



AS
FRENCH
7651/2
PAPER 2 WRITING

Mark scheme

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

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

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Section A

Guidance on level of accuracy in translations into the target language

Errors of accent

Errors of accent are accepted unless (a) they are grammatical or (b) the inclusion of the accent(s) causes ambiguity.

Errors of spelling

Errors of spelling will not be tolerated.

Tense endings, irregular verb forms and adjective endings must be correct.

Errors of gender

Errors of gender will not be tolerated. Genders of nouns are clearly an area where guidance can be provided in the passage that supports the translation task.

Alternative answers

Alternative answers offered by the candidate – even if one is in brackets – will be rejected unless both answers are correct.

A successful translation

A successful translation is one which includes each element of the text to be translated and where there is no omission or paraphrase.

Repeated errors

Where a candidate repeats the same error within a question, no further penalty will be imposed in awarding the mark.

The table below shows the type of answer that is acceptable for each section of the text. Award one tick per correct section then use the conversion grid to award a total mark for each sentence.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
1.1.	A national survey	Une enquête nationale	Un sondage national	
	in France	en France		Prepositions other than <i>en</i>
	has shown that	a montré que	révélé démontré	accented a (grammatical)
	more girls	plus de filles	jeunes filles	plus filles plus des filles femmes
	than boys	que de garçons		que garçons / que des garçons but watch for nfp from box above hommes
	play an instrument.	jouent d'un instrument.	un instrument de (la) musique	jouent un instrument / jouent à un instrument / font un instrument/ pratiquent un instrument

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
1.2.	Teenagers	Les ados	Les adolescents	Les jeunes Les adolescentes
	believe	croient que	pensent que / estiment que / sont d'avis que	
	music	la musique		musique tc
	allows them	leur permet		les permet permet à eux / ils
	to express	d'exprimer		s'exprimer
	their feelings.	leurs sentiments.	émotions	ses sentiments

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
1.3.	By learning	En apprenant	En apprenant à jouer du piano = 1	par apprenant, par apprendre
	the piano,	le piano	En apprenant à jouer le piano = 0	wrong gender
	for example,	par exemple		
	many children	beaucoup d'enfants	bien des enfants	beaucoup des enfants / tant d'enfants / plusieurs
	have become	sont devenus	ont plus de confiance = 1	ont devenu Tense other than perfect
	more confident.	plus confiants. plus assurés		

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
1.4.	Although	Bien que	Quoique	Alors que/ même si/ malgré le fait que
	musical concerts	les concerts musicaux	les concerts de (la) musique	
	are	soient		sont but watch for nfp from box 1 of this sentence
	very popular	très populaires		
	they can be expensive.	ils peuvent être chers.	ils peuvent coûter cher =2	

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
1.5.	More and more	De plus en plus de	De plus en plus(,) les musiciens = 2	plus et plus de
	musicians	musiciens artistes musicaux		des musiciens
	are making themselves	se font	sont en train de se faire	
	known	connaître		
	thanks to	grâce à	grâce au technologie= 1	merci à / à cause de missing accent on à (grammatical)
	technology.	la technologie.		

Conversion grid	
Number of ticks	Mark
5-6	3
3-4	2
1-2	1
0	0

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Section B**Questions 02 – 17 Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 250 words. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
13-15	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
10-12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex structures accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
7-9	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex structures accurately. The student uses a sufficient range of vocabulary appropriate to the context and the task.
4-6	The language produced contains many errors, some of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex structures accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1-3	The language produced contains many errors, most of a basic nature. The student shows very little grasp of grammar and is very rarely able to manipulate complex structures accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect but close to correct spellings
 incorrect genders and consequential errors of agreement
 incorrect or missing accents unless these alter the meaning.

Serious errors include:

incorrect verb forms especially irregular forms
 incorrect use of pronouns
 missing or incorrect agreements of adjectives or past participles.

Complex language includes:

use of pronouns of all types
 tenses that support conceptual complexity (as in *si* sentences)
 connectives supporting a range of subordinate clauses including those requiring subjunctive constructions with verbs and verbs followed by infinitive with correct preposition
 use of present and past participles.

The above examples are neither prescriptive nor exhaustive.

AO4	
17-20	Very good critical response to the question set Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
13-16	Good critical response to the question set Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
9-12	Reasonable critical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
5- 8	Limited critical response to the question set Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
1-4	Very limited critical response to the question set A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

?

IRRL = irrelevant

Use tick to show that you've seen a blank page

0 2**Molière : *Le Tartuffe*****0 2 . 1**

Examinez comment l'autorité de différents personnages change au cours de la pièce.

Vous pouvez utiliser les points suivants :

- l'autorité de Mme Pernelle et Orgon au début de la pièce
- Tartuffe et comment son autorité change
- l'autorité d'Elmire au cours de la pièce
- l'autorité d'Orgon à la fin de la pièce.

[35 marks]**Possible content**

- the authority of Mme Pernelle and Orgon at the beginning of the play

Mme Pernelle and Orgon believe they are the moral authority in the family. Their view of their own authority in the family is misguided as they are being controlled by *Le Tartuffe*.

Orgon believes he is right and will not listen to others' reason.

