing contact with No, it could be said that, overall, Lou is a winner. • For most of the novel, Lou's mother Anouk certainly appears to be a loser. After the loss of her child, she sinks into a deep depression. It is only when No comes to stay in the household for a short time that she begins to improve her mental state. By the end of the book, she seems to be on the road to recovery and, most importantly, her relationship with her daughter is much improved. Potentially, Anouk can be considered to be a winner. • It is difficult to feel the same about No. Because of a series of unfortunate circumstances, No has been condemned to a life on the streets with all the discomfort and danger which that entails. For a brief interlude, when she goes to live with the Bertignacs, it appears that she might have a chance to leave her past life behind. However, she soon slides back into her old routine and is asked to leave. She can only readopt the homeless existence to which she had become accustomed. It is difficult to see No in any light other than that of a loser.
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Question number	Indicative content
11(b)	No et Moi – Delphine de Vigan Candidates may refer to the following in their answers: <i>No et Moi</i> concerns an unlikely friendship and the description of this relationship contains many moving moments. • Readers cannot fail to be moved to pity as the reasons for No's descent into homelessness are slowly revealed. The descriptions of her life on the streets, which are sometimes graphic, are also likely to be found to be moving. The warmth which develops as the two girls become closer and in which

	Lucas is increasingly involved will probably be found to be endearing. • One also feels for Lou. At first, her chronic lack of self-confidence at school and the way in which she finds it hard to relate to her classmates, including Lucas, are no doubt sources of sympathy in most readers. There is also some sadness at the end, when the rather naïve plan to run away with No comes to nothing. • The considerable friendship which grows between the two girls is certainly unexpected. The two would never have met if Lou had not chosen homelessness as the subject of her school project. Their first meetings are not promising. The fact that No cannot adapt to Lou's world and that their relationship ends in failure perhaps show that their friendship was never likely to be long-lasting. • No and Lou at first are from different worlds and have nothing in common. Lou is from a comfortable, middle-class home and No has no real family and lives a precarious existence on the streets. From the point of view of personality, the two girls are entirely different. Lou is naïve and has no experience or understanding of the wider world. No on the other hand, is streetwise and almost world-weary. It indeed seems unlikely that the two will form a firm friendship.
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Question number	Indicative content
12(a)	Thérèse Desqueyroux – François Mauriac Candidates may refer to the following in their answers: Much of the action of the novel arises from Thérèse's ill-fated marriage to Bernard and the image given of the institution in general is not a flattering one. • Thérèse's marriage to Bernard appears to be doomed from the beginning. The wedding takes place on a hot, stifling day and Thérèse has the impression that she is walking into a barred cage. From the honeymoon onwards, married life is a source of frustration and disappointment for her. The image given of this particular marriage is thus one of dissatisfaction and heartache. • The source of unhappiness in marriages seems to be that they are arranged for the wrong reasons. Unions are forged to bring material advantage. Everyone assumes that Thérèse

	and Bernard will marry to bring their properties together. Le fils Deguilhem is viewed as an ideal partner for Anne, since he is rich and, for the family, everything must be done to bring about their marriage. • On a negative side, there are very definite ideas on who will not make a suitable partner. This is graphically seen in the reactions to a potential relationship between Anne and Jean Azévédo. He is firmly rejected because he is a foreign Jew and there is a history of sickness in the family. Any possible feelings between the two are not taken into account. Marriage is thus seen as something which will bring all-round advantages with no negative possibilities inherent in it. • The irony is that Thérèse, who suffers from the marriage she enters into, shares many of the attitudes which bring it about. She too is said to have property in her blood and in addition she has the idea that marriage to Bernard would be a sensible thing. She also understands why Anne should not marry Azévédo and she joins the family in opposition to such a union, although it must be said that her antagonism is bolstered by the jealousy she feels for Anne's happiness. The view of marriage shown in this book is not a happy one.
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Question number	Indicative content
12(b)	Thérèse Desqueyroux – François Mauriac Candidates may refer to the following in their answers: The relationship between Thérèse and Anne changes a great deal during the novel. The reasons for this lie mostly in the marriage between Thérèse and Bernard and the failed relationship between Anne and Azévédo. • To begin with, Thérèse and Anne are great friends. They are of approximately the same age and spend a lot of time together, particularly in the school holidays, when, in the remote area of Argelouse, they enjoy one another's company. • Neither initially sees any obstacle to their friendship in Thérèse's marriage to Bernard. Indeed, Thérèse has what is described as a childish notion that becoming Anne's sister-in-law is one of the main attractions of this union. Anne also obviously thinks that nothing has changed, for it is to Thérèse that she confides her excitement at meeting and falling in love with Azévédo.

