

Paper Reference(s) 9FR0/02
Pearson Edexcel Level 3 GCE

French
Advanced
PAPER 2: Written response to works
and translation

Total Marks

Time: 2 hours 40 minutes

In the boxes below, write your name, centre number and candidate number.

Surname					
Other names					
Centre Number					
Candidate Number					

YOU MUST HAVE

Nil

YOU WILL BE GIVEN

Text Booklet

INSTRUCTIONS

Answer Question 1 in Section A. You must answer TWO questions from Sections B and C – this means EITHER two questions from Section B OR one question from Section B AND one question from Section C. Write between 300 and 350 words for questions in Section B and Section C.

We recommend you spend 30 minutes on Section A: Translation.

Answer the questions in the spaces provided – there may be more space than you need.

Dictionaries are NOT allowed in this examination.

Copies of works are NOT allowed in this examination.

Turn over

INFORMATION

The total mark for this paper is 120.

The marks for EACH question are shown in brackets – use this as a guide as to how much time to spend on each question.

ADVICE

Read each question carefully before you start to answer it.

Check your answers if you have time at the end.

SECTION A: TRANSLATION

- 1 Look at the passage for Question 1 in the Text Booklet.**

**Traduisez ce passage EN FRANÇAIS.
(20 marks)**

(continued on the next page)

Turn over

1 continued.

[illegible]

(continued on the next page)

Turn over

1 continued.

[illegible]

(continued on the next page)

Turn over

1 continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

1 continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

Turn over

SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

Respond to TWO questions in French. Choose two questions from Section B or one question from Section B and one question from Section C. Write between 300 and 350 words in response to each question.

- 2 Boule de Suif et autres contes de la guerre (Boule de Suif, Un Duel, Deux Amis, La Mère Sauvage)
(Guy de Maupassant)**

EITHER

- (a) Analysez comment Maupassant crée de la sympathie pour le personnage de Boule de Suif.
(50 marks)**

(continued on the next page)

Turn over

2 continued.

OR

**(b) Analysez les effets de la guerre tels qu'ils sont dépeints par Maupassant dans ces contes.
(50 marks)**

(Total for Question 2 = 50 marks)

(continued on the next page)

continued.

3 La Place (Annie Ernaux)

EITHER

- (a) Analysez ce qui sépare l'auteur de son père à la fin de ce récit.
(50 marks)**

OR

- (b) Examinez l'idée que l'intérêt de ce récit se concentre sur la relation entre l'auteur et son père et que tout le reste n'a aucune importance.
(50 marks)**

(Total for Question 3 = 50 marks)

(continued on the next page)

Turn over

continued.

4 Le Blé en Herbe (Colette)

EITHER

- (a) Évaluez le traitement des différents lieux où se déroule l'action de ce roman.
(50 marks)

OR

- (b) Évaluez les qualités dramatiques de ce roman.
(50 marks)

(Total for Question 4 = 50 marks)

(continued on the next page)

Turn over

continued.

5 Le Château de ma Mère (Marcel Pagnol)

EITHER

- (a) Analysez l'importance de l'épisode où Marcel décide de quitter sa famille pour aller habiter dans les collines avec Lili.
(50 marks)**

OR

- (b) Analysez les similarités et les différences entre les parents de Marcel.
(50 marks)**

(Total for Question 5 = 50 marks)

(continued on the next page)

Turn over

continued.

6 Le Gone du Chaâba (Azouz Begag)

EITHER

- (a) Analysez les relations entre Azouz et ses parents.
(50 marks)**

OR

- (b) Analysez les réactions que pourrait avoir un lecteur envers Bouzid.
(50 marks)**

(Total for Question 6 = 50 marks)

(continued on the next page)

continued.

7 Les Mains Sales (Jean-Paul Sartre)

EITHER

- (a) Analysez le rôle joué par Olga et Jessica dans la vie d'Hugo.
(50 marks)**

OR

- (b) Analysez les éléments humoristiques de cette pièce et la façon dont Sartre la rend plus divertissante.
(50 marks)**

(Total for Question 7 = 50 marks)

(continued on the next page)

continued.