- Tartuffe and how his authority changes

Tartuffe uses false piety to gain influence and control over Orgon's family. Tartuffe's desire to seduce Elmire reveals his true intentions and character. Tartuffe loses control and authority over the family when he is revealed as a fraud.

- Elmire's authority throughout the play

Elmire arranges situations to plot against Tartuffe and reveal his duplicity. Elmire is in control of Tartuffe when he attempts to seduce her, even though he thinks he is in control.

Orgon thinks he is the figurehead in the family, but Elmire is key to reclaiming control and authority in the family.

- Orgon's authority at the end of the play

Orgon denies that his authority in the family was undermined by Tartuffe. Orgon's concern with the damage done to his reputation is more important than the harm done to his family.

Orgon is revealed as a weaker, more vain character than Elmire.

0 2 . 2

Décrivez les personnages qui sont pour Tartuffe et ceux qui sont contre lui.

Vous pouvez utiliser les points suivants :

- comment Mme Pernelle est pour Tartuffe
- comment Orgon est pour Tartuffe
- comment Elmire est contre Tartuffe
- comment Dorine est contre Tartuffe.

[35 marks]**Possible content**

- how Mme Pernelle is for Tartuffe

Mme Pernelle's obsession with social status and piety leads her to be fooled by Tartuffe. Mme Pernelle thinks she is the dominant member of the family when in fact Tartuffe has control.

Mme Pernelle vainly refuses to accept she has been fooled by Tartuffe.

- how Orgon is for Tartuffe

Orgon is controlled by Tartuffe to such an extent that he cannot understand the concerns of his family.

Orgon is not very perceptive due to his blind faith in Tartuffe and he cannot see his superficiality.

Orgon becomes dehumanised and uses members of his family for reputation and for personal gain.

- how Elmire is against Tartuffe

Elmire understands that Tartuffe is a fraud.

Elmire loves Orgon but can only save him from Tartuffe by revealing his fraudulent behaviour to him.

Truth and sincerity are more important to her than reputation and false piety.

- how Dorine is against Tartuffe

Dorine is more perceptive than her masters.

She is not afraid to speak her mind and reveal what she believes to be true.

Dorine thinks rationally and can see Tartuffe as a fraud and she wants to support the family for which she works.

0 3

Voltaire : *Candide*

0 3 . 1

Examinez le personnage de Pangloss et son importance dans le conte.

Vous pouvez utiliser les points suivants :

- les rapports entre Pangloss et Candide
- son importance comme disciple de l'Optimisme
- ce qu'il arrive à Pangloss et comment il y réagit
- comment est Pangloss à la fin du conte.

[35 marks]

Possible content

- Relationship between Pangloss and Candide

Pangloss engaged as tutor in Thunder-Ten-Tronckh.
His influence in the upbringing of Candide and Cunégonde.
His involvement with Candide as the story develops.

- His importance as a disciple of Optimism

His preaching that everything is for the best in the best of all worlds.
The link between this and the philosophy of Optimism.
Pangloss provides a "theory" to be tested out.

- What happens to Pangloss and how he reacts to this

Pangloss clings obstinately to his belief despite all his misfortunes.
Used by Voltaire to satirise Optimism.
Validity of his philosophy is constantly called into question.

- How Pangloss is at the end of the story

When everyone else has seen the emptiness of Optimism, Pangloss remains unconvinced.
Refuses to accept concrete evidence that disproves his philosophy.
Distortion of logic to "prove" his point.

0 3 . 2 Examinez comment Voltaire présente le thème de la religion dans le conte.

Vous pouvez utiliser les points suivants :

- les abus et les injustices au nom de la religion
- le pouvoir de l'Inquisition
- les Jésuites du Paraguay
- Frère Giroflée.

[35 marks]

Possible content

- Abuse and injustices in the name of religion

Starving Candide listens to sermon on charity.
Charity refused him because he will not denounce the Pope as the Anti-Christ.
Singing of the *Te Deum* prior to conflict.

- Power of the Inquisition

The *auto-da-fé* following the Lisbon earthquake.
Grand Inquisitor is a totally unscrupulous character.
Blackmails Don Issachar into arrangement to share Cunégonde's favours.

- The Jesuits in Paraguay

Love of wealth and power.
Luxurious living of Jesuits and poverty of natives.
Every Jesuit combines professions of priest and soldier.

- Brother Giroflée

Contradiction in Frère Giroflée between outward appearance and inner misery.
Life is one of bitter frustration.
Nothing but hatred for monastic life.

0 4

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

0 4 . 1

En vous référant à deux contes, examinez comment Maupassant dépeint la guerre comme « à la fois cruelle et stupide ».

Vous pouvez utiliser les points suivants :

- expliquez les raisons pour votre choix
- comment la guerre est cruelle selon Maupassant
- ce qui suggère que Maupassant trouve la guerre stupide
- les attitudes des personnages envers la guerre.

[35 marks]

Possible content

- Explain the reasons for your choice

Identifying stories and giving justification.

One could show cruelty of war and another stupidity.

Brief context of each story chosen to illustrate the point.

- How war is cruel according to Maupassant

Cruelty of soldiers.

Friends become enemies in war.