	• However, Anne's letters to Thérèse while the latter is on honeymoon have the exact opposite effect to the one which she anticipates. Thérèse, who is already profoundly disappointed in her relationship with Bernard, reacts ferociously. <i>'Elle connaît cette joie ... et moi alors?'</i> It is this jealousy and the desire that Anne should not enjoy the happiness which she is missing which forges the deep rift between the two. • Thérèse will not help Anne in the latter's desire to establish a relationship with Azévédo, a reluctance made all the more firm, when she meets Azévédo and learns that he is not sincere in his dealings with Anne. Anne is extremely upset that Thérèse will not support her in her opposition to the proposed marriage to le fils Deguilhem, which is desired by the family. This adds to the hostility between the two who were once such good friends.
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Question number	Indicative content
13(a)	Une si longue lettre – Mariama Bâ Candidates may refer to the following in their answers: Women in Senegal face many obstacles in their search for independence and a new role in life. • Women have to struggle to get an education which will help them assume a more positive role. Ramatoulaye and Aïssatou acquire such an education, which is beginning to give them financial independence. Men, however, are suspicious of educated women. Society is not quite ready to accept their instruction and competence. • Traditions involving marriage and polygamy are also an obstacle. Men can take a second wife and the first is relegated to a position of low importance. A widow, after the regulation period of mourning, is expected to remarry. Aïssatou refuses to accept these traditions and moves abroad to create a new life for herself. • There is a conflict of generations which militates against the freedom of modern women. Older people are keen to see the maintenance of traditions and the status quo. For them, the woman's place is in the home, running the family. The

	arranged marriages of girls are seen as a means of stability and prosperity. At the stage described by Ramatoulaye, women might be viewed as an obstacle to themselves. The next generation actively seeks to shake off any shackles impeding their liberty but Ramatoulaye in particular has an ambivalent attitude to breaking completely with the past. Aïssatou, on the other hand, is more forthright and categorically refuses to accept the inhibitions placed on her.
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Question number	Indicative content
13(b)	Une si longue lettre – Mariama Bâ Candidates may refer to the following in their answers: Ramatoulaye's relations with her children are not given a great deal of treatment in the book but come to more prominence in the later stages of her long letter. - Daba, Ramatoulaye's eldest child, is a modern young woman who is furious at her father's second marriage to Binetou. She encourages her mother to resist tradition and break with the father. She cites Aïssatou as an example. She sees her mother's friend as a better role model, since Ramatoulaye is more circumspect and hesitant in opposing what is expected of her. - Ramatoulaye has a mixture of admiration and perhaps even envy when Daba contracts a marriage and forms a modern couple in which the partners are equal. - Ramatoulaye has a fairly liberal attitude to her children and their behaviour. The young girls smoke and are allowed to wear trousers. She does not preach chastity to them but tries to instil in them a responsible attitude towards relationships. When her two sons are knocked over by a motorcycle whilst playing football in the street, Ramatoulaye does not blame the cyclist but tries to persuade the boys to adopt a more sensible approach to their play. - Ramatoulaye's daughter Aïssatou, her friend's namesake, becomes pregnant. Ramatoulaye does not become angry or demand recompense. She accepts the young man Ibrahima Sall and the new young family. Arrangements are made for the two young people to continue with their studies and finish their education. Ramatoulaye sees herself as more

	enlightened than the older generation in the treatment of children but she still worries about their welfare and their futures.
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Question number	Indicative content
14(a)	Un Sac de Billes – Joseph Joffo Candidates may refer to the following in their answers: The two brothers contribute to the story and each has a role to play. • There is no doubt that Jo narrates the story. He tells it using first person narrative and we experience the joys and the troubles they encounter on their journey through his eyes. We rely on Jo to tell us of his brother's ideas and feelings. • When they first leave Paris, it is inevitable that Maurice plays the leading role, since he is the older of the pair by two years. He was protective of his brother at school and continues to act in this way. It is Maurice who takes the lead in the crossing of the demarcation line and he helps others to cross in order to earn them some much needed money. • The most obvious incidence of Maurice playing the greater part in their survival occurs in the Hôtel Excelsior, when the boys are in severe danger. Whilst Jo is ill, Maurice leaves the hotel to seek the help of the Curé de la Buffa and secure the necessary papers for their release. • Towards the end of the tale, Jo becomes more mature and increasingly independent. He works on his own in the Manceliers' bookshop and it takes all his ingenuity to survive as a Jewish boy in the home of a rabid supporter of Pétain. Once the war is over, Jo travels back to Paris on his own, a sign that he is no longer so dependent on his elder brother.

Question number	Indicative content
14(b)	Un Sac de Billes – Joseph Joffo Candidates may refer to the following in their answers: Before they leave Paris, the father of the two boys dramatically tries to warn them of the dangers they will face and to instil in them the need to hide their Jewish identity at all costs. • Earlier at school, Jo is naïve and does not even know what is meant by the term Juif. He has to ask, 'C'est quoi, un Juif ?' However, later he manages to keep secret the fact that he is a Jew, often in the most difficult circumstances.