**8 Les Petits Enfants du siècle
(Christiane Rochefort)**

EITHER

- (a) Analysez le rôle joué par le père de Josyane dans ce roman.
(50 marks)**

OR

- (b) Analysez les réactions que pourrait avoir un lecteur envers Josyane.
(50 marks)**

(Total for Question 8 = 50 marks)

(continued on the next page)

continued.

9 Le Tartuffe (Molière)

EITHER

- (a) Molière a écrit : « Je voudrais bien savoir si la grande règle de toutes les règles n'est pas de plaire. »
Analysez jusqu'à quel point Molière a réussi à plaire aux spectateurs dans cette pièce.
(50 marks)**

OR

- (b) Analysez les raisons pour lesquelles presque tous les autres personnages critiquent le comportement d'Orgon.
(50 marks)**

(Total for Question 9 = 50 marks)

(continued on the next page)

Turn over

continued.

10 L'Étranger (Albert Camus)

EITHER

- (a) Analysez les avantages et les inconvénients du fait que l'histoire est racontée par Meursault à la première personne.
(50 marks)**

OR

- (b) Analysez les raisons pour lesquelles le juge d'instruction et l'avocat de Meursault le trouvent bizarre.
(50 marks)**

(Total for Question 10 = 50 marks)

(continued on the next page)

Turn over

continued.

11 No et Moi (Delphine de Vigan)

EITHER

- (a) Analysez l'influence de l'école sur Lou.
(50 marks)**

OR

- (b) Examinez l'idée que No est un personnage exceptionnel mais entièrement crédible.
(50 marks)**

(Total for Question 11 = 50 marks)

(continued on the next page)

continued.

12 Thérèse Desqueyroux (François Mauriac)

EITHER

- (a) Analysez les réactions du père de Thérèse au début du roman quand ils quittent le Palais de Justice.
(50 marks)**

OR

- (b) Évaluez ce livre en tant que roman régional.
(50 marks)**

(Total for Question 12 = 50 marks)

(continued on the next page)

Turn over

continued.

13 Une si longue lettre (Mariama Bâ)

EITHER

- (a) Examinez l'idée que ce livre a été écrit par une Africaine pour les Africains et qu'il est peu probable qu'il intéresse un plus grand public. (50 marks)**

OR

- (b) Évaluez ce livre en tant que récit écrit sous la forme d'une lettre. (50 marks)**

(Total for Question 13 = 50 marks)

(continued on the next page)

Turn over

continued.

14 Un Sac de Billes (Joseph Joffo)

EITHER

- (a) Analysez l'importance de la période passée à la Moisson Nouvelle dans le déroulement du livre.
(50 marks)**

OR

- (b) Évaluez la contribution d'Ambroise Mancelier et de sa famille au succès de ce récit.
(50 marks)**

(Total for Question 14 = 50 marks)

TOTAL FOR SECTION B = 50 MARKS

Turn over

SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)

Respond to TWO questions in French. Choose two questions from Section B or one question from Section B and one question from Section C. Write between 300 and 350 words in response to each question.

15 Au Revoir les Enfants (Louis Malle)

EITHER

- (a) Examinez l'idée que ce film n'est rien d'autre qu'un simple souvenir de guerre.
(50 marks)**

(continued on the next page)

15 continued.

OR

**(b) Analysez les similarités et les différences entre Julien et Jean.
(50 marks)**

(Total for Question 15 = 50 marks)

(continued on the next page)

continued.

16 Chocolat (Claire Denis)

EITHER

- (a) Analysez la relation qui se développe entre la jeune France et Protée.
(50 marks)**

OR

- (b) Examinez l'idée que ce film, dans lequel il se passe très peu de choses, est quand même très réussi.
(50 marks)**

(Total for Question 16 = 50 marks)

(continued on the next page)

continued.

17 Cléo de 5 à 7 (Agnès Varda)

EITHER

- (a) Analysez les réactions des autres personnages envers Cléo dans la première partie du film avant sa rencontre avec Dorothee.
(50 marks)**

OR

- (b) Analysez le rôle d'Antoine dans ce film.
(50 marks)**

(Total for Question 17 = 50 marks)

(continued on the next page)

Turn over

continued.