Cruel behaviour becomes acceptable during war.

- What suggests Maupassant finds war stupid

Acceptable to kill in the name of *la patrie*.

Characters exaggerated to highlight stupidity of war.

It is the normal people who suffer the most.

- Characters' attitudes towards war

Hypocrisy of characters during war.

Innocence destroyed by war.

Characters lose sight of what is acceptable behaviour.

- 0 4 . 2** Faites le portrait de deux personnages qui voyagent avec *Boule de Suif* et examinez leurs rapports avec elle.

Vous pouvez utiliser les points suivants :

- expliquez les raisons pour votre choix
- ce que les deux personnages pensent de *Boule de Suif*
- l'attitude de *Boule de Suif* envers eux
- comment leurs rapports changent au cours du voyage.

[35 marks]

Possible content

- Explain the reasons for your choice

Identifying characters and giving justification.

Could represent different attitudes towards *Boule de Suif* or the same attitude.

Brief description of each character.

- What the two characters think of *Boule de Suif*

How they react to *Boule de Suif*.

How they treat *Boule de Suif* when they first meet her.

They are less well prepared for the journey than she is.

- *Boule de Suif's* attitude towards them

Boule de Suif friendly towards everyone.

She shares her food willingly.

She does not judge any of her travelling companions.

- How relationships change in the course of the journey

Hypocrisy of other travellers.

They place unacceptable demands on *Boule de Suif*.

They shun her for succumbing to the demands of the Prussian officer.

0 5

Albert Camus : *L'étranger*

0 5 . 1

Examinez les rapports de Meursault avec Marie et Raymond.

Vous pouvez utiliser les points suivants :

- ses rapports avec Marie
- ce qu'il fait pour aider Raymond
- la réaction des autres à ces rapports pendant le procès
- lequel des deux joue le rôle le plus important pendant le procès.

[35 marks]

Possible content

- His relationship with Marie

Meursault likes spending time with Marie but he does not love her.
She is in love with him and wants to get married.
He does not think marriage is important.

- What he does to help Raymond

Meursault acts as a witness for Raymond when he is questioned by the police.
He writes a letter for Raymond.
He does not intervene when Raymond is violent towards his girlfriend.

- How others react to these relationships during the trial

Raymond is seen as *un homme de moralité douteuse*.
Meursault's association with Raymond does not help his case.
Jury is shocked when Marie describes their affair and the day they spent together immediately after the funeral of Meursault's mother.

- Which character plays the more important role during the trial

Justification should be given for their choice.
Meursault is seen as a criminal because of his friendship with Raymond.
Relationship with Marie shows his indifference and lack of human feeling.

0 5 . 2 Examinez l'attitude de Meursault à la fin du roman.

Vous pouvez utiliser les points suivants :

- son attitude envers sa condamnation
- ses rapports avec l'aumônier
- son attitude envers la mort
- ses derniers jours.

[35 marks]

Possible content

- His attitude towards his sentence

He accepts his sentence and realises he is guilty.
He is not prepared to lie to change the verdict.
He does not regret what he did.

- His relationship with the chaplain

He gets angry with the priest.
He does not want to waste the time he has left talking about God.
He does not want to see the priest.

- His attitude towards death

He is indifferent to death.
It makes no difference to him if he dies at 30 or at 60.
He hopes people will greet him on the day of his execution with cries of hatred.

- His last days

He becomes used to life in prison.
He thinks about his mother.
He accepts his fate and is indifferent to what is going to happen.

0 6

Françoise Sagan : *Bonjour Tristesse*

0 6 . 1

Examinez les valeurs morales des personnages principaux dans *Bonjour Tristesse*.

Vous pouvez utiliser les points suivants :

- les valeurs morales de Raymond
- les valeurs morales d'Anne
- les valeurs morales d'Elsa
- les valeurs morales de Cécile.

[35 marks]

Possible content

- Raymond's moral values

Raymond has a superficial attitude to love and relationships.
He is not concerned with Cécile's progress in school.
He treats Cécile more as an equal and less as a daughter.

- Anne's moral values

Anne is selfless in her love for Raymond and Cécile.
She is more conventional in her views of marriage and parenthood.
She has a strong maternal influence on Cécile .

- Elsa's moral values

Elsa is hedonistic and not concerned with having a parental role towards Cécile.
She conspires with Cécile to win back Raymond's love from Anne.
Her relationship with Raymond is superficial.

- Cécile's moral values

Cécile is headstrong and intelligent but immature.
Her relationship with Cyril is just as superficial as Raymond's relationship with Elsa.
She is jealous of Anne and uses others to exclude her from her life and her father's life.

0 6 . 2Examinez l'attitude de Cécile envers les autres personnages dans *Bonjour Tristesse*.

Vous pouvez utiliser les points suivants :

- l'attitude de Cécile envers Raymond
- l'attitude de Cécile envers Elsa
- l'attitude de Cécile envers Anne
- l'attitude de Cécile envers Cyril.

[35 marks]**Possible content**

- Cécile's attitude towards Raymond

Cécile accepts her father for who he is and loves him greatly.

She does not want the strong bond that she has with her father to be threatened by others.

She thinks any other outside influence on her father's behaviour would affect her freedom to behave as she wants.