	• Even in the calmer, more secure environment of La Moisson Nouvelle, the boys maintain their refusal to reveal their true identity. When they are told that there are several Jewish boys hiding in the camp, they resist any temptation to say that they too are Jews. • The sternest test comes in the Gestapo headquarters in the Hôtel Excelsior in Nice. The plan hatched in La Moisson Nouvelle to adapt Ange Testi's story as their own ensures that they do not reveal the truth under interrogation. The fact that both boys tell exactly the same story and the documents produced by the Curé de la Buffa combine to persuade the Germans that the Joffo boys are Christians, and they are released. Here, the father's instructions are followed against all the odds. • Jo does eventually admit to being Jewish but this is right at the end when the Germans have left and the danger has passed. Jo saves Mancelier from the Resistance fighters who are seeking vengeance on collaborators, by saying that Mancelier knew he was harbouring a Jew. Jo is triumphant in announcing he is a Jew in Mancelier's presence, and this is an apt counter to all the antisemitic insults Jo has had to listen to during his stay in the Mancelier household. One can say that the Joffo boys followed their father's instructions extremely well.
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Question number	Indicative content
15(a)	Au Revoir les Enfants – Louis Malle Candidates may refer to the following in their answers: <i>Au Revoir les Enfants</i> can be seen as a coming-of-age film for Julien. • In the opening scenes, Julien comes across very much as a child. He does not want to go back to boarding school but clings to his mother on whom he seems very dependent. He is a contrast to his elder brother François, who is much more mature. In the train, Julien looks wistfully through the window, longing to be back home. • Back at school, he is something of a loner who appears to be out of place amongst the rather rowdy other boys. An indication of his young nature is his continuing habit of wetting the bed.

	• Julien grows in stature somewhat with the arrival of Jean. He now has someone in the school who is a rival in accomplishments. When Julien discovers Jean's true identity, there is a growing complicity between the two, an indication of increasing maturity. The same can be said of Julien's determination to protect Jean. • The real turning point comes at the end when Julien realises that his inadvertent, knowing glance at Jean has led to the exposure to the Gestapo of Père Jean and the Jewish boys. We are told at the end that the feeling of guilt has stayed with Julien for forty years. This is a sign that the young boy has come of age in an abrupt way. During the film, Julien really has said goodbye to his childhood.
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Question number	Indicative content
15(b)	Au Revoir les Enfants – Louis Malle Candidates may refer to the following in their answers: Joseph in a fit of pique denounces Père Jean and the Jewish boys to the Gestapo. This, in turn, leads to their arrest, deportation and eventual death. • Joseph must know that betraying the members of the school to the German authorities will lead to their arrest and almost certain death. Nevertheless, he proceeds with his infamy and this can be categorised as inexcusable. • Once he has given the information to the police, Joseph is portrayed as revelling in the material advantages his actions have won for him. Showing him enjoying such things leaves no doubt about the source of the information and emphasises the way in which his behaviour is unforgivable. • Joseph has much to put up with, which leads us to understand why he acted in the way he did. He has a menial job in the kitchen. The schoolboys mock his disability. They also abuse him and encourage his use of the black market. • What finally pushes Joseph to the limit is his dismissal by the hard-line Père Jean for his dabbling in the black market, which the priest sees as a betrayal of the poor and unfortunate. Joseph thinks he has been treated unfairly and the only way he can get revenge is by disclosing what is happening at the school to the Gestapo. Whilst this may be despicable, it is at least understandable.

Question number	Indicative content
16(a)	Chocolat – Claire Denis Candidates may refer to the following in their answers: The action of the film takes place over the period in which Cameroon gained independence and this important time is treated in this work. • The scenes on either side of the flashback give glimpses of a modern, vibrant state. The middle of the film shows the country as it was during its colonial past. The stark contrast depicted between the two eras underlines the progress which has been made and reflects badly on the time of colonialism. • Colonial Cameroon is portrayed as a backward country given over to superstition and ancient beliefs and customs. The native population is kept subjugated and in only inferior positions. Even trusted figures, such as Protée, are kept firmly in their place. • The worst excesses of the colonial regime are shown when a plane carrying some ill-mannered members of the colonial community makes a forced landing. One passenger in particular is shown to be arrogant and domineering. He badly mistreats his African mistress, an indication of the pernicious relationship in general between the masterful colonials and their cowed subjects. • However, not everything is shown in such a bad light. Marc Dalens is portrayed as a conscientious provincial governor who is keen to do the right thing. There is a developing relationship between the young girl France and the houseboy Protée, perhaps an indication of the improving understanding between the two elements of society.