18 Deux Jours, une Nuit (Jean-Pierre Dardenne, Luc Dardenne)

EITHER

- (a) Examinez comment sont représentés les patrons dans ce film.
(50 marks)**

OR

- (b) Analysez comment les réalisateurs présentent Sandra et Manu comme un couple qui inspire notre affection.
(50 marks)**

(Total for Question 18 = 50 marks)

(continued on the next page)

continued.

19 Entre les Murs (Laurent Cantet)

EITHER

- (a) Évaluez le contenu de ce film en tant que commentaire social.
(50 marks)**

OR

- (b) Analysez les attitudes des élèves de la classe envers l'éducation et leur professeur.
(50 marks)**

(Total for Question 19 = 50 marks)

(continued on the next page)

Turn over

continued.

20 Intouchables (Oliver Nakache, Eric Toledano)

EITHER

- (a) Dans son autobiographie, Philippe Posso di Borgo (Philippe dans le film) décrit Abdel, son aide-soignant (Driss dans le film) comme un « diable gardien » plutôt qu'un ange gardien. Analysez jusqu'à quel point cette description convient à Driss.
(50 marks)**

OR

- (b) Analysez jusqu'à quel point ce film explore une amitié inattendue.
(50 marks)**

(Total for Question 20 = 50 marks)

(continued on the next page)

Turn over

continued.

21 La Haine (Mathieu Kassovitz)

EITHER

- (a) Évaluez le traitement du thème de la violence dans ce film.
(50 marks)**

OR

- (b) Analysez l'importance de l'épisode où les trois personnages principaux visitent le centre de Paris.
(50 marks)**

(Total for Question 21 = 50 marks)

(continued on the next page)

continued.

22 La Vie en Rose (Olivier Dahan)

EITHER

- (a) Analysez l'importance de la scène vers la fin du film où Édith est interviewée par une jeune journaliste. (50 marks)**

OR

- (b) Évaluez les techniques cinématographiques utilisées dans ce film. (50 marks)**

(Total for Question 22 = 50 marks)

(continued on the next page)

Turn over

continued.

23 Le Dernier Métro (François Truffaut)

EITHER

- (a) Examinez l'idée que c'est l'arrivée de Bernard qui représente le plus grand danger pour le théâtre Montmartre.
(50 marks)**

OR

- (b) On dit souvent que le réalisateur d'un film de la Nouvelle Vague est un « auteur » qui exprime ses idées et ses opinions dans son film. Analysez jusqu'à quel point cela est vrai de ce film.
(50 marks)**

(Total for Question 23 = 50 marks)

(continued on the next page)

Turn over

continued.

24 Les Choristes (Christophe Barratier)

EITHER

- (a) On a décrit Clément Matthieu comme un homme tout à fait ordinaire qui provoque des réactions extraordinaires. Analysez jusqu'à quel point ce jugement est justifié. (50 marks)**

OR

- (b) Examinez l'idée que tous ceux qui veulent devenir enseignants devraient regarder ce film. (50 marks)**

(Total for Question 24 = 50 marks)

(continued on the next page)

Turn over

continued.

25 Les 400 Coups (François Truffaut)

EITHER

- (a) Très original à l'époque, ce film n'a plus d'intérêt pour les spectateurs modernes. Analysez jusqu'à quel point ce jugement est justifié.
(50 marks)**

OR

- (b) Examinez les raisons pour lesquelles Antoine devient délinquant.
(50 marks)**

(Total for Question 25 = 50 marks)

(continued on the next page)

Turn over

continued.

26 Un Long Dimanche de Fiançailles (Jean-Pierre Jeunet)

EITHER

- (a) Examinez l'idée que c'est l'absence de Manech, plutôt que Manech lui-même, qui domine ce film.
(50 marks)**

OR

- (b) Analysez la représentation de la Première Guerre mondiale dans ce film.
(50 marks)**

(Total for Question 26 = 50 marks)

TOTAL FOR SECTION C = 50 MARKS

Turn over

Indicate your FIRST question choice on the next page. You must use this space to answer ONE question from Section B (Literary Texts). You will be asked to indicate your second question choice on pages 52–53.

Indicate which question you are answering by marking a cross in the box ☐. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☐.

(continued on the next page)

continued.