- Cécile's attitude towards Elsa

Cécile does not view Elsa as being a threat to her relationship with her father.

She likes Elsa's laissez-faire attitude to parenthood and that she does not behave in a maternal way.

She conspires with Elsa to win back the love of Raymond.

- Cécile's attitude towards Anne

Cécile admires Anne but also sees her as a threat to the relationship with her father.

She does not like Anne being more traditional and maternal than Elsa.

Anne's relationship with Raymond makes Cécile take drastic action to force Anne from Raymond's life.

- Cécile's attitude towards Cyril

Cécile has a superficial relationship with Cyril.

Her relationship with Cyril is influenced by Raymond's attitude to love and relationships.

She uses Cyril to oust Anne from Raymond's life.

0 7

Claire Etcherelli : *Elise ou la vraie vie*

0 7 . 1

Examinez les difficultés auxquelles Elise et Arezki doivent faire face au cours du roman.

Vous pouvez utiliser les points suivants :

- la vie quotidienne des ouvriers
- l'attitude des collègues
- les rapports d'Elise et d'Arezki avec Lucien
- les attitudes des autorités.

[35 marks]

Possible content

- The daily life of the workers

Difficult working conditions.
Very long hours for little money.
Unhealthy working environment.

- The attitude of colleagues

Racism towards Arezki.
Sexism towards Elise.
Attitudes mean that their relationship cannot be made public.

- Relationship of Elise and Arezki with Lucien

Lucien accepts the relationship.
He is very controlling of Elise.
Unpredictable and selfish.

- The attitudes of the authorities

Racism of the authorities.
Relationship must be kept secret.
Mistreatment of foreign workers.

07.2

Examinez comment Etcherelli présente le thème de la famille dans *Elise ou la vraie vie*.

Vous pouvez utiliser les points suivants :

- l'influence de Lucien sur Elise
- les rapports entre Elise et sa grand-mère
- les rapports entre Lucien et sa femme
- la famille d'Arezki.

[35 marks]

Possible content

- Lucien's influence on Elise

Elise is completely devoted to Lucien.

Lucien is dependent on Elise.

He treats her badly – is indifferent to her problems.

- Relationship between Elise and her grandmother

Elise feels guilty when she goes to Paris.

She doesn't want to leave her grandmother but at the same time wants to live her life.

Life in Bordeaux with grandmother is suffocating.

- Relationship between Lucien and his wife

Lucien treats his wife badly.

She works to support him.

She is devoted to him but he is indifferent.

- Arezki's family

Arezki's uncle is the only family member mentioned.

He meets Elise but will not let her stay in his apartment.

He is afraid of the consequences.

0 8

Joseph Joffo : *Un sac de billes*

0 8

1

Examinez comment Joffo présente l'importance de la famille pour Joseph et Maurice.

Vous pouvez utiliser les points suivants :

- la famille avant le départ des garçons
- l'importance du père Joffo
- l'importance des frères aînés
- les effets de la guerre sur la famille.

[35 marks]

Possible content

- The family before the boys depart

Happy family / carefree childhood.

Family work together in the family business.

Close relationships between parents and children / brothers.

- The importance of père Joffo

He is realistic about the dangers of the war.

He wants to protect his family.

He teaches Jo and Maurice the importance of not admitting they are Jewish.

- The importance of the older brothers

Older brothers work hard to support their younger brothers.

They keep the family together.

They are optimistic but realistic.

- The effects of the war on the family

The family have to separate to survive.

They are reunited at the end of the war.

The family is never the same as père Joffo does not return.

0 8 . 2 Examinez comment Joseph et Maurice se débrouillent dans le livre.

Vous pouvez utiliser les points suivants :

- les conseils du père Joffo
- leur voyage
- le rôle que joue l'argent
- l'aide des autres.

[35 marks]

Possible content

- Their father's advice

He warns them never to admit they are Jewish.
He tells them not to trust anyone.
By following his advice the boys survive the war.

- Their journey

The boys do not trust anyone.
They follow their father's advice and never admit they are Jewish.
They manage to cross to the free zone.

- The role money plays

The boys start to earn their own money; when they see an opportunity to earn money they take it.
They learn to survive in the adult world.
They remain positive: *l'argent ça se gagne*.

- How others help them

The priest on the train and *le curé de la Buffa*.
Raymond *le passeur* helps them cross to the free zone.
Subinagui keeps them hidden in the camp.

0 9

Faïza Guène : *Kiffe kiffe demain*

0 9 . 1

Examinez l'attitude des personnages envers leurs vies comme immigrés dans ce roman.

Vous pouvez utiliser les points suivants :

- l'attitude envers la vie dans les banlieues
- l'attitude envers l'éducation
- les attitudes des générations différentes
- les attitudes des hommes et des femmes.

[35 marks]

Possible content

- The attitude towards life in the suburbs

Doria lives in a very close knit and supportive community.
Doria's community is insular and very few attempt to live elsewhere.
Opportunities to improve social mobility are scarce and many accept this.

- The attitude towards education

The insular nature of the older generation is a probable result of illiteracy, particularly for Doria's mother.
Nabil has a more positive attitude to school than Doria.
Doria's attitude becomes more positive when she changes school and trains as a hairdresser.