Question number	Indicative content
16(b)	Chocolat – Claire Denis Candidates may refer to the following in their answers: The adult France returns to Cameroon to retrace her roots but, by means of the flashback technique, the majority of the film is seen through her eyes when she was a child, the daughter of a French colonial administrator. • The flashback focuses on how the young girl experiences the colonial social order, which is in a state of flux. It is easier for

	a child to stand between different sides of society. She could be said to be a sort of 'go-between'. • The relationship between the natives and the colonials is beginning to alter and France is placed in the middle of the two. She goes to places where adults may not. We often see her standing on the edges of spaces occupied by Africans, while she also watches the white settlers from a distance. • France also observes the complicated affairs of adults with innocent eyes. Thus, we see the interaction of her mother with Protée and the interference brought by the passengers of the downed plane. • One of the important features of the film is the relationship between France and Protée and it is easier for a child to have such a relationship, which is fascinatingly ambivalent. On the one hand, she is close to the houseboy, eating the sandwich he prepares and solving his riddles. On the other hand, she easily acts imperiously with him, telling him to return home or ordering him to eat her soup.
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Question number	Indicative content
17(a)	Cléo de 5 à 7 – Agnès Varda Candidates may refer to the following in their answers: The film is an account of about ninety minutes in the life of a young woman and her development in that short space of time. • Cléo at the beginning is full of fear. Her anxiety concerning the outcome of her medical tests is increased by the fortune-teller's conclusions. In Cléo, there is ambivalence in her desire both to avoid and to confront a painful truth. • The following scenes with Angèle portray Cléo more as a rather shallow narcissist, which is shown by her look of pleasure as she sees her reflection in a series of mirrors and the appraising gaze of men who eye Cléo as she walks down the street. At the same time her fear reaches paranoia. African masks frighten Cléo and this heightens when a student parading in costume plays at scaring her. • In the rehearsal, she is seen as a self-centred child who is full of self-pity. However, towards the end she removes her wig to strip away her previous identity, the first expression of the transformation she is undergoing. Her friend Dorothee demonstrates that she is at ease with her body, in direct

	contrast to Cléo's distress. The film within a film reveals that by taking off dark glasses you can find love and happiness. • Finally, Antoine helps Cléo contend with her fears. She reveals her true identity as Florence. The doctor suggests her illness is treatable and Cléo's final words are that she is no longer afraid and she appears to be happy. Thus, she has evolved from a narcissist to someone with a clearer idea of herself as a mortal woman.
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Question number	Indicative content
17(b)	Cléo de 5 à 7 – Agnès Varda Candidates may refer to the following in their answers: Varda was originally a photographer and this is apparent in her depiction of Paris. • Cléo's travels towards self-discovery are shown in parallel with a journey across the capital. The story starts in the commercial district of the right bank, then moves across the Seine to the left bank areas of St. Germain des Prés, Montparnasse, le Parc Montsouris and the Hôpital de la Salpêtrière. All in all, the film includes 48 locations, thus giving a comprehensive view of the city with details of urban architecture, clothing and cultural activities. • Varda takes us through recognisable streets of Paris by a variety of means. Angèle and Cléo walk through the streets and journey in a taxi, Dorothée drives her friend, rather erratically, around the city and finally Antoine and Cléo move towards the hospital on the open platform of a bus. • Attention to detail is shown as the journey progresses. There is a radio news broadcast heard in a taxi, bits of conversation are overheard in a café and we follow the patter of a frog-swallowing street performer. Locations are made to match Cléo's mood of the moment. She is frightened by an art gallery's display of African masks, she enjoys the attention she gets in the café and the hat shop; a greater serenity comes with the park setting. • Paris is also captured at a particular moment in June 1961. The news item ranges from demonstrations in Algeria and by farmers in the French provinces to the Tour de France and the state of Edith Piaf's health. There is thus a nostalgic evocation of Paris in the early sixties with open-backed buses,

	the Gare Montparnasse, as it was, and Citroën DS taxis. <i>Cléo de 5 à 7</i> thus shows up ninety minutes in the life of a young woman within a visual account of urban Paris in June 1961.
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Question number	Indicative content
18(a)	Deux Jours, une Nuit – Jean-Pierre Dardenne, Luc Dardenne Candidates may refer to the following in their answers: <i>Deux Jours, Une Nuit</i> is a modern film which deals with many issues which affect people's lives today. The characters work for a company producing solar panels, itself a very modern activity. • Industrial relations are very much something which affects almost everyone. The workers in the solar panel factory have to struggle with their bosses to gain any sort of financial security. Solidarity with their co-workers is threatened by the company's efforts to sow discord within the workforce. • Depression has no doubt always existed but mental health is now discussed more and more openly. Sandra's depression and her need to be off work is what sparks the controversy in the first place, as management realises that they can save money by losing a member of staff. On several occasions during the weekend, Sandra loses heart and even attempts suicide at one moment. • The plight of immigrant workers is treated in the film. Being only on a temporary contract leaves Alphonse in an even more precarious position than the rest of the workers. According to the plan drawn up by the factory owner, it is he who will lose his job if Sandra is reinstated. • Family life is also shown to be problematic. Sandra and Manu struggle to maintain some sort of family order in the face of their difficulties. Anne and her husband have marital problems which come to a head during the weekend, when their financial situation is put under threat. The work dilemma causes dissension between a father and son who work at the factory.

Question number	Indicative content
18(b)	Deux Jours, une Nuit – Jean-Pierre Dardenne, Luc Dardenne Candidates may refer to the following in their answers: All those who work for the solar panel company have difficulties.