Chosen question number:

Question 2(a)	<input type="checkbox"/>	Question 2(b)	<input type="checkbox"/>
Question 3(a)	<input type="checkbox"/>	Question 3(b)	<input type="checkbox"/>
Question 4(a)	<input type="checkbox"/>	Question 4(b)	<input type="checkbox"/>
Question 5(a)	<input type="checkbox"/>	Question 5(b)	<input type="checkbox"/>
Question 6(a)	<input type="checkbox"/>	Question 6(b)	<input type="checkbox"/>
Question 7(a)	<input type="checkbox"/>	Question 7(b)	<input type="checkbox"/>
Question 8(a)	<input type="checkbox"/>	Question 8(b)	<input type="checkbox"/>
Question 9(a)	<input type="checkbox"/>	Question 9(b)	<input type="checkbox"/>
Question 10(a)	<input type="checkbox"/>	Question 10(b)	<input type="checkbox"/>
Question 11(a)	<input type="checkbox"/>	Question 11(b)	<input type="checkbox"/>
Question 12(a)	<input type="checkbox"/>	Question 12(b)	<input type="checkbox"/>
Question 13(a)	<input type="checkbox"/>	Question 13(b)	<input type="checkbox"/>
Question 14(a)	<input type="checkbox"/>	Question 14(b)	<input type="checkbox"/>

Start your answer on the next page.

Turn over

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

[illegible]

(continued on the next page)

Turn over

continued.

[illegible]

(continued on the next page)

Turn over

continued.

[illegible]

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

[illegible]

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

Indicate your SECOND question choice on pages 52–53. You must use this space to answer ONE question from EITHER Section B (Literary Texts) OR Section C (Films).

Your second question must NOT be on the same literary text as your first question.

Indicate which question you are answering by marking a cross in the box ☐. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☐.

Chosen question number:

Question 2(a)	<input type="checkbox"/>	Question 2(b)	<input type="checkbox"/>
Question 3(a)	<input type="checkbox"/>	Question 3(b)	<input type="checkbox"/>
Question 4(a)	<input type="checkbox"/>	Question 4(b)	<input type="checkbox"/>
Question 5(a)	<input type="checkbox"/>	Question 5(b)	<input type="checkbox"/>
Question 6(a)	<input type="checkbox"/>	Question 6(b)	<input type="checkbox"/>
Question 7(a)	<input type="checkbox"/>	Question 7(b)	<input type="checkbox"/>
Question 8(a)	<input type="checkbox"/>	Question 8(b)	<input type="checkbox"/>
Question 9(a)	<input type="checkbox"/>	Question 9(b)	<input type="checkbox"/>
Question 10(a)	<input type="checkbox"/>	Question 10(b)	<input type="checkbox"/>
Question 11(a)	<input type="checkbox"/>	Question 11(b)	<input type="checkbox"/>
Question 12(a)	<input type="checkbox"/>	Question 12(b)	<input type="checkbox"/>
Question 13(a)	<input type="checkbox"/>	Question 13(b)	<input type="checkbox"/>
Question 14(a)	<input type="checkbox"/>	Question 14(b)	<input type="checkbox"/>

(continued on the next page)

Turn over

continued.

Question 15(a) ☐

Question 15(b) ☐

Question 16(a) ☐

Question 16(b) ☐

Question 17(a) ☐

Question 17(b) ☐

Question 18(a) ☐

Question 18(b) ☐

Question 19(a) ☐

Question 19(b) ☐

Question 20(a) ☐

Question 20(b) ☐

Question 21(a) ☐

Question 21(b) ☐

Question 22(a) ☐

Question 22(b) ☐

Question 23(a) ☐

Question 23(b) ☐

Question 24(a) ☐

Question 24(b) ☐

Question 25(a) ☐

Question 25(b) ☐

Question 26(a) ☐

Question 26(b) ☐

Start your answer on the next page.

Turn over

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal black ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

continued.

[illegible]

(continued on the next page)

Turn over

continued.

[illegible]

(continued on the next page)

Turn over

continued.

[illegible]

(continued on the next page)

Turn over

continued.

[illegible]

(continued on the next page)

Turn over

continued.

[illegible]

(continued on the next page)

Turn over

continued.

**TOTAL FOR SECTIONS B AND C =
100 MARKS
TOTAL FOR PAPER = 120 MARKS
END OF PAPER**