- The attitude of different generations

The older generation are more traditional in their values.
The younger generation tries to simultaneously live in a more multicultural society and traditional society.
The older generation imposes its values on the younger generation.

- The attitudes of men and women

Men are dominant characters in family and community life.
There are strong ties between women in the community and they support each other.
Male characters are hypocritical. They do not behave in the way they expect women to behave.

09.2

Examinez comment Doria change au cours du roman.

Vous pouvez utiliser les points suivants :

- Doria et la thérapie de Madame Burlaud
- Doria et Nabil
- les opinions de Doria sur son éducation
- les opinions de Doria sur son avenir.

[35 marks]**Possible content**

- Doria and Madame Burlaud's therapy

Doria is initially sceptical of Madame Burlaud trying to help her confront psychological issues.

Even though she is sceptical at first, Doria likes Madame Burlaud as she is non-judgemental.

After the course of therapy has finished, Doria is more able to deal with her issues.

- Doria and Nabil

Doria initially thinks that Nabil is dull.

She gradually warms to Nabil and the relationship between them appears to strengthen after a rocky start.

She feels as though Nabil would be a perfect future husband.

- Doria's opinions about her education

Doria is intelligent and incisive yet she struggles at her old school.

Changing school makes her anxious and she feels as though she does not belong there.

After having some reservations at first, she feels as though she has benefitted from changing schools.

- Doria's opinions about her future

Doria's lack of progress at her old school makes her feel negatively about her future.

She believes that before going to her new school, she was never given guidance on her career path.

She now feels more confident in her career choice.

1 0

Philippe Grimbert : *Un secret*

1 0

. 1

Examinez les conséquences des sentiments entre Maxime et Tania.

Vous pouvez utiliser les points suivants :

- comment Maxime réagit quand il voit Tania pour la première fois
- comment leurs sentiments changent avant qu'ils traversent la ligne de démarcation
- les conséquences de leurs sentiments pour Hannah
- les conséquences pour Maxime et Tania après l'arrestation de Hannah.

[35 marks]

Possible content

- How Maxime reacts when he first sees Tania

Maxime's experience of love at first sight when he first sees Tania on the day he is marrying Hannah.

The strength of his feelings for her is almost too much to bear.

His feelings are suppressed whenever they meet.

- How their feelings change before they cross the demarcation line

Tania begins to see more of her family with her husband away fighting.

Her resolve to resist her feelings for Maxime weakens.

Her main motive in crossing the demarcation line is to be closer to Maxime.

- The consequences for Hannah of their feelings

Hannah is convinced Maxime and Tania are meant for each other.

Her state of mind when she gets the news that Tania has joined the men.

Her confusion and betrayal of Simon when her papers are checked.

- The consequences for Maxime and Tania after Hannah is arrested

Maxime and Tania are initially paralysed by their grief and sense of loss.

Gradually they give in to their feelings for each other.

They make their life together but suffer throughout from guilt.

1 0 . 2Examinez les rapports entre les parents et leurs enfants dans *Un Secret*.

Vous pouvez utiliser les points suivants :

- les rapports entre Maxime et Simon
- les rapports entre Maxime et le narrateur
- les rapports entre Tania et le narrateur
- les rapports entre Hannah et Simon.

[35 marks]**Possible content**

- The relationship between Maxime and Simon

Simon and his father are very much alike.

Even though Simon and Maxime have a very strong bond, his father abandons him.

The narrator believes that Simon is the preferred son.

- The relationship between Maxime and the narrator

There are many differences between the narrator and Maxime which creates a strained relationship between them.

Maxime is often disappointed by the narrator.

The revelations of the past help to heal the rift between Maxime and the narrator.

- The relationship between Tania and the narrator

The relationship between Tania and the narrator is not as close or as intense as the relationship between the narrator and his father.

The narrator admires Tania for her physical strength and beauty.

Tania tries to hide the traumatic events of the past from the narrator.

- The relationship between Hannah and Simon

Hannah has no choice but to say that Simon is her son when she is apprehended in the café.

Hannah protects Simon and follows him to their deaths in the concentration camp.

Hannah and Simon's deaths portray them as tragic heroes.

1 1

Delphine de Vigan : *No et moi*

1 1 . 1

Examinez le thème des sans-abris dans *No et moi*.

Vous pouvez utiliser les points suivants :

- la vie des sans-abris et l'impact sur la vie de No
- comment la vie de No affecte Lou
- l'attitude des parents de Lou concernant le rapport entre Lou et No
- comment le rapport entre Lou et No affecte les rapports entre autres personnages.

[35 marks]**Possible content**

- Life on the streets and its impact on No's life

No's homelessness seriously affects her physical and mental health.
She finds it difficult to adapt to normal life, living with Lou's family.
No struggles to cope with life on the streets, as there is little help for the homeless.

- How No's life affects Lou

Lou decides to write a project on No's homelessness.
Lou wants to change No's life by inviting her into the family home, hoping that she will change.
Lou failing to change No's life shows that she was naïve.