	• Sandra and Manu certainly have challenges to face. Most notable of these is Sandra's depression which has led to the threat of her losing her job and which affects her ability to try to persuade her fellow workers to support her during the weekend period of the film. • During the weekend, their main objective is to get as many people as possible to vote for her to retain her job. This is not an easy task, as there are many reasons for them not to lend Sandra their support. • When Sandra and Manu visit her work colleagues, all sorts of problems facing the latter come to light. All of them are in a very tight financial situation, which is why losing their bonus would bring serious money issues. Anne and her husband are obviously having difficulties in their marriage. The dilemma at work exacerbates these and Anne ends up leaving home. • The jobs in the factory are precarious and this is particularly true for someone like Alphonse, who is on a short-term contract and thus it is easy to dispense with him. When Sandra and Manu visit the father and son pair who work at the factory, family tensions quickly surface and the two have a heated argument. No-one in the film seems to have an easy life.
Question number	Indicative content
19(a)	Entre les Murs – Laurent Cantet Candidates may refer to the following in their answers: Souleymane's bad behaviour becomes the subject of a disciplinary hearing and several important themes are treated in it. • Souleymane's mother attends the hearing but she speaks no French and, therefore, finds it hard to follow the proceedings or to speak up on behalf of her son. She relies on the latter to translate for her. This emphasises some of the difficulties immigrant families face. • Discipline is one of the issues raised by the film. Souleymane is not the only pupil to exhibit poor behaviour but he is the one whose actions lead to the disciplinary hearing. This is an important episode, therefore, in the general discussion of discipline in a difficult inner-city school, which is so much a feature of the film. • The two class representatives at the hearing behave very inappropriately during the session, much to their teacher's annoyance. This is further proof of their lack of seriousness

	and willingness to cooperate positively. It stresses and offers a strong indication of the difficulty of Monsieur Marin's job. • The most important outcome of the hearing is that it leads to a breakdown in the fragile relationship between the teacher and his class. He accuses the two representatives of being irresponsible and they say that he does not support Souleymane. Exasperated, Monsieur Marin verbally abuses them and this leads to increased hostility between the teacher and those he attempts to teach, a deterioration which has been simmering throughout the film.
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Question number	Indicative content
19(b)	Entre les Murs – Laurent Cantet Candidates may refer to the following in their answers: <i>Entre les Murs</i> is a very appropriate title, since it sums up the limited nature of the film which often assumes the nature of a fly-on-the-wall documentary. • The action of the film, such as it is, takes place entirely within the walls of an inner-city school and almost all of it within one single classroom. The school is situated in a difficult area of Paris but we never see any outside scenes. There are occasional shots of the staffroom, the playground and the room in which the hearing is held but otherwise the space between the four walls of the classroom provides the sole setting. This makes the title very apt. • We know nothing of Monsieur Marin's life outside the classroom. We know nothing of his home life, his interests or those around him. His essential role for the film is that of teacher and for this reason he is not seen outside of his class. • The same can be said of the pupils. We get hints and glimpses of their situation but only through what is said in class. In this way, we learn that Souleymane, if he is expelled, is likely to be sent back to Mali. We also get to hear that Wei's family is threatened with deportation because their documents are not in order. The focus is thus on how the pupils behave and react in class, which is the essential content of the film. • No-one really breaches the walls to enter the school environment from the outside. Exceptions are the mother of Souleymane, who speaks no French but who comes in to

	attend the disciplinary hearing and Carl, who joins the school, having been expelled from another establishment. <i>Entre les Murs</i> is an appropriate title for a film of very limited physical horizons.
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Question number	Indicative content
20(a)	Intouchables – Oliver Nakache, Eric Toledano Candidates may refer to the following in their answers: The opera-house and the art gallery are the venues for the two principal cultural events enjoyed by Driss and Philippe. • Both episodes are used to underline the wide cultural differences which initially separate the two men. Philippe is obviously very keen on classical music and modern art. Driss, however, finds the talking tree at the opera ridiculous and the prices paid for daubings in paint absurd. From the cultural point of view, the two men could not be further apart. • However, the two episodes show the beginnings of a growing complicity between the two. Philippe is amused, rather than angry, at the scorn expressed by Driss at the opera and later shows some liking for his carer's choice of music. He also goes along with the satire on modern art by selling what Driss has splashed on a canvas for a ridiculous sum. • The two events demonstrate that an unexpected relationship is growing between two entirely different people. Slowly a relationship based on an increasing understanding of each other starts to form. Driss teases Philippe for his handicap in the gallery, a good indication of the way in which Philippe prizes the fact that Driss does not pity him. Scenes in the two venues are important stages in the development of the friendship between Driss and Philippe. • The film is, above all, a comedy and both these events add to the humour. The spectators are probably amused by Driss and his reactions in both episodes. The pretentiousness of both art forms is satirised and gently ridiculed. With Philippe, film-goers no doubt see the funny side of these activities, as highlighted by Driss.