- Lou's parents' attitude about the relationship between Lou and No

Lou's parents are very understanding of her concerns for No and agree to bring her into the family home.
They become the adoptive parents of No and she reacts positively.
Lou's father understands that No cannot change, that she is a risk to the family and that ultimately, she must leave.

- How the relationship between Lou and No affects relationships between other characters

Monsieur Marin is impressed by Lou's idealism and encourages her.
Lou's concern for No and her idealism gain the respect of her classmates.
The relationship between Lou and No makes Lucas become more protective of Lou and leads to conflict between Lucas and No.

1 1 . 2 Examinez le thème de l'amitié dans *No et moi*.

Vous pouvez utiliser les points suivants :

- Lou et No
- Lou et Lucas
- Lucas et No
- No et Loïc.

[35 marks]

Possible content

- Lou and No

Lou befriends No as she believes she can change her life for the better.
 Lou's friendship initially has a positive effect on No, giving her a home and a job.
 No leaves Lou and her family as she finds it difficult to adapt to a normal life.

- Lou and Lucas

Lucas understands Lou's intelligence and her shyness.
 Lucas is protective of Lou.
 Lou falls in love with Lucas.

- Lucas and No

Lou introduces No to Lucas and Lucas tries to help by letting her stay at his home.
 Lucas is at first protective of No and wants her to lead a normal life.
 Lucas anger at No's behaviour makes him violent towards her.

- No and Loïc.

No and Loïc met in an *internat éducatif*.
 No treasures the letters she receives from Loïc.
 Loïc and his life in Ireland offer No an escape from her life on the streets.

Section C Films

1 2 François Truffaut : *Les 400 coups*

1 2 . 1 Examinez comment Truffaut explore le thème de la famille dans ce film.

Vous pouvez utiliser les points suivants :

- les rapports entre Antoine, sa mère et son beau-père
- l'ambiance difficile dans l'appartement
- comment Antoine manque d'amour et d'affection et les conséquences
- la vie familiale de René.

[35 marks]

Possible content

- Relationships between Antoine, his mother and his stepfather

Mother is very cold and insensitive towards Antoine.

Antoine witnesses his mother meeting with her lover in Paris.

Antoine enjoys a closer relationship with his step-father but the latter eventually loses his patience.

- The tense atmosphere in the apartment

Friction caused by Antoine's mother working late.

Physical space causes tension and friction.

Balzac shrine incident is the final straw for stepfather.

- How Antoine lacks love and affection and the consequences

Antoine left very much to his own devices.

Little parental discipline or influence over Antoine.

Truancy and delinquency follow as a result.

- René's family life

Like Antoine, René is given a lot of independence to the point of being neglected.

Mother suffers from alcoholism.

Father only concerned about pursuing his own interests.

1 2 . 2

Examinez comment Truffaut présente Paris et la vie dans la capitale dans *Les 400 coups*.

Vous pouvez utiliser les points suivants :

- une image réaliste de la capitale
- un lieu de liberté et d'aventures
- un lieu dangereux pour un garçon seul
- un lieu hostile et menaçant.

[35 marks]

Possible content

- A realistic image of the capital

Scenes of Paris with the opening credits.
On location shooting in outside scenes in the city.
On location shooting in inside scenes.

- A place of freedom and adventure

Their escape into the city when they truant from school.
The rotor, puppet-show and cinemas.
The boys truanting from PE to go off into the city.

- A place of danger for a boy on his own

The scene where Antoine is told not to help the woman look for her cat.
Antoine alone on the streets.
The incident when Antoine tries to get rid of the typewriter.

- A hostile and threatening place

Night-time Paris.
The journey through the streets in the police vehicle.
Sharing a cell with prostitutes and criminals.

1 3

Louis Malle : *Au revoir les enfants*

1 3 . 1

Examinez les attitudes des autres personnages et des spectateurs envers le personnage de Joseph.

Vous pouvez utiliser les points suivants :

- l'attitude de Julien envers Joseph
- l'attitude des autres élèves envers Joseph
- l'attitude du Père Jean envers Joseph
- l'attitude des spectateurs envers Joseph.

[35 marks]

Possible content

- Julien's attitude towards Joseph

Sees him as useful for the deals they do together.
Seems to be on friendly terms with him (interest in his love-life).
Attitude changes at the end when it's clear Joseph has collaborated.

- The other boys' attitude towards Joseph

Make fun of him because of his status in the school.
Cruel towards him and his disability.
Exploit him for what he can provide on black market.

- Père Jean's attitude towards Joseph

Behaviour is inexcusable and an example has to be made of him.
Attitude is very extreme; no room for compassion.
Père Jean not aware of potential consequences of Joseph's dismissal.

- The audience's attitude towards Joseph

Some sympathy towards him because of cruel behaviour of boys.
Audience's attitude very much influenced by Julien.
Audience condemns Joseph for collaborating with Gestapo.

1 3 . 2

Examinez l'importance de l'école dans la vie des garçons dans ce film.

Vous pouvez utiliser les points suivants :

- un lieu qui offre de la sécurité
- la routine normale
- le rôle des adultes
- l'Occupation et la guerre.

[35 marks]

Possible content

- A place offering safety

Opening sequence makes clear the school is seen as a safe haven.
The treasure hunt as a distraction.
Chaplin movie scene – an attempt to forget the difficulties of life.

- Normal routine

Routine is maintained as far as possible and discipline is important.
Break-time games provide entertainment but irony of these being based on conflict and fighting.
Routine disrupted with air-raid warnings.

- The role of the grown-ups

Classroom and air-raid scenes showing the courage of the staff.
The role of Père Jean in offering shelter to the Jewish boys.
The defiance of the priests in the face of the enemy.

- The Occupation and war

Potential risk of German soldiers coming to confession.
Soldiers seen as a threat by Jean when he and Julien are picked up after the treasure hunt.
The arrest of the Jewish boys and Père Jean and the assembly of the other boys at the end.

1 4

Mathieu Kassovitz : *La Haine*

1 4 . 1

Examinez ce qui motive le comportement et les actions de Vinz, Saïd et Hubert dans ce film. Selon vous, quelle est la motivation la plus importante ?

Vous pouvez utiliser les points suivants :

- les motivations de Vinz
- les motivations de Saïd
- les motivations de Hubert
- la motivation la plus importante.

[35 marks]**Possible content**

- Vinz

Wants to prove himself as a *caïd* so constantly acts like a 'tough guy'.
Has an inherently aggressive personality and thrives on conflict and argument.
Wants revenge for the *bavure policière* which has led to Abdel being in a coma.

- Saïd

Is naïve and immature – so constantly making jokes, a follower and yet often made fun of by the other two.
Has a sense of family duty - protective of his sister/reprimands her when he sees her skipping school.
Involved in petty criminality – 'debt collecting' provides the motivation for the visit to Astérix in central Paris.

- Hubert

A realist – trying to find ways to get out of the banlieue – explains to others that *la haine attire la haine*.
More mature personality than Vinz and Saïd with a leadership role in the trio – fed up with the constant bickering between Vinz and Saïd.

- The most important motivation

Which of the motivations is the most important.
Could be a combination of factors.
Any plausible and well justified response to this part of the question is acceptable.

1 4 . 2

Examinez le rôle des personnages secondaires dans ce film.

Vous pouvez utiliser les points suivants :

- le rôle des membres de la famille
- le rôle des membres de la police
- le rôle d'Astérix et Darty
- le rôle des autres personnages secondaires.

[35 marks]

Possible content

- The role of family members

Their contribution to the plot.

Their relationship with main characters.

How do the family members contribute to our understanding of the background of the three protagonists? - absence of male role models; family members give insight into lifestyle.

- The role of members of the police force

Their contribution to the plot.

Their relationship with main characters.

Differences in the ways the police are portrayed.

- The role of Astérix and Darty

Their contribution to the plot - Astérix and the issue of the money owed to Saïd creates the reason for the visit to the centre of Paris by Vinz, Hubert and Saïd.

The contrast in their life-styles.

Their interaction with the main characters.

- Other secondary characters

Do they represent certain themes? – quality of life in the banlieue; Darty's conflict with police.

Their contribution to the plot.

Their interaction with the main characters – they highlight the social awkwardness of Vinz and Saïd.

1 5

Cedric Klapisch : *L'auberge espagnole*

1 5 . 1

Examinez l'importance de Martine et de la mère de Xavier dans ce film.

Vous pouvez utiliser les points suivants :

- les rapports entre Xavier, Martine et sa mère avant son départ pour Barcelone
- la scène à l'aéroport et ce qu'elle nous montre
- le contact entre Xavier, Martine et sa mère au cours de l'année à Barcelone
- comment sont ces rapports à la fin du film.

[35 marks]

Possible content

- Relations between Xavier, Martine and his mother before he leaves for Barcelona

Between Xavier and his mother relations are strained.

The two seem to have little in common.

Between Martine and Xavier the relationship is one of sadness at the prospect of their separation.

- The scene at the airport and what it shows

Physical distance between mother and Martine is symbolic.

Xavier alternates between the two of them.

Scene clearly illustrates relationship between the three characters.

- Contact between Xavier, Martine and his mother during his stay in Barcelona

Communication with Martine (letter and phone calls) is difficult and attempts to stay in touch inevitably end in arguments.

Martine's visit to Barcelona is nothing short of a disaster and illustrates the rift between them.

Martine's confession that she has met someone else and Xavier's "crisis" return to Paris causes further tension with his mother.

- Relations by the end of the film

Xavier realises there was nobody else in Martine's life.

Martine and Xavier break up and this saddens Xavier.

Apparent reconciliation between Xavier and his mother.

1 5 . 2

Examinez comment Klapisch présente et explore le mélange de cultures dans ce film.

Vous pouvez utiliser les points suivants :

- l'importance du programme Erasmus
- les différentes cultures à la faculté
- l'appartement et les colocataires
- stéréotypes ou personnages individuels.

[35 marks]

Possible content

- The importance of the Erasmus programme

Its importance for Xavier in terms of securing employment.
Its importance in encouraging exchanges between European students.
Erasmus becomes a kind of identity.

- The different cultures at the university

The lecturer who insists on speaking Catalan and attitudes to this.
The students' discussion on cultural identity.
Xavier's awareness by the end of the film of his multi-faceted identity.