Question number	Indicative content
20(b)	Intouchables – Oliver Nakache, Eric Toledano Candidates may refer to the following in their answers: The film begins, unbeknown initially by the spectators, towards the end of the action with a high-speed car chase between a powerful Maserati and the police. • The scene immediately catches the interest of the audience with the exciting pursuit. The Maserati weaves dangerously in and out of traffic. Spectators are no doubt on the edge of their seats to see how the slalom ends. • The pair in the car are eventually cornered. Driss claims that Philippe must get to the hospital and, further, to fool the police, Philippe feigns a seizure. This at once establishes much about the two men. Driss is full of mischievous stratagems and the handicapped Philippe is happy to go along with the subterfuge. The scene raises several intriguing questions. What is the relationship between these two disparate characters? What is the situation with this severely paralysed person? All will be revealed as the film unfolds after this striking beginning. • Once the chase is over, there is a nice contrast, as the car slows in the tranquillity of the open countryside and, as we discover later, moves towards the meeting with Eléonore. The film then moves seamlessly into the flashback. • The opening also makes clear the fact that <i>Intouchables</i> is a comedy, as the scene is inherently funny. The source of the humour, as it will be in the rest of the film, lies in the infectiously devilish nature of the character of Philippe's carer. The duping of the police is also amusing.

Question number	Indicative content
21(a)	La Haine – Mathieu Kassovitz Candidates may refer to the following in their answers: Saïd is one of the three main characters who are followed throughout the day in the film. He shares many characteristics with the other two but also has individual traits to which the viewer can react. • Film-goers will not be impressed by some of Saïd's less admirable features. Like Vinz and Hubert, he can at times be rude and aggressive, although he is usually not violent. He may be respected for the way in which he tries at times to mediate between the other two and to introduce a little calm into the trio's dealings. • The part of Saïd which viewers will no doubt find least appealing is his misogyny. He shows a lack of respect towards women and talks to them in a disparaging way. In the art gallery, he is rude towards the young women he encounters there. • Viewers will at times be amused by Saïd, for he is the joker of the three young men. He likes to tell jokes and this tends to defuse tense situations on occasions. Through Saïd, a little light relief might be felt in an otherwise sombre work. • On certain occasions, Saïd may well evoke pity. Viewers will feel for him when he is abused in the police station. The same feeling may be engendered at the end when he appears bewildered by events.

Question number	Indicative content
21(b)	La Haine – Mathieu Kassovitz Candidates may refer to the following in their answers: The police figure a lot in Kassowitz's film and generally they are not shown in a very good light. • Throughout the film, there is constant antagonism between the police and the inhabitants of the deprived areas. The police in general do nothing to lessen the tension which exists between the two groups, for which they are implicitly criticised. • The police are seen as the source of much of the violence which is a part of daily life in the suburb. The film begins with archive material on a riot in which the heavily armed police

	deal harshly with protesters. It is fairly obvious where Kassowitz's sympathies lie. • The scene in which the police are seen at their worst is in the police station when two officers abuse Hubert and Saïd. They try to instruct a young recruit in how to carry out such abuse effectively. Their actions are depicted as racially motivated which adds further to the condemnation of the forces of law and order. • However, not everything about the police is negative. A police officer in Paris treats Saïd with respect. The young recruit in the police station seems disgusted by his colleagues. Samir is from the estate and is a police officer. He tries to help Vinz and Hubert in the scene in the hospital. He attempts to convince the three young men that not all policemen are against them. He tries to be understanding and helpful. There is thus a little balance but on the whole Kassowitz's assessment of his own work is justified.
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Question number	Indicative content
22(a)	La Vie en Rose – Olivier Dahan Candidates may refer to the following in their answers: <i>La Vie en Rose</i> won many cinematographic prizes. Candidates may find many reasons for these successes. • Edith Piaf was a world-renowned singer and celebrity, and her life-story is fascinating. Film-goers will be intrigued by the mixture of success and tragedy which followed her throughout her life. Poignancy is unexpectedly added at the end when it is revealed that, early in her life, she lost a young child. • There is, of course, the marvellous music which is woven into the film and heard at various stages of it. From being a street performer to becoming an international singer of great acclaim, Edith's career is documented and culminates in a rendering of <i>Je ne regrette rien</i> when Edith is bathed in a glorious spotlight. • There are many features of the film which cinema-goers will find interesting. Not least of these is the way in which the story moves backwards and forwards in time. There is, of course, also the masterful acting of the leading players,

	particularly the huge range of emotions and moods expressed by Edith. • Love stories are always of interest. Edith's tumultuous affairs will fascinate. Her ill-fated romance with Marcel Cerdan will be particularly riveting and will arouse great pity for Edith. It is not surprising that the film was crowned with success.
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Question number	Indicative content
22(b)	La Vie en Rose – Olivier Dahan Candidates may refer to the following in their answers: Throughout her life, Edith interacted with a series of men, not all of whom afforded her a great deal of support. • Edith's father took her away from Titine, the woman who loved and protected her. However, he was only intent on using her in his street act. When Edith demonstrates that she can sing, he realises he can exploit her more. Her father does not, therefore, give his daughter much paternal affection or support. • Louis Leplée also realises her potential and takes Edith, the street-singer, to perform in his nightclub. His motives were no doubt not altruistic but Leplée did give her an opportunity to succeed. The support he gave Edith came in the form of facilitating her first step on the road to stardom. • Raymond Asso does not treat Edith very kindly. He gives her harsh lessons on how to perform on stage in front of a large audience. This support perhaps shows that you have to be cruel to be kind, for Asso's methods transform Edith into a consummate public performer. • It is difficult to judge whether Marcel Cerdan, the great love of Edith's life, offers much long-term support, for he is killed in an air crash. He goes to see her live shows but it is made clear that he will not abandon his life and family in North Africa.