- The apartment and its residents

The nationalities represented and how Klapisch presents them.
Tensions created by William's arrival and his narrow attitudes.
Life in the apartment is not always totally harmonious.

- Stereotypes or individual characters

Klapisch seems to reinforce stereotypes.
William's views and attitudes are not really challenged.
For most the mix of cultures is an enriching experience.

1 6

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

1 6

1

Examinez ce que le comportement de Mathilde montre de son caractère.

Vous pouvez utiliser les points suivants :

- le comportement de Mathilde avant la guerre
- le comportement de Mathilde pendant l'absence de Manech
- le comportement de Mathilde à la recherche de Manech
- les motivations différentes de son comportement.

[35 marks]

Possible content

- Mathilde's behaviour before the war

Solitary childhood/adoption by Sylvain and Bénédicte.

She plays the tuba as therapy.

She meets and falls in love with Manech who shows concern for the fact she sometimes has difficulty walking.

- Mathilde's behaviour during Manech's absence

Mathilde's quirks motivated by superstition about what she believes is true.

She wants to find out the truth of what happened to Manech and the other condemned soldiers.

She goes in search of the truth.

- Mathilde's behaviour in her search for Manech

Mathilde tracks down Tina Lombardi and Élodie Gordes.

She employs private detective Germain Pire.

She works closely with Célestin Poux.

- What motivates her behaviour

Determination and strong-mindedness.

Her love for Manech.

Her optimism and refusal to believe he's dead.

1 6 . 2 Examinez les effets de la guerre sur le caractère de Manech.

Vous pouvez utiliser les points suivants :

- le caractère de Manech avant la guerre
- les effets de la vie dans les tranchées
- l'effet de sa condamnation à mort
- le caractère de Manech après la guerre.

[35 marks]

Possible content

- Manech's character before the war

He leads a carefree life as the son of a lighthouse keeper, few worries, few concerns. His growing relationship with Mathilde shows he is committed, loyal and caring. He is patriotic and joins the war as a new recruit.

- The effects of life in the trenches

Innocence begins to be eroded.
He finds it difficult caring for himself.
He is traumatised by his experiences and this leads him to self-mutilation.

- His death sentence

War has had a profound effect on him emotionally but he doesn't really understand what is happening.
He is still in love with Mathilde (carves MMM on the tree).
The red glove he wears marks him out as a target – shot by the German fighter pilot.

- Manech's character after the war

He has acquired a new name and personality.
He is emotionally confused and distant.
He is still able to recognise Mathilde from her limp.

1 7

Laurent Cantet : *Entre les murs*

1 7 . 1

Examinez le comportement de Monsieur Marin envers ses élèves dans ce film.

Vous pouvez utiliser les points suivants :

- ses méthodes d'enseignement
- son comportement envers Khoumba, Esmeralda et Louise
- son comportement envers Souleymane
- son comportement envers les autres membres de la classe.

[35 marks]

Possible content

- Marin's teaching methods

Marin tries to establish an atmosphere in the classroom that is one of mutual respect. He makes the curriculum more appropriate to his students so that they can more readily engage with the material.

He personalises the learning based on their study of the Diary of Anne Frank.

- His behaviour towards Khoumba, Esmeralda and Louise

He shows respect and has an initially good relationship with Khoumba – until he forces her to read.

He ruins his working relationship with both Esmeralda and Louise by calling them *pétasses* after being appalled at their lack of respect and poor behaviour.

He underestimates Esmeralda – astonished that she has read Plato's Republic.

- His behaviour towards Souleymane

Marin tries particularly hard to encourage and engage Souleymane in class.

He is unable to prevent the violent outburst when Souleymane hits Khoumba.

He fails to support Souleymane at the tribunal.

- His behaviour towards other members of the class

Marin fails Wei.

He is helpless in the face of immigration irregularities concerning Wei's mother.

He is powerless to intervene in the home backgrounds of any of his students.

1 7 . 2

Examinez le rôle des élèves de la classe de Monsieur Marin dans ce film. Selon vous, qui joue le rôle le plus important ?

Vous pouvez utiliser les points suivants :

- le rôle de Souleymane
- le rôle de Khoumba
- le rôle d'Esmeralda et de Louise
- l'élève qui joue le rôle le plus important.

[35 marks]

Possible content

- The role of Souleymane

The character's contribution to the plot.

The importance of the character's actions - Souleymane's violent outburst generates the 'tribunal' and leads to his ultimate expulsion despite Marin's best efforts.

The thematic significance of the character.

- The role of Khoumba

The character's contribution to the plot - Khoumba is injured during Souleymane's outburst.

The importance of the character's actions - Khoumba refuses to read and is reluctant to apologise and raises issues of the need for mutual respect with Marin.

The thematic significance of the character.

- The role of Esmeralda and Louise

Differences in the way these characters are portrayed.

Their contribution to the plot and our understanding of the film.

The importance of their actions - Esmeralda and Louise behave appallingly at the '*conseils de classe*' meeting, report to others what has been said about them and thereby cause conflict, are the cause of the '*pétasses*' incident.

- Who plays the most important role

Decision about which character is the most important.

Justification for their choice.

Could be a character not mentioned in the bullet points.