Question number	Indicative content
23(a)	Le Dernier Métro – François Truffaut Candidates may refer to the following in their answers:

	Problems abound for the theatre as it struggles to survive during the dark days of the Occupation. • Firstly, the theatre is without its director, Lucas Steiner. Ostensibly, he has fled but he is in fact hiding in the basement. He continues to try to direct the new play but it is patently difficult to do this from his hideaway. One of Marion's many jobs is to replace him. • Whilst trying to maintain its cultural integrity, the theatre has to contend with censorship and antisemitism, which are rife at this period. The collaborationist critic Daxiat is a constant threat to the theatre's staff and its output. • Bernard Granger, the new leading man, brings problems with him. He is a member of the Resistance and thus the theatre is exposed to obvious danger. His involvement with Marion threatens her relationship with her husband. Some of the theatre's members, such as Jean-Loup, lead unconventional lives and this exposes them to scrutiny in an illiberal regime. • Like everyone else, the members of the theatre are subject to the restrictions and privations which characterised the Occupation. This is best symbolised in the title for the members of the audience have to catch the last train home to avoid being caught in the curfew imposed by the Germans. Life is not easy for the theatre and its workers.
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Question number	Indicative content
23(b)	Le Dernier Métro – François Truffaut Candidates may refer to the following in their answers: Much as she might want to, Marion cannot flee and abandon everything. She is placed in an unenviable position in many ways. • Marion is a Gentile. Nevertheless, she is caught up in the problems facing the Jews for she has to do her best to protect her husband who is hiding in the basement of the theatre. Marion is thus trapped between two worlds from a religious point of view. • Marion has to try to keep the theatre open and functioning but at the same time has to endeavour to stay on the right side of the authorities and the critics who support them.

	Bernard's open quarrel with the critic Daxiat, who is sympathetic to the Germans, does not help in this regard. • In her own romantic attachments, Marion is also torn in two different directions. She obviously has a loving relationship with her husband but she is also attracted to the newly-arrived leading man, Bernard. In the period immediately after the war, this is resolved in a triangular relationship between the three of them. • By protecting some members of her troupe, Marion treads a fine line between accepted conventions and the unconventional. In a repressive era, this could easily lead to closure of the theatre and persecution. Marion is certainly subject to conflicting pressures.
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Question number	Indicative content
24(a)	Les Choristes – Christophe Barratier Candidates may refer to the following in their answers: The excursion organised by Clément is important, both for the plot and for the illumination of various characters. • Rachin has left the school to collect an award and Clément and le père Maxence take the opportunity to take the pupils on an excursion. The very fact of them organising such a trip indicates the pleasant nature of their characters, as they take any opportunity to give their charges a pleasurable experience. • The school is left unattended and this is important for the plot. It gives Mondain the opportunity to return to exact his revenge for his unjust treatment and he sets fire to the school. This in turn gives Rachin an excuse to fire Clément for leaving the school in a vulnerable position. In this way, it is important for the progress of the story and for the depiction of character. • Rachin's actions tell us much about his character. He reveals his vindictive nature in sacking Clément immediately and in denying the children the chance to say goodbye to the teacher who has given them so much. • The excursion and its consequences can be said to precipitate the ending. Clément is forced to leave without bidding farewell to the boys, but the latter show their feelings by

	sending messages by means of paper planes. Pépinot escapes to join Clément in leaving the school.
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Question number	Indicative content
24(b)	Les Choristes – Christophe Barratier Candidates may refer to the following in their answers: The schooldays of Mondain and Morhange end with very different outcomes but initially the two boys have much in common. • The two boys are roughly the same age. They are both difficult teenagers who arrive to be educated at Le Fond de l'Étang, Mondain having come from another similar institution. • To begin with, both these pupils are rude and aggressive. Mondain bullies the other members of the school, for which Clément Matthieu reprimands him. There is no indication that Morhange treats fellow pupils badly but he is impolite and subversive when Clément first takes up his position at the school. • The way in which they are treated by the school authorities illustrates the two attitudes to discipline shown in the film. Mondain is unjustly severely beaten by Rachin for a crime he has not committed. Clément shows understanding with Morhange and patiently persuades him to make the most of his particular abilities. • The reactions of the two young men are entirely different. Clément is unable to influence Mondain and the latter's resentment at his treatment leads him to commit arson. We do not know what happens to him later in life. Morhange reacts positively to the opportunities given to him by Clément and goes on to have a very successful career in the world of music.

Question number	Indicative content
25(a)	Les 400 Coups – François Truffaut Candidates may refer to the following in their answers:

	Petite Feuille, Antoine's teacher, only appears in the first part of the film but he has an important role to play. • It was obviously Truffaut's intention to give a critical view of education of the time and Petite Feuille is the embodiment of this failing system. His teaching is unimaginative and dull. He relies on rote learning and sees no value in creativity. It is perhaps not surprising that Antoine decides to play truant and Petite Feuille bears much of the responsibility for this. • A major factor in Antoine's delinquency is the harsh treatment he receives from adults in general and from Petite Feuille in particular. The teacher treats Antoine severely and metes out punishment for any misdemeanour. • Antoine's reaction to such treatment is important. In the face of such a lack of understanding, the boy becomes rebellious and embarks on a downward slope of bad behaviour. At school, he receives no respite from the repressive treatment he gets at home. • Petite Feuille on only one occasion shows any sympathy for Antoine. This is when Antoine, prompted by René, tries to explain his absence by pretending his mother has died. When this rather ridiculous untruth is exposed, Petite Feuille is furious and treats Antoine even more harshly. Such mistreatment emphasises the teacher's true nature. Petite Feuille is definitely one reason for Antoine's slide into delinquency.
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Question number	Indicative content
25(b)	Les 400 Coups – François Truffaut Candidates may refer to the following in their answers: Although the film is primarily concerned with the fate of Antoine Doinel, a picture of contemporary society emerges from it. • The work is filmed in black and white, and this helps to underline the rather drab image of life which is given, when France was still recovering from the effects of war. People are relatively poorly dressed and live a somewhat humdrum existence, although there is some indication that more varied activities are starting to be enjoyed.

	• If the Doinels are a typical family, people lived in fairly straightened circumstances. Their living accommodation is small with restricted facilities. Antoine does not have proper sleeping arrangements and their diet is ordinary to say the least. • Truffaut is critical of the education system which exists in this society. It is unimaginative and repressive. A boy such as Antoine is unlikely to thrive in such a system. Poor behaviour, however minor, is severely punished. Parents view children as a burden. • This society does not have a constructive way of dealing with juvenile delinquents. Antoine, when arrested for stealing a typewriter, is treated like a hardened criminal. He is sent to a detention centre for wayward adolescents where the regime is extremely harsh and unlikely to reform such youngsters. The only person who shows any understanding of Antoine is the psychologist to whom the boy reveals a troubled background.
Question number	Indicative content
26(a)	Un Long Dimanche de Fiançailles – Jean-Pierre Jeunet Candidates may refer to the following in their answers: The First World War was a terrible conflict, and this film shows various attempts to escape it and its consequences. These efforts met with varying degrees of success. • Early in the film, we see five soldiers try to be moved away from the front by causing injury through self-mutilation. They are punished by being cruelly sent out into no-man's-land and only Manech survives. Little success came from these actions, therefore. Ironically, the moves would have worked, if the pardons they were granted had been acted upon in time. • Tina Lombardi sets out on a mission to exact revenge for the death of her loved one, killing through a series of bizarre assassinations those she holds responsible. These succeed but she is eventually tried and executed so one can say that she is only partially successful. • Benjamin Gordès has five children in his family but he is incapable of producing a sixth which would excuse him from fighting as the head of a sufficiently large family. He asks his

	friend Kléber to produce this sixth child with his wife. However, the plan backfires. No child is conceived and the couple are caught up in the pleasures of the passion created between them. The two men become estranged and thus the plan meets with no success. • Mathilde is warned by just about everyone that her mission to find Manech alive is doomed to fail. However, she perseveres with admirable doggedness and her long-lost fiancé is eventually located. Nevertheless, her happiness is tinged with sadness, as a rather zombie-like Manech suffers from amnesia and we do not know if their future relationship will prosper. The main attempt to avoid the war's consequences thus ends in only partial success.
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Question number	Indicative content
26(b)	Un Long Dimanche de Fiançailles – Jean-Pierre Jeunet Candidates may refer to the following in their answers: Germain Pire plays a fairly minor but significant role in this film. • The film was adapted from a detective story and it retains many of the characteristics of a thriller. It is fitting, therefore, that one of the people enlisted to help in Mathilde's quest is a private detective, Germain Pire. He plays an important role in Mathilde's quest. • The film is a finely balanced mixture of the comic and the tragic. Germain makes an important contribution to the comedy in the film. He is a very flamboyant figure who brings much humour through his appearance, his words and his actions. • Almost everyone in the film tries to persuade Mathilde that her search is pointless and that Manech must be dead. However, she refuses to accept this. It is helpful for her that at least one person is supportive and Germain effectively fulfils this role. • What Germain Pire discovers moves the plot along at various times. Perhaps the best example is when the postman, who is another figure of fun, gives Mathilde a letter from the private detective, which tells her that Manech is alive. Germain definitely helps Mathilde to bring her efforts to discover what happened to Manech to a successful conclusion